

COMMUNICATION - THEATRE ARTS

1992-93



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FOREWORD

In every society, education is the means to an end: citizens must acquire a basic knowledge that will enable them to survive. In a democratic society, education becomes the means by which the individuals have the opportunity to develop their personalities, their talents, their dreams.

Developing competent citizens who can be involved effectively in the affairs of this state and our nation is critically important to Louisiana's educators as we approach the 21st century. The young people in Louisiana's schools today must be fully prepared to accept tomorrow's leadership roles with the knowledge, skills, and values necessary to sustain a democratic society against the many complex problems that will face them, this nation, and the world. They must be able to acquire, analyze, and evaluate vast amounts of information, synthesize it into knowledge, and refine it into the wisdom needed by competent citizens. Through the educational processes, they must be guided in the developing of creative and critical thinking processes to the extent they are capable of standing confidently on their own feet, of making clear and effective judgments, and of transferring acquired knowledge and skills to new tasks and skills demanded by an everchanging society.

With the publication of the *Communication/Theatre Arts Curriculum Guide*, the Louisiana Department of Education presents a vital component of the total educational program mandated by the Legislature in both the accountability and assessment and the competency-based education laws. Students' mastery of the grade level skill identified through the educationally sound performance objectives is the ultimate goal. The guide has been developed as a resource to assist classroom teachers in expanding and refining their teaching strategies and in their instructional planning.

I extend to all the educators involved in the development of this guide my appreciation for their outstanding work in conceptualizing, writing, and revising this guide. I wish to express my personal gratitude and that of the Department of Education to each educator whose efforts and assistance throughout the curriculum development processes have been and continue to be vital to the attainment of our curricular goals.

RAYMOND G. ARVESON
SUPERINTENDENT OF EDUCATION

MARLENE L. RITTER
DIRECTOR, BUREAU OF SECONDARY EDUCATION

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PHILOSOPHY AND RATIONALE

The arts are quite literally the vessels that carry our culture; and communication and theatre arts are the broadest and richest of these, for they embrace all arts. Since ancient times, the stage and public forum have been the places for communal exchange, where groups of people come together to examine important ideas, to seek truth, to celebrate and mourn, to bring history and literature to life. For participants and audience alike, communication and theatre arts are both Shakespeare's mirror held up to nature and a window on the human condition. Learning to see through that window and to understand what is in that mirror should be fundamental parts of every student's preparation to participate in our society.

There are many ways in which communication and theatre arts can impact your school's curricula:

- ◆ serve as a bridge that connects not only the other fine arts disciplines but also such diverse studies as history, literature, science, math, psychology, home economics, drafting, industrial arts, marketing, computer science, and others;
- ◆ stimulate creativity;
- ◆ teach verbal and non-verbal communication skills, so important to success in any field;
- ◆ teach problem-solving skills;
- ◆ build confidence and self-esteem of students;
- ◆ enhance students' abilities to work in groups toward a common goal;
- ◆ develop self-discipline;
- ◆ promote multicultural awareness and understanding;
- ◆ provide developmental activities for students with special needs; and
- ◆ lead to a variety of career paths.

As the focus of so many crucial social and career skills, and because they offer an alternative to the traditional classroom learning experience, communication and theatre arts are also an excellent way of intercepting students at risk.

The following are fundamental qualities of an effective communication/theatre arts program. Such a program should

- ◆ be integrated into the overall curriculum;
- ◆ seek to involve a broad range of students;
- ◆ offer a balance of classroom and production activities to develop critical sensibilities as well as performance skills;
- ◆ emphasize process and learning over product;
- ◆ *be multicultural; education from a multicultural perspective recognizes ethnic and cultural differences and commonalities, reveals the universalities of human emotion and experiences, and promotes the uniqueness of the individual;
- ◆ be accessible to all students at all levels of development; and
- ◆ be taught and productions supervised by trained, experienced teachers and directors.

Administrators and teachers should work together to develop means of evaluation and assessment of student work that is fair and reliable, that is based upon individual progress in the discipline, and that nurtures creativity.

Adapted from the Educational Theatre Association and the National Association of Secondary School Principals (1990)

*Ross, Jerrold and Ellyn Berk. *A Framework for Multicultural Arts Education*. NY: National Arts Education Research Center, N.Y.U., 1989.

TERMINOLOGY

For the purpose of this document, the following key working definitions are used:

COMMUNICATION¹ - The process of interacting verbally and non-verbally with another person or persons to share meaning.

DRAMA² - An improvisational, non-exhibitional, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect upon human experience. The primary purpose of drama in the classroom is to facilitate learning by the participants, rather than to create a performance for an audience. The essence of this definition is known variously as creative drama, improvisational drama, developmental drama, classroom or educational drama.

MEDIA LITERACY - The process of understanding and using the mass media (specifically film, television, video, and radio) as a consumer and/or a creator.

SPEECH - A characteristic manner of speaking; a formal, more structured manner of speaking. In the classroom, the study and practice of principles and techniques that stimulate, improve and develop the art of oral communication.

THEATRE³ - Performance-centered activities involving an audience. As an academic discipline, theatre traditionally includes the study of acting techniques, scene study, theatre history, literature and criticism, design and stagecraft, playwriting, play production, and theatre attendance.

¹Adapted from A Model Drama/Theatre Curriculum, American Alliance for Theatre and Education (1987).

²Adapted from The Children's Theatre Association of the American Theatre Association (1978).

³Adapted from The Children's Theatre Association of the American Theatre Association (1978).

For further reference, see Glossary (Appendix A)

GUIDELINES

The purpose of this document is to provide a framework that addresses the developmental needs of students in a variety of educational settings. It is not intended to be a course outline or a textbook. The guide is designed to promote the highest quality of instruction in communication and theatre arts and to encourage the integration of the arts into the core curriculum (K-12).

