

INSTRUCTIONAL MATERIALS  
ADOPTION PUBLISHER:

Glencoe/McGraw-Hill

SUBJECT:

Theatre

SPECIFIC GRADE:

Grades 9-12

COURSE:

Theatre 3901 - Theatre I

TITLE:

*Exploring Theatre*

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## GENERIC EVALUATION CRITERIA

Theatre I: 9-12

R-E-S-P-O-N-S-E			CRITERIA	NOTES
Yes	No	N/A		
<u>X</u>	_____	_____	<b>I. INTER-ETHNICITY</b> The instructional material meets the requirements of inter-ethnicity: concepts, content and illustrations as set by West Virginia Board of Education Policy (Adopted December 1970).	
<u>X</u>	_____	_____	<b>II. EQUAL OPPORTUNITY</b> The instructional material meets the requirements of equal opportunity: concepts, content, illustrations, heritage, roles, contributions, experiences and achievements of males and females in American and other cultures as set by West Virginia Board of Education Policy (Adopted May 1975).	

**GROUP II – 2009-2015  
Theatre I: 9-12**

(Vendor/Publisher) SPECIFIC LOCATION OF CONTENT WITHIN PRODUCT	(IMR Committee) Responses										
	I=In-depth	A=Adequate	M=Minimal	N=Nonexistent	I		A		M		N

In addition to alignment of *Content Standards and Objectives* (CSOs), materials must also clearly connect to Learning for the 21<sup>st</sup> Century which includes opportunities for students to develop

	A.	Learning Skills									
Thinking and Problem Solving Skills Information and Communication skills are addressed in the end of lesson <i>Action</i> questions (for examples please see pages 18, 39-40, 62-64) and in the end of chapter <i>Curtain Call! Pages</i> (for examples see pages 19, 49, 65). <i>Additional Critical Thinking prompts appear in the Teacher Edition</i> (for examples, see pages 37, 111, 233, 247)		<input type="checkbox"/> Thinking and Problem-Solving Skills. <input type="checkbox"/> Information and Communication Skills. <input type="checkbox"/> Interpersonal and Self-Direction Skills using the following 21 Century Tools									
Interpersonal and Self-Direction Skills using the 21st Century Tools references are listed below.											
	B.	21 <sup>st</sup> Century Tools									
		<input type="checkbox"/> Problem-solving tools (such as spreadsheets, de-									

Examples of 21 <sup>st</sup> Century tools integrated into the lesson in <i>exploring Theatre</i> can be found on the following Teacher Edition pages (191, 215, 221, 258, 260)			<p><b>cision support, design tools)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Communication, information processing and research tools (such as word processing, e-mail, groupware, presentation, Web development, Internet search tools)</b></li> <li><input type="checkbox"/> <b>Personal development and productivity tools (such as e-learning, time management/calendar, collaboration tools)</b></li> </ul>	
	<b>C.</b>	<b>Lexile Framework</b>		
The Lexile for <i>Exploring Theatre</i> is 1110.			<ul style="list-style-type: none"> <li><input type="checkbox"/> Lexile measures</li> <li><input type="checkbox"/> Resources for teachers, parents, and students to demonstrate how using Lexiles can improve student achievement.</li> </ul>	

**INSTRUCTIONAL MATERIALS ADOPTION: GENERAL EVALUATION CRITERIA**

The general evaluation criteria apply to each grade level and are to be evaluated for each grade level unless otherwise specified. These criteria consist of information critical to the development of all grade levels. In reading the general evaluation criteria and subsequent specific grade level criteria, **e.g. means “examples of” and i.e. means that “each of” those items must be addressed.** Eighty percent of the combined general and specific criteria must be met with I (In-depth) or A (Adequate) in order to be recommended.

**2009-2015  
Theatre 1**

(Vendor/Publisher) SPECIFIC LOCATION OF CONTENT WITHIN PRODUCT	(IMR Committee) Responses										
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**For student mastery of content standards and objectives, the instructional materials will provide students with the opportunity to**

**A. Multimedia**

SE19, 216  
TE 191, 221  
Theatre related  
software refer-  
ences are  
found on pages  
R23-R27 of the  
Teacher Re-  
source Binder

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Theatre Online  
found at glen-  
coe.com has  
additional re-  
sources to  
support this  
program avail-  
able online.  
Theatre Online  
references are  
found on *Cur-  
tain Call!*  
pages.

