

**Glencoe/McGraw-Hill**

***GLENCOE THEATRE: ART IN ACTION* © 2005**

**correlated to**

**Alabama Course of Study  
Arts Education  
Theatre Grades 6-12 Level 3**

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STANDARDS AND OBJECTIVES	PAGE REFERENCES
<p>1. Create characters, situations, and events based on personal experience, literature, historic events, or research to introduce tension and suspense in a theatrical production.</p> <ul style="list-style-type: none"> <li>• Demonstrating exercises for physical and vocal conditioning</li> <li>• Performing pantomimes or improvisations, using voice, blocking, and gesturing to depict characters and tell a story</li> </ul>	<p>20-27,30-36,129-131</p> <p>28-29,36-37,41-43,162</p>
<p>2. Demonstrate an understanding of characterization and scene work through a group performance.</p> <ul style="list-style-type: none"> <li>• Analyzing a scene from a play read in class to adequately portray a character or action</li> <li>• Demonstrating understanding of subtext and emotion through vocal and physical work</li> <li>• Demonstrating a relationship to other characters in a scene through interaction with and reaction to other characters in the scene</li> <li>• Memorizing a scene</li> <li>• Performing a scene accurately, including actions designed during the rehearsal process</li> </ul>	<p>136-138,150-153,247-248</p> <p>132,137-139,277</p> <p>20,182,283,285,286,288</p> <p>282,288,290</p>
<p>3. Create a video that tells a story or depicts an overall theme, including the effective use of modern technology.</p> <ul style="list-style-type: none"> <li>• Using various artistic camera shots, framing techniques, and digital photography to enhance a video</li> <li>• Using a storyboard to plan a scene and develop plot, character, and theme</li> </ul>	<p>40,418,425,448</p> <p>436,448,555</p>
<p>4. Interpret directional goals in scenes and plays from a variety of playwrights.</p> <ul style="list-style-type: none"> <li>• Analyzing the form and structure of scripts and scenes to identify theme, plot, character functions, subtext, setting, and dialogue</li> <li>• Choosing the appropriate acting style for a scene or play Examples: classical, high comedy, low comedy</li> </ul>	<p>52,129-130,138-139,164-165,168,169-172,537</p>

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<p>5. Describe the impact various components of technical theatre have on a dramatic production, including lighting, sound, scenery, props, costumes, makeup, and hair styling.</p> <ul style="list-style-type: none"> <li>• Identifying how technical theatre elements can be effectively used to communicate mood, character, and location in a formal and informal scripted or improvised production</li> <li>• Using computer graphics or models for theatrical design Examples: designing sets, preparing lighting plots</li> <li>• Comparing different performance spaces, including arena, proscenium, thrust, and informal venues such as sidewalks and classrooms</li> <li>• Comparing stage acting to acting before a camera</li> </ul>	<p>50,68,74-75,228,470,471,575,576</p> <p>203,229,230,453</p> <p>50,58-59,60,62</p> <p>446-453,509-511</p>
<p>6. Describe theatrical experiences using theatre vocabulary, including genre, style, acting values, themes, and designs.</p>	<p>20,164-165,173,174-175,204-205</p>
<p>7. Critique theatre productions to determine the effectiveness of verbal and nonverbal interpretation, director's intent, audience response, and technical elements.</p> <ul style="list-style-type: none"> <li>• Identifying strengths and weaknesses of one's personal acting voice as well as the voices of other actors Examples: articulation, volume, dialect, vocal quality, tone, resonance</li> <li>• Differentiating between positive and negative responses to criticism Examples: positive—agreeing with the critic, probing for clarification, compromising; negative—being antagonistic, ignoring criticism</li> </ul>	<p>18-19,32,33-35,410-411,443,579</p>
<p>8. Describe the impact of audience behavior on cast performances and the impact of cast performances on audience behavior.</p> <ul style="list-style-type: none"> <li>• Clarifying how the space of the production impacts both the audience and cast members</li> </ul>	<p>56,58-59,443</p>

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<p>9. Describe the impact history and theatre have upon each other.            Example: medieval period impacting morality plays</p> <ul style="list-style-type: none"> <li>• Comparing dramatic texts to historic texts for accurate portrayal of cultural, social, and political ideas and events</li> <li>• Depicting cultural environments and historical periods through settings, props, costumes, and makeup              Examples: depiction of fifteenth- and sixteenth-century England by William Shakespeare, reflection of Japanese culture through Kabuki</li> <li>• Recognizing the influence of an historical event on the work of a playwright              Example: impact of the French Revolution on Victor Hugo's <i>Les Miserables</i></li> </ul>	<p>1-15,66-68,195-201,296-305,326-333,456-463</p> <p>67-68,156-157,296-305,329</p> <p>417,534</p>
<p>10. Identify major writers of theatre.</p> <ul style="list-style-type: none"> <li>• Comparing scripts of various major writers              Examples: Sophocles' <i>Antigone</i>, Anton Chekhov's <i>The Cherry Orchard</i>, David Auburn's <i>Proof</i></li> </ul>	<p>67-72,154-161,326-332</p>
<p>11. Identify ways in which theatre originating in different times and cultures can reflect the same theme.            Example: parent-child relationship as depicted in William Shakespeare's <i>Romeo and Juliet</i> and in the movie <i>Steel Magnolias</i></p>	<p>173</p>
<p>12. Compare the fundamental elements used to communicate in dance, music, theatre, dramatic media, and visual arts.</p> <ul style="list-style-type: none"> <li>• Defending theatre as a synthesis of all arts disciplines              Example: identifying the use of scenery, music, and dance in a production</li> </ul>	<p>50,415-417,531-532</p>