

INSTRUCTIONAL MATERIALS
ADOPTION PUBLISHER:

Glencoe/McGraw-Hill

SUBJECT:

Theatre

SPECIFIC GRADE:

Grades 9-12

COURSE:

Theatre 3901 - Theatre I

TITLE:

Theatre: Art in Action

COPYRIGHT DATE:

© 2009

SE ISBN:

978-0-07-880776-3

TE ISBN:

978-0-07-880777-0

GENERIC EVALUATION CRITERIA

Theatre I: 9-12

R-E-S-P-O-N-S-E			CRITERIA	NOTES
Yes	No	N/A		
<u>X</u>	_____	_____	<p>I. INTER-ETHNICITY 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).</p>	
<u>X</u>	_____	_____	<p>II. EQUAL OPPORTUNITY 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).</p>	

**GROUP II – 2009-2015
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		N

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

	A.	Learning Skills									
Thinking and Problem-Solving Skills and Information and Communication Skills are addressed at the end of each of the four sections in the comprehensive Projects tasks (see Student Edition pp. 100-123, 244-268, 366-390, 500-525). Also Teacher Manual p. 97			<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-Directions Skills using 21 st Century Tools are listed below.											
	B.	21st Century Tools									
Student Edition: 40, 87, 98, 109, 185, 232, 233, 242, 265, 376, 384-386, 454, 455, 498, 522, 546			<input type="checkbox"/> Problem-solving tools (such as spreadsheets, decision support, design tools) <input type="checkbox"/> Communication, information processing and research tools (such as word processing, e-mail,								

			<p>groupware, presentation, Web development, Internet search tools)</p> <p><input type="checkbox"/> Personal development and productivity tools (such as e-learning, time management/calendar, collaboration tools)</p>	
	C.	Lexile Framework		
The Lexile score for <i>Theatre: Art in Action</i> is 1180.			<p><input type="checkbox"/> Lexile measures</p> <p><input type="checkbox"/> Resources for teachers, parents, and students to demonstrate how using Lexiles can improve student achievement.</p>	

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										
	I=In-depth	A=Adequate	M=Minimal	N=Nonexistent	I		A		M		N

For student mastery of content standards and objectives, the instructional materials will provide students with the opportunity to

A. Multimedia

Theatre: Art in Action is accompanied by a DVD entitled *The Production Process*; the **Student Edition** and **Teacher Manual** are both available as interactive CD-ROMs; a customized Internet site is referenced throughout (examples on **Student Edition** pp. 40, 98, 188, 240, 324, 362)

Theatre Online found at glencoe.com has additional resources to support this program. Theatre Online references are found on the first Activities page of every chapter (see 40, 64, 98, 188, 240, 324).

Theatre Online

1. offer appropriate multimedia (e.g., software, audio, visual, internet 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.

_____	_____	_____	_____
_____	_____	_____	_____

found at
glencoe.com
has additional
resources to
support this
program.
Theatre Online
references are
found on the
first Activities
page of every
chapter (see
40, 64, 98,
188, 240, 324).
Multimedia
activities
appear on
**Student
Edition:** 425,
455, 505, 508,
511, 514, 517,
520-522, 546

B. Scientifically-Based Research Strategies

**Student
Edition:** 241
**Teacher
Manual:** 97,
98, 104
**Teacher
Resource
Binder:**
Blackline
Masters 35, 36,
100

1. provide explicit instructional strategies to present varied teaching models including but not limited to webbing, mapping, Venn diagrams and inverted pyramids.

2. promote writing skills and study techniques .

**Student
Edition:** 112,
189, 240, 424,

454, 511, 530-565, 566-567

Teacher Manual: x, 35, 97
Teacher Resource Binder:
 Blackline Masters 50

Teacher Manual: 25, 29, 32, 33, 35, 38, 57, 61, 64, 68, 71, 89, 93, 96, 100, 104, 121, 125, 128

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										
	I=In-depth	A=Adequate	M=Minimal	N=Nonexistent	I		A		M		N

C. Critical Thinking

1.

Many higher-order thinking skills are incorporated in the Activities and Projects at the end of each section. Questioning is specifically incorporated in the "Responding"

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

section of each project. See

Student

Edition: 100-125, 244-269, 295, 366-393, 500-528

Teacher

Manual: 97

Each Project has a “Responding” section for student responses.