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sources to  
support this  
program avail-  
able online.  
Theatre Online  
references are  
found on *Cur-  
tain Call!*  
pages.

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Teacher Re-  
source Binder

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1. offer appropriate multimedia (e.g., software, audio, visual, inter-  
net access) materials.

2. provide a website which provides links to relevant sites as well  
as lesson plans, student activities and parent resources.

3. integrate technology into the curriculum.

**B. Scientifically-Based Research Strategies**

1. provide explicit instructional strategies to present varied teaching  
models including but not limited to webbing, mapping, Venn dia-

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

pages 2-4, 2-5,  
2-6, 2-7, 2-8, 2-  
9, 8-9

*Curtain Call*  
end-of-lesson  
pages include  
opportunities  
for writing and  
study skills.  
For examples,  
please see 19,  
79, 106, 148,  
167, 245

Teaching Sug-  
gestions tips in  
the Teacher  
Edition provide  
differentiated  
instructional  
support. For  
examples, see  
blue printed  
margin text on  
pages 71, 77,  
129, 138

grams and inverted pyramids.

2.

promote writing skills and study techniques .

3.

present varied teaching models with emphasis on differentiated instruction in content, process, and product.

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

(Vendor/Publisher) SPECIFIC LOCATION OF CONTENT WITHIN PRODUCT	(IMR Committee) Responses										
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**C. Critical Thinking**

See Critical  
Thinking Teach-  
ing Support

1. emphasize questioning models to promote higher order thinking skills based on Bloom's Taxonomy.

_____	_____	_____	_____
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prompts (in blue text) in the Teacher Edition. For examples of questioning, please see pages 18, 37, 38, 42, 55, 105, 173

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See Critical Thinking Teaching Support prompts (in blue text) in the Teacher Edition. For examples of questioning, please see pages 18, 37, 38, 42, 55, 105, 173

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2.

promote student-generated responses.

**D. Life Skills**

1.

246-265  
Also see examples of *Across the Curriculum* and *Real-Life Application* teacher annotations in the TE on pages 112, 114, 129, 132-133, 174-175, 201

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address life skills (e.g., health related concepts, goal setting, application to career oriented goals, reference tools, and researching).

2.

Also see examples of *Across the Curriculum* and *Real-Life*

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address habits of mind activities (e.g., literacy skills, interpersonal communications, problem solving, and self-directional skills).

*Application*  
teacher annotations in the TE on pages 112, 114, 129, 132-133, 174-175, 201

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For examples of varying group activities, please see Encore activities in the *Curtain Call!* end-of-lesson pages. For examples, please see pages 19, 49, 65, 79

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For examples of classroom management, instructional suggestions, please see blue print teacher annotations in the Teacher Edition. Examples can be found on 6-7, 32-33, 54-55, 110-113

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For examples of classroom management, instructional suggestions,

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**E. Classroom Management**

1.

include opportunities for large group, small group, and independent learning.

2.

provide classroom management suggestions.

3.

provide suggestions for differentiated instruction (e.g., practice activities, learning stations, assessment, lesson plans).

please see blue print teacher annotations in the Teacher Edition. Examples can be found on 6-7, 32-33, 54-55, 110-113, 220-221

**F. Instructional Materials**

Teacher Edition pages 9, 40, 63, 292

1. address varied learning styles and multiple intelligences of students by including models.

Teacher Edition pages 45, 55, 134, 227

2. provide extensive and varied opportunities to practice skills.

Teacher Edition pages 33, 57, 64, 69, 130

3. provide intervention, practice, and enrichment materials.

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

(Vendor/Publisher) SPECIFIC LOCATION OF CONTENT WITHIN PRODUCT	(IMR Committee) Responses										
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45, 46, 47, 143-144, 173, 182, 187, 226, 238, 240-244

4. provide exemplars of critique and research-based writing.

Chapters in Ex-

5. continue skill or strategy instruction across several instructional ses-

_____	_____	_____	_____
_____	_____	_____	_____

ploring Theatre address the same acting element throughout all lessons. For example, Chapter 5 focuses on Developing your Voice with lessons that address elements of voice (Relaxation and Breathing, Quality, Pitch and Flexibility, Articulation and Pronunciation, Volume and Rate, and Projection – see pages 82-106.)

