

**Glencoe/McGraw-Hill**

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

**correlated to**

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

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<b>STANDARDS AND OBJECTIVES</b>	<b>PAGE REFERENCES</b>
1. Apply basic dramatic structure, including exposition, complication, crisis, climax, and resolution, in the script writing process.	162,169,171,534-539
2. Direct formal and informal productions by interpreting dramatic texts and organizing and conducting rehearsals. <ul style="list-style-type: none"> <li>• Identifying various schools of thought for coaching and directing  Examples: Konstantin Stanislavski, Lee Strasberg, Viola Spolin, Sanford Meisner, Stella Adler</li> <li>• Communicating effectively to a small ensemble the directional choices for improvised or scripted scenes</li> <li>• Directing a selection of scenes or a one-act play, assuming all responsibilities of a director  Examples: choosing play, casting, blocking, designing sets</li> </ul>	272,283-284,329,379-381,  20,36,37  50-63,166-173,182,257-258
3. Demonstrate rehearsal techniques, including pacing, polishing, and vocal and physical encoding, with technical proficiency.	290,306,320,321,353,537
4. Create a multimedia production using advanced technologies. Example: using a slide show or video clip within a play <ul style="list-style-type: none"> <li>• Developing a director's notebook</li> <li>• Planning a rehearsal schedule</li> <li>• Staging production with blocking, casting, and technical designs</li> </ul>	XX,257- 260,306,319,396,420-421,453  314  284,306,321,353-354,455
5. Analyze classical, contemporary, realistic, and nonrealistic texts to determine character development. <ul style="list-style-type: none"> <li>• Creating characters for a dramatization through script analysis and revision</li> <li>• Explaining choices for creation of a character's voice  Example: using high pitch for a child's voice</li> <li>• 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</li> <li>• Improvising scenes based on dramatic texts to reveal complex characteristics of characters</li> </ul>	166,273-275,276  137-138  130- 131,132,133,137,167,172  36-37,42-43

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<p>6. Analyze productions that reflect life situations to determine how they broaden the range of human understanding.</p> <ul style="list-style-type: none"> <li>• Identifying personal and universal meaning in a production</li> <li>• Relating motifs, symbols, and metaphor to personal experiences</li> <li>• Communicating the personal impact of theatrical experiences</li> </ul> <p style="padding-left: 40px;">Examples: empathy, catharsis, delight</p>	<p>530-531,540-542</p> <p>173,189,190,531</p>
<p>7. Identify requirements and responsibilities of a dramaturge.</p> <ul style="list-style-type: none"> <li>• Determining appropriate dialect, set, and costume design for the historical period of a play through research</li> </ul>	<p>1-15,68,173,297-298,410-411</p>
<p>8. Compare a variety of genres of dramatic literature using complex evaluation and terminology.</p> <ul style="list-style-type: none"> <li>• Identifying the use of metaphor, subtext, and symbolic elements in various genres</li> </ul>	<p>138-139,164-165,257-259,277,278,401,403</p>
<p>9. Analyze a dramatic work to determine its effectiveness regarding intent, structure, and quality.</p>	<p>166-173,273,277</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"> <li>• 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</li> <li>• 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</li> </ul>	<p>155-161,192-195,326-329,399,413</p> <p>9,13,174-175,257,259,329</p>
<p>12. Identify career options in the dramatic arts.            Examples: cinematographer, dramaturge, stage manager</p> <ul style="list-style-type: none"> <li>• Identifying the education, training, and work experience needed to enter an arts field</li> <li>• Developing a portfolio for audition purposes</li> </ul>	<p>146-147,173,449,570-571,572,573,574,575,576,577,578,579</p>