2.

Student

Edition: 100-125, 244-269, 366-393, 151, 153, 161, 188, 189, 240

Teacher

Resource

Binder:

Blackline Masters 103b, 104b, 105b, 109b, 110b, 111b, 112b, 115-122

promote student-generated responses.

D. Life Skills

1.

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

Student

Edition: 21-25, 40, 64, 73, 99, 191, 240, 242, 294, 363, 424, 455, 562-565

Teacher

Manual: x, 5-6
Teacher Resource Binder:
Blackline
Masters 1-4

Many of the Activities and Projects at the end of each chapter and section involve problem solving and interpersonal communication. See

Student Edition: 40, 68, 100-125, 153, 377-381

2.

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

E. Classroom Management

1.

Each of the Activities and Projects at the end of each chapter and section is addressed to an individual, small group or large group. See

Student Edition: 40-43, 150-153, 294-295, 454-455

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

2.

provide classroom management suggestions.

Teacher Manual: 3-6, 72

**Teacher
Resource
Binder:**
Blackline
Masters 1, 2

The **Teacher
Manual**
provides
differentiated
instruction,
assessment and
practice
activities for
each chapter in
addition to the
ones offered in
the SE.

**Teacher
Manual:** xxviii-
xxi, 25, 29, 30,
35, 38, 61, 64
**Teacher
Resource
Binder:** x-xvi

3.

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

F. Instructional Materials

**Teacher
Manual:** 39, 61,
64, 68, 71, 89,
93, 96, 97, 100

1.

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

Each chapter of
the SE comes
with Activities to
put the lesson
and skills into
practice. The
Projects at the
end of each
section offer

2.

provide extensive and varied opportunities to practice skills.

more in-depth opportunities to do this. See **Student Edition:** 40-43, 100-125, 150-153, 244-269

Each Project in the **Student Edition** has an “Adapting” section to offer enrichment opportunities to the student. The program is accompanied by two books for enrichment, *The Book of Monologues for Aspiring Actors* and *The Book of Scenes for Aspiring Actors*, both of which have instructors’ guides. The **Teacher Resource Binder** has overhead transparencies for visual arts enrichment (OVH 15-26) as well as blackline masters and “Emergency

3.

provide intervention, practice, and enrichment materials.

Activity” cards.
 Intervention
 instructions
 appear in the
**Teacher
 Manual:** 25, 32,
 35, 57, 68, 71,
 89, 93, 96, 100,
 125, 128

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

**Student
 Edition:** 540-
 543, 562-565,
 566-567

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

Chapters in
*Theatre: Art in
 Action* revisit
 the same
 elements of
 acting, directing
 & producing and
 technical
 theater
 throughout. For
 example,
 Chapter 9
 teaches
 makeup

5.
 continue skill or strategy instruction across several instructional
 sessions to expand the applicability and utility of the skill or strategy.

application
**(Student
Edition: 349-
351)** that is
expanded upon
in Chapter 12
(pp. 491-495).

The program
structure is
based on
foundation skills
that help to
develop new
skills taught in
later lessons.
For example,
see Directing &
Producing in
Chapter 2
**(Student
Edition: 50-65)**
and Chapter 5
(pp. 162-191).

*Theatre: Art in
Action* is built
upon a
sequential
process of
learning about
theatre from an
active approach
to performing,
producing,
researching and
creating live
theatre.

G. Assessment

Assessment is

6. The program structure is based on foundation skills that help to develop new skills taught in later lessons. For example, see Directing & Producing in Chapter 2 (Student Edition: 50-65) and Chapter 5 (pp. 162-191).
- connect previously taught skills and strategies with new content and text.

7. *Theatre: Art in Action* is built upon a sequential process of learning about theatre from an active approach to performing, producing, researching and creating live theatre.
- cumulatively build a repertoire of multiple strategies that are introduced, applied, and integrated throughout the course of study.

1. provide opportunities for assessment based on performance-based

addressed in the **Student Edition** in the “Responding” section of each Project (see pp. 100-125, 244-269, 366-393).