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The program structure is based on foundation skills that help to later develop skills taught in later lessons. For example, see unit 2 which focuses on Building Your Acting Skills- chapters include Developing your voice, Improvisation, Charac-

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sions to expand the applicability and utility of the skill or strategy.

6.

connect previously taught skills and strategies with new content and text.

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\_\_\_\_\_

terization, The Play and Your Part, and Taking the Stage. See pages 80-167.

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Exploring Theatre is built upon a sequential process of learning about theatre from background on theatre, developing acting skills, producing and appreciating plays, and special topics in theatre.

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7.

cumulatively build a repertoire of multiple strategies that are introduced, applied, and integrated throughout the course of study.

**G. Assessment**

1.

Chapter assessments are found in the Teacher Resource Binder pages T1-T74. Additional evaluation rubrics are found in the TRB on pages Ei-E28.

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provide opportunities for assessment based on performance-based measures, open-ended questioning, portfolio evaluation, rubrics, and multimedia simulations.

2.

Chapter assessments are found in the Teacher Resource Binder pages T1-T74.

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provide on-going progress monitoring.

Additional  
evaluation ru-  
brics are found  
in the TRB on  
pages Ei-E28.

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3. provide rubric-based differentiated assessment.

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## GROUP II – 2008-2014

### Theatre I: 9-12

(Vendor/Publisher) SPECIFIC LOCATION OF CONTENT WITHIN PRODUCT	(IMR Committee) Responses									
	<i>I=In-depth</i>	<i>A=Adequate</i>	<i>M=Minimal</i>	<i>N=Nonexistent</i>	I		A		M	

*For student mastery of content standards and objectives, the instructional materials will*

#### A Scriptwriting

**Student Edition:**

75-78, 288-293, 299-312, 318-321, 323-324, 333, 339-342

Action 77 #1a-c, 78 #2, #3, 327 #2, 338 #3

- 1 Provide opportunities to adapt a variety of written materials for classroom performance (e.g. stories, children’s books, myths, folktales, fables, personal experiences, songs).

\_\_\_\_\_

**Student Edition:**

75-78, 290-293, 318-321, 324-327, 334-335, 339-342

Action 78 #1 d-f, 78 #2, #3,

- 2 Provide opportunities to analyze the content of the material (e.g. stories, children’s books, myths, folktales, fables, personal experiences, songs) for dramatic elements including exposition, conflict, climax, resolution, character relationships, actions and obstacles.

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**Student Edition:**

70-74, 108-112, 269-274, 279-283, 331-337, 357-359

*Action 74 #2, 283 #3, 327 #1, 337 #1, 338 #2, #3*

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**Student Edition:**

75-77, 288-292

*Action 75 #3, #5, 292 #1, 293 #4, #5, 327 #1, 337 #1, 338 #2, #3*

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- 3 Provide opportunities to experiment with stories to create a variety of theatrical forms (reader's theatre, improvisation, tableau, pantomime).

4. Provide opportunities to rewrite stories to contain a simple plot structure and dialogue which demonstrate understanding of basic dramatic elements.

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**B Acting**

**Student Edition:**

51-52, 53, 54-55, 56-57, 108-112, 117, 118

*Action* 113 #1, #2, 114 #3, 115 #4, #5

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Teachers can meet this standard through classroom discussion and execution of the following page references:

**Student Edition:**

60-62, 90, 91, 92, 93-94, 157-165

*Action* 118 #1

*Expressive Movement Activities* 63 #1, #3, 64 #6

*The Playbook* 375-426

*Warm Up* 122

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**Student Edition:**

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1 Provide a variety of examples and exercises to demonstrate the focus, concentration, observation and believable action necessary to sustain a character, improvisation or scene.

2 Provide a variety of examples and exercises to experiment with a variety of ways to use the body and voice to react to actions and given situations (i.e. a child who has lost a favorite toy; an old man who is hungry but has no money) in

- a. solo,
- b. partner,
- c. group

improvisations and performances.

3 Provide a variety of examples and exercises to create and sustain believable characters who have internal and external qualities with wants, needs, objectives, and relationships in

122-123, 124-129, 133, 138, 144, 290, 324  
*Action* 129 #2, 147 #7  
*The Playbook*  
375-426

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Teachers can meet this standard through classroom discussion and execution of the following page references.

**Student Edition:**

124-125, 128-129, 133, 288-292, 299-312  
*Action* 119 #1, 129 #1, #2, 130 #3

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Teachers can meet this standard through classroom discussion and execution of the following page references.

