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correlated to

**Alabama Course of Study
Arts Education
Theatre Grades 6-12 Level 4**

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STANDARDS AND OBJECTIVES	PAGE REFERENCES
<p>1. Apply basic dramatic structure, including exposition, complication, crisis, climax, and resolution, in the script writing process.</p>	<p>22,255-257,258-259, R28-R31</p>
<p>2. Direct formal and informal productions by interpreting dramatic texts and organizing and conducting rehearsals.</p> <ul style="list-style-type: none"> • Identifying various schools of thought for coaching and directing Examples: Konstantin Stanislavski, Lee Strasberg, Viola Spolin, Sanford Meisner, Stella Adler • Communicating effectively to a small ensemble the directional choices for improvised or scripted scenes • Directing a selection of scenes or a one-act play, assuming all responsibilities of a director Examples: choosing play, casting, blocking, designing sets 	<p>6,102-103,319,334-337,344-346,368-370</p> <p>344-346,349-352.359-362,366,401,409</p>
<p>3. Demonstrate rehearsal techniques, including pacing, polishing, and vocal and physical encoding, with technical proficiency.</p>	<p>100,364-366,367-368</p>
<p>4. Create a multimedia production using advanced technologies. Example: using a slide show or video clip within a play</p> <ul style="list-style-type: none"> • Developing a director's notebook • Planning a rehearsal schedule • Staging production with blocking, casting, and technical designs 	<p>346-348</p> <p>356-358 337-338,349-352,359-361,367-368</p>

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5. Analyze classical, contemporary, realistic, and nonrealistic texts to determine character development. <ul style="list-style-type: none"> • Creating characters for a dramatization through script analysis and revision • Explaining choices for creation of a character's voice Example: using high pitch for a child's voice • Explaining choices for the creation of a character's physical appearance based on social and psychological dimensions Example: character skipping and whistling to portray carefree attitude • Improvising scenes based on dramatic texts to reveal complex characteristics of characters 	105-131 132-133 120-123 130-131,137-139
6. Analyze productions that reflect life situations to determine how they broaden the range of human understanding. <ul style="list-style-type: none"> • Identifying personal and universal meaning in a production • Relating motifs, symbols, and metaphor to personal experiences • Communicating the personal impact of theatrical experiences Examples: empathy, catharsis, delight 	260 290 270-272
7. Identify requirements and responsibilities of a dramaturge. <ul style="list-style-type: none"> • Determining appropriate dialect, set, and costume design for the historical period of a play through research 	106,147-150,485-491
8. Compare a variety of genres of dramatic literature using complex evaluation and terminology. <ul style="list-style-type: none"> • Identifying the use of metaphor, subtext, and symbolic elements in various genres 	100,134-135,489
9. Analyze a dramatic work to determine its effectiveness regarding intent, structure, and quality.	22,294,546

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<p>10. Describe the effect of historic events on the works of great playwrights and screenwriters. Example: Arthur Miller's <i>The Crucible</i> reflecting the Salem witch trials and paralleling the social intolerance of the Joseph McCarthy hearings</p> <ul style="list-style-type: none"> • Identifying ways film, theatre, television, and electronic media influence values and behavior Examples: film—relationship of <i>Rebel Without a Cause</i> to street racing and rebellious teenagers; theatre—relationship of <i>All I Need to Know I Learned in Kindergarten</i> to values and behaviors learned as a child; television—reflections of strong, caring, family values in <i>7th Heaven</i>; electronic media—impact of video games and CD-ROMs • Describing ways in which writers reflect and influence culture through their works Examples: Lorraine Hansberry's <i>A Raisin in the Sun</i> and Harper Lee's <i>To Kill a Mockingbird</i> comparing the cultures of two groups, selected scenes from the movie <i>Grand Canyon</i> addressing the question of whether art influences society or society influences art 	<p>103,322,323,324,325</p> <p>221-223,233,286,323,324</p>

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<p>11. Analyze a variety of theatrical styles to ascertain basic commonalities. Examples: traditional and nontraditional theatre—comparing a Shakespearian play to a <i>Cirque du Soleil</i></p> <ul style="list-style-type: none"> • Performing pieces from a variety of playwrights representing different schools of thought and specific theatre styles Examples: William Shakespeare, Molière (Jean-Baptiste Poquelin), Anton Chekov • Comparing directing and acting styles from a variety of periods Examples: Konstantin Stanislavsky from the nineteenth and early twentieth centuries, Edward Albee from the twentieth and twenty-first centuries, Viola Spolin from the twentieth century 	<p>274,276,288-293,300,302,309,310,311,318,319</p> <p>6,102-103,286,319</p>
<p>12. Identify career options in the dramatic arts. Examples: cinematographer, dramaturge, stage manager</p> <ul style="list-style-type: none"> • Identifying the education, training, and work experience needed to enter an arts field • Developing a portfolio for audition purposes 	<p>60,94,266,394,474,500</p> <p>352-353,354-355</p>