Teacher Manual: xxii-xxvi, 6-7, 27, 30, 33, 36, 59, 66
Teacher Resource Binder:
Blackline Masters 103-122, 127-138, 139-140

The **Teacher Manual** provides side-coaching tips and assessment for each chapter.
Teacher Resource Binder:
Blackline Masters 103-122

Teacher Manual: xxii-xxvi, 7
Teacher Resource Binder:
Blackline Masters 127-

measures, open-ended questioning, portfolio evaluation, rubrics, and multimedia simulations.

2.

provide on-going progress monitoring.

3.

provide rubric-based differentiated assessment.





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.

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

<p>Student Edition: 38-39, 43, 48-49, 100-102, 163-165, 169-173, 195-201, 255-257, 454, 531-533, 569</p>	<p>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).</p>	_____	_____	_____	_____
<p>Student Edition: 38-39, 43, 48-49, 100-102, 169-173, 195-201, 255-257, 454, 569</p>	<p>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.</p>	_____	_____	_____	_____
<p>Student</p>	<p>3 Provide opportunities to experiment with stories to create a variety of theatrical forms (reader’s theatre, improvisation,</p>	_____	_____	_____	_____

Edition:

28-29, 36-37,
41, 42, 43,
103-104, 105-
107, 201, 255-
257, 371-373,
512-514

The following
page
references can
be used during
classroom
discussion/assi
gnment to
meet this
standard.

**Student
Edition:**

100-102, 163,
244-246, 249-
251, 255-257,
454, 569

tableau, pantomime).

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

B Acting

Student Edition:

36-37, 41, 42, 43, 103-104, 105-107, 129-133, 134-135, 136-139, 144-145, 151, 153

Student Edition:

18, 19, 20-27, 29, 30-31, 35, 132, 133, 136-139, 144-145, 247-249

Student Edition:

129-133, 134-135, 136-139, 150, 151, 247-249, 278-281, 285, 289

The following page references can be used during classroom discussion/assignment to meet this standard.

Student

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

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

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

Edition:

131, 133, 157,
161, 174-175,
189, 278-281,
289, 298

The following
page
references can
be used during
classroom
discussion/assi
gnment to
meet this
standard.

**Student
Edition:**

157, 161, 164-
165, 278-281

**Student
Edition:**

20, 188, 240,
377-379, 540-
543, 567

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

6

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

C Designing and Producing

1

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

2

Provide opportunities to identify the basic technical elements of theatre.

**Student
Edition:**

203, 204-205,
225, 226-227,
228-229, 232,
234, 238

**Student
Edition:**

204-205, 206-

209, 240, 241,
242, 243, 263-
265, 465-469,
470-477, 478-
479

<p>Student Edition: 163, 205, 208-209, 240, 241, 263-265, 387, 465-469, 470-477, 478-479</p>	<p>3. Provide opportunities to explain how the constraints of physical space affect the use of the basic technical elements of theatre.</p>	_____	_____	_____	_____
<p>Student Edition: 163, 167-168, 172, 189, 206, 226, 227, 228, 241, 277</p>	<p>4. Provide opportunities to examine a variety of dramatic texts for cultural clues and generate a list of production requirements.</p>	_____	_____	_____	_____
<p>Student Edition: 163, 167-168, 172, 189, 206, 226, 227, 228, 241, 277</p>	<p>5. Provide opportunities to examine a variety of dramatic texts for historical clues and generate a list of production requirements.</p>	_____	_____	_____	_____
<p>Student Edition: 176, 204-205, 206-207, 228, 230, 289, 479</p>	<p>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?)</p>	_____	_____	_____	_____
<p>Student Edition: 232-233, 384-386, 483-484</p>	<p>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?)</p>	_____	_____	_____	_____
<p>Student</p>	<p>8. Provide opportunities to demonstrate technical vocabulary to</p>	_____	_____	_____	_____

Edition:

202, 210-213,
216-217, 218-
219, 220, 221,
222-225, 232-
233, 234-237,
238-239, 240,
241, 242, 243,
259, 263-265

**Teacher
Resource**

Binder:

Blackline
Masters 104a,
105a, 107a,
108a, 110a,
111a, 113a,
114a

collaboratively and safely solve the problems of

- a. creating functional scenery,
- b. properties,
- c. lighting,
- d. sound,
- e. costumes,
- f. makeup.

Student

Edition:

240, 241, 242,
243, 259, 263-
265, 266-267,
268-269, 382-
383, 384-386,
387-389, 390-
393, 496, 497

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.