**Student Edition:**

126-127, 131-

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a. solo,  
b. partner,  
c. group  
improvisations and performances.

4. Provide opportunities to discuss how style influences the creation of character.

5. Provide opportunities to discuss how genre influences the creation of character.

134, 206-207,  
288-292, 299-  
312

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Teachers can meet this standard through classroom discussion and execution of the following page references.

**Student Edition:**

45-48, 186-187, 238-244, 297-298

*Action* 48 #1, 70 #8, 75 #6, 238 #3, 244 #3, 299 #2, 338 #4

6

Provide opportunities to communicate responsibly and respectfully in ensemble efforts and during critique.

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**C Designing and Producing**

1

**Student Edition:**

183, 203-205, 208-212, 213-214, 215-219, 256-260

*Action* 203 #6, 208 #3, 213 #3

*Warm Up* 215

Provide opportunities to recognize the ways in which technical elements contribute to the audiences' understanding and appreciation of a performance.

**Student Edition:**

150-153, 154-156, 157-165, 192-193, 194-199, 200-202, 203-205, 208-212, 213-214, 215-219

*Action* 156 #1, 166 #1, #2, #3

---

2

Provide opportunities to identify the basic technical elements of theatre.



**Student Edition:**

150-153, 154-156, 157-165, 192-193, 194-199, 200-202, 203-205, 208-212, 213-214, 215-219

*Action* 153 #2, #3, 166 #1, #2, #3

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Teachers can meet this standard through classroom discussion and execution of the following page references:

**Student Edition:**

171-173, 290-292

*Action* 173 #1, #2, #3, 174 #4, #5, 214 #3

*The Playbook* 375-426

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Teachers can meet this standard through classroom discussion and

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3.

Provide opportunities to explain how the constraints of physical space affect the use of the basic technical elements of theatre.

4.

Provide opportunities to examine a variety of dramatic texts for cultural clues and generate a list of production requirements.

5.

Provide opportunities to examine a variety of dramatic texts for historical clues and generate a list of production requirements.


execution of the following page references:

**Student Edition:**

171-173, 203-204, 290-292

*Action* 173 #1, #2, #3, 174 #4, #5, 214 #3

*The Playbook* 375-426

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Teachers can meet this standard through classroom discussion and execution of the following page references.

**Student Edition:**

194-199, 200-202, 203-205, 208-212, 215-219, 256-259

*Action* 199 #2

*Warm Up* 203, 208, 215

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Teachers can meet this standard through classroom discussion and

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6.

Provide opportunities to experiment with visual elements that convey environments (time, place) which support the text/story. (e.g. How can we use minimal scenery to convey a location? What costume pieces might help the audience understand the status of a character? What kind of lighting will suggest dawn?)

7.

Provide opportunities to experiment with aural elements that convey environments (time, place) which support the text/story. (e.g. What sounds might help the audience imagine the location in a scene?)

execution of the following page references.

**Student Edition:**

213-214, 260

Action 214 #3, #4, #5

Warm Up 213

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**Student Edition:**

154-156, 190, 191, 194-199, 200-202, 203-205, 208-212, 213-214, 215-219

Action 156 #1, 190 #1, #2, 202 #3, 203 #4, #5, 208 #3, 212 #3, #4, 214 #3, #4, 220 #3

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**Student Edition:**

154-156, 190, 191, 194-199, 200-202, 203-205, 208-212, 213-214, 215-219

Action 156 #1, 190 #1, #2, 202 #3, 203

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8. Provide opportunities to demonstrate technical vocabulary to collaboratively and safely solve the problems of
- a. creating functional scenery,
  - b. properties,
  - c. lighting,
  - d. sound,
  - e. costumes,
  - f. makeup.
9. Provide opportunities to demonstrate technical knowledge to collaboratively and safely solve the problems of
- a. creating functional scenery,
  - b. properties,
  - c. lighting,
  - d. sound,
  - e. costumes,
  - f. makeup.

#4, #5, 208  
#3, 212 #3,  
#4, 214 #3,  
#4, 220 #3

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**Student Edition:**

154-156, 190,  
191, 194-199,  
200-202, 203-  
205, 208-212,  
213-214, 215-  
219

Action 156 #1,  
190 #1, #2,  
202 #3, 203  
#4, #5, 208  
#3, 212 #3,  
#4, 214 #3,  
#4, 220 #3

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**Student Edition:**

194-199, 220-  
223

Action 199 #1,  
#2, 221 #1,  
#2, #3, 223  
#1, #3, #5

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**Student Edition:**

192-193

Action 194 #1,  
#2, 199 #1,  
202 #1, 208  
#1,  
213 #1, #2,

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10. Provide opportunities to demonstrate technical skills to collaboratively and safely solve the problems of
- a. creating functional scenery,
  - b. properties,
  - c. lighting,
  - d. sound,
  - e. costumes,
  - f. makeup.

11. Provide examples of
- a. coherent stage management plans
  - b. promotional plans
  - c. business plans

12. Provide opportunities to articulate how each position in the production team hierarchy contributes to the production process.



page refer-  
ences:

**Student Edi-  
tion:**

75-77, 288-  
292, 299-312,  
318-321, 323-  
327, 333, 339-  
342

*Action 77 #1,  
78 #2, #3, 327  
#2, 338 #3*

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Teachers can  
meet this stan-  
dard through  
classroom dis-  
cussion and  
execution of  
the following  
page refer-  
ences:

**Student Edi-  
tion:**

*Our Theatre  
Heritage 35,  
44, 58, 72-73,  
142,  
206-207, 231,  
253, 313, 319,  
340*

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Teachers can  
meet this stan-  
dard through  
classroom dis-  
cussion and  
execution of  
the following

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4. Provide opportunities to research selections related to
- a. historical,
  - b. cultural,
  - c. social
- context of a play.

5. Provide opportunities to articulate how the director's concept affects the approach to and outcome of a scene or play.

page refer-  
ences.

**Student Edi-  
tion:**

164-165, 171-  
173, 174-177,  
237, 240-241,  
254-255

*Action* 166 #1,  
174 #4, 255  
#2

*Our Theatre  
Heritage* 206-  
207

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Teachers can  
meet this stan-  
dard through  
classroom dis-  
cussion and  
execution of  
the following  
page refer-  
ences.

**Student Edi-  
tion:**

164-165, 171-  
173, 174-177,  
237, 240-241,  
254-255

*Action* 166 #1,  
174 #4, 255  
#2

*Our Theatre  
Heritage* 206-  
207

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Teachers can

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6. Provide opportunities to articulate how the director's artistic choices affect the approach to and outcome of a scene or play.

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7. Provide opportunities to demonstrate possible interpretations

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meet this standard through classroom discussion and execution of the following page references.

**Student Edition:**

70-74, 108-112, 269-274, 279-283, 331-337, 357-359

*Action 74 #2, 283 #3, 327 #1, 337 #1, 338 #2, #3*

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Teachers can meet this standard through classroom discussion and execution of the following page references.

**Student Edition:**

171-173, 174-177

*Action 343 #1, #3*

*Focus on Facts 167*

*Glossary 427-*

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for text (improvisations, scenes, plays) using a variety of techniques such as discussion, stage pictures, tableaux, and pantomime.

8. Provide opportunities to apply the vocabulary of directing while discussing directorial choices with a small ensemble for improvised or scripted scenes.
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- 
- 
-

Teachers can meet this standard through classroom discussion and execution of the following page references.

**Student Edition:**

150-153, 154-156, 157-165, 171-172

Action 156 #1, 343 #1, #3

Encore 167 #2

Focus on Facts 167

Glossary 427-432

Reflections 167 #1

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Teachers can meet this standard through classroom discussion and execution of the following page references.

**Student Edi-**

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9. Provide opportunities to apply the vocabulary of staging while discussing directorial choices with a small ensemble for improvised or scripted scenes.

10. Provide opportunities to apply the vocabulary of acting while discussing directorial choices with a small ensemble for improvised or scripted scenes.

**tion:**

157, 160-165,  
171-172

Action 156 #1,  
343 #1, #3

Encore 167 #2

Focus on  
Facts 167

Glossary 427-  
432

Reflections  
167 #1

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Teachers can meet this standard through classroom discussion and execution of the following page references.

**Student Edition:**

45-48, 186-  
187, 238-244,  
297-298

Action 48 #1,  
70 #8, 75 #6,  
238 #3, 244  
#3, 299 #2,  
338 #4

- 
11. Provide opportunities to practice respect, sensitivity and leadership in ensemble activities.

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**E Making Meaning through Connections**

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Teachers can meet this standard through

- 1 Provide opportunities to research how the other art forms are used to enhance the expression of ideas in a theatre production.
-

classroom discussion and execution of the following page references.