Student

Edition:

240, 241, 242,
243, 259, 263-
265, 266-267,
268-269, 382-
383, 384-386,
387-389, 390-
393, 496, 497

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.

Student Edition:

52, 53, 54-55, 64, 75, 185, 186, 187, 568, 570-571, 572-573

The following page references can be used during classroom discussion/assignment to meet this standard.

Student Edition:

65, 191, 260-263, 544-550, 567, 568, 570-579

- 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.

D Directing

- 1 Provide opportunities to identify the role of the director.

- 2 Provide opportunities to identify the responsibilities of the director.

Student Edition:

162, 163, 166-168, 169-173, 176, 183-184, 257-260, 379-381, 571-572

Student Edition:

162, 163, 166-168, 169-173, 176, 183-184,

257-260, 377-379, 379-381, 571-572

The following page references can be used during classroom discussion/assignment to meet this standard.

Student Edition:

163, 166-173, 188, 189, 196-201, 257-260, 454, 530-533, 569

Student Edition:

66-73, 154-161, 192-201, 226, 277, 294, 296-305, 326-333, 426-435, 456-463

The following page references can be used during classroom discussion/assignment to meet this standard.

3. Provide opportunities to analyze texts for possible meanings.

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.

Student Edition:

162, 163, 166-168, 169-173, 176, 183-184, 257-260, 379-381, 571-572

The following page references can be used during classroom discussion/assignment to meet this standard.

Student Edition:

162, 163, 166-168, 169-173, 176, 183-184, 257-260, 379-381, 571-572

Student Edition:

28-29, 36-37, 41, 42, 43, 103-104, 105-107, 369-370, 371-373, 512-514

Student Edition:

50, 128, 162, 272, 306, 379-

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

7. Provide opportunities to demonstrate possible interpretations 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.

381, 396, 436

Student Edition:

18, 50, 74, 128, 142, 162, 202, 257-260, 306, 325, 334, 379-381, 396, 436, 464

Student Edition:

18, 128, 142, 272, 325, 377-379, 379-381, 396

The following page references can be used during classroom discussion/assignment to meet this standard.

Student Edition:

142, 143, 153, 295, 324, 325, 422, 423, 455

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.

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

E Making Meaning through Connections

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

The following page references can be used during

classroom discussion/assignment to meet this standard.

Student Edition:

191, 222-225, 226, 241, 242, 294, 384-386, 441, 444, 453, 459, 463

The following page references can be used during classroom discussion/assignment to meet this standard.

Student Edition:

191, 222-225, 242, 384-386, 441, 444, 453, 459, 463

Student Edition:

1-15, 66-73, 154-161, 192-201, 226, 277, 294, 296-305, 326-333, 426-435, 456-463

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

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

Student Edition:

1, 38, 44-47, 296

Student Edition:

1-15, 44-47, 67-68, 155-157, 164-165, 193-195, 296-298, 327-329, 427-429, 457-459

Student Edition:

1-15, 51, 66-67, 154-157, 164-165, 192-193, 279, 326-327, 426-427, 456-457, 570-579

The following page references can be used during classroom discussion/assignment to meet this standard.

Student Edition:

158-161, 196-201, 273-275,

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

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

6. Provide opportunities to research and discuss the lives, works, and influence of representative theatre artists in various
 - a. cultures
 - b. historical periods.

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. formalproductions.

276-277,
299-305, 330-
333, 430-435,
460-463

The following
page
references can
be used during
classroom
discussion/ass
ignment to
meet this
standard.

**Student
Edition:**

158-161, 196-
201, 273-275,
276-277,
299-305, 330-
333, 430-435,
460-463

The following
page
references can
be used during
classroom
discussion/ass
ignment to
meet this
standard.

**Student
Edition:**

173, 189, 190,
200, 435, 463

Student

8. Provide opportunities to explore historical 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.

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.

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

Edition:

64, 99, 173,
260-262, 263-
265, 424, 455,
509-511, 570,
579

**Student
Edition:**

188, 240, 540-
544, 567, 579

**Teacher
Manual:**

xii, xxii-xxvi, 6-
7, 27, 30, 33,
36, 40, 42, 43,
44, 46, 47, 48,
50, 51, 52, 54,
59, 62, 66, 69,
73, 94

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.).