**Student Edition:**

194, 197, 208-212, 213-214, 215-219, 347-351, 352-356, 366-368, 370-372

*Action 208 #3, 212 #3, 352 #4*

*Our Theatre Heritage 364-365*

*Warm Up 203*

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Teachers can meet this standard through classroom discussion and execution of the following page references.

**Student Edition:**

194, 197, 208-212, 213-214, 215-219, 347-351, 352-356, 366-368, 370-

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2. Provide opportunities to research how the other art forms are used to enhance the expression of emotions in a theatre production.

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372

Action 208 #3,  
212 #3, 352  
#4

Our Theatre  
Heritage 364-  
365

Warm Up 203

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**Student Edi-  
tion:**

Our Theatre  
Heritage 35,  
44, 58, 72-73,  
142, 206-207,  
231, 253, 313,  
319, 340

3. Provide opportunities to identify the origins and historical uses of theatre as popular entertainment within Western and non-Western cultures.

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**Student Edi-  
tion:**

Our Theatre  
Heritage 13,  
35, 58

4. Provide opportunities to identify the origins and historical uses of theatre as ritual within Western and non-Western cultures.

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**Student Edi-  
tion:**

226-234  
Action 234 #1,  
#2

Our Theatre  
Heritage 142,  
206-207, 253,  
313, 319, 340

Warm Up 226

5. Provide opportunities to research the development of dramatic forms, production practices and theatrical traditions across
- a. cultures
  - b. historical periods.

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**Student Edi-  
tion:**

6. Provide opportunities to research and discuss the lives, works, and influence of representative theatre artists in vari-

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Action 252 #1,  
255 #1, 327  
#3

*Exploring  
Theatre Time-  
line 20-27*

*Our Theatre  
Heritage 142,  
206-207, 253,  
336, 340, 364-  
365*

**Teacher An-  
notated Edi-  
tion:**

DS 255

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Teachers can meet this stan-  
dard through  
classroom dis-  
cussion and  
execution of  
the following  
page refer-  
ences:

**Student Edi-  
tion:**

171-173, 203-  
204, 209, 290-  
292

Action 173 #1,  
174 #4, #5,  
214 #3

*The Playbook*  
375-426

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Teachers can meet this stan-

ous

- a. cultures
- b. historical periods.

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7. Provide opportunities to explore **cultural** clues in dramatic texts and determine the practicality of the information to assist in making artistic choices for use in
- a. informal
  - b. formal
- productions.

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8. Provide opportunities to explore **historical** clues in dramatic texts and determine the practicality of the information to assist

standard through classroom discussion and execution of the following page references:

**Student Edition:**

171-173, 203-204, 208-209, 290-292

*Action 173 #1, 174 #4, #5, 214 #3*

*The Playbook 375-426*

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Teachers can meet this standard through classroom discussion and execution of the following page references:

**Student Edition:**

171-173, 203-204, 209, 290-292

*Action 173 #1, 174 #4, #5, 214 #3*

*The Playbook 375-426*

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in making artistic choices for use in

- a. informal
- b. formal

productions.

9. Provide opportunities to explore **symbolic** clues in dramatic texts and determine the practicality of the information to assist in making artistic choices for use in
- a. informal
  - b. formal
- productions.
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**Student Edition:**

247-248, 249-252, 254-255, 256-260, 261-264

Action 252 #1, #3, 255 #1, 264 #1, #2

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Teachers can meet this standard through classroom discussion and execution of the following page references:

**Student Edition:**

45-48, 186-187, 238-244, 297-298

Action 48 #1, 70 #8, 75 #6, 238 #3, 244 #3, 299 #2, 338 #4

Encore 188 #3

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**Student Edition:**

37-38, 47-48, 77, 111-112,

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10. Provide opportunities to explore the range of theatre careers including performance, production, technical theatre, teaching and supporting occupations.

11. Provide opportunities to develop personal aesthetic criteria for critiquing dramatic texts and performances.

**F. Assessment**

- 1 Provide a variety of formative and summative assessment tools (examples: performance rubrics check lists, objective tests, writing prompts, constructive response, etc.).

131-134, 162-  
163, 178, 191,  
238, 240-244,  
290, 291, 298,  
317-318, 333-  
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77 #1, 84-85,  
86-87, 90, 91-  
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