To achieve success with this curriculum guide, teachers should address all four domains (aesthetic perception, creative expression, arts heritage, and critical analysis). However, it is not necessary or intended that the teacher devote equal time to each area.

In the course of instruction, repeating exercises (especially some of the more basic ones) or using extension/enrichments can be especially effective as groups change or begin new units of study or more involved performance/competitive projects.

Although the different level activities adapt readily to elementary (Level 1), middle school (Level 2), and high school (Level 3), they are not age or grade specific. Rather they are beginning, intermediate, and advanced activities. For example, in an advanced class you could use Level 1 activities as warm-ups. Or, if your beginning group progresses quickly, move on to the next developmental level.

When working with students in communication and theatre arts, especially in improvisation, consider the teacher to be a guide, a side-coach, a model--do not dictate to your students. Allow students the freedom to be creative and self-expressive while striving for a group endeavor and cohesiveness. Finally, achieve disciplined play. One can experience personal and artistic growth only when one has the discipline of being in command of oneself.

Space can be a problem or an inspiration. Classrooms can be overly intimate or cavern-like. Experiment! Redesign your class arrangement or take your students out of the room when the assignment begs for a different environment. Adapt to your class size and your school's uniqueness. The activities noted can be added to or changed in any manner you decide is best for you and your students.

COMMONALITIES OF GOALS FOR ARTS EDUCATION

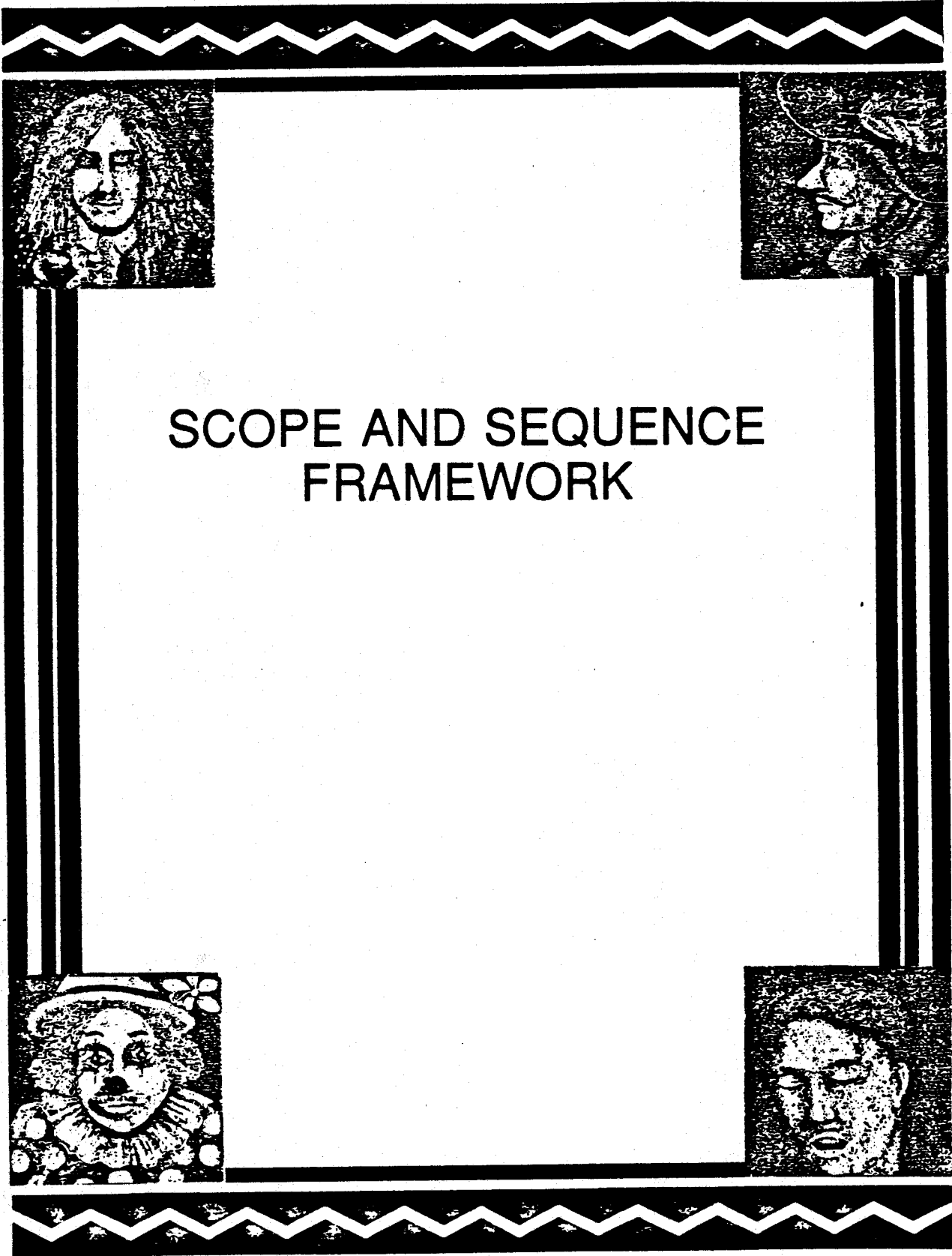
	COMMUNICATION/ THEATRE ARTS	DANCE	MUSIC	VISUAL ARTS
I. AESTHETIC PERCEPTION	To develop the ability to perceive and respond to abstract ideas and the human experience	To develop the ability to perceive, perform, and respond to dance	To develop the ability to perceive, perform, and respond to music	To develop through the visual arts, the ability to perceive, and respond to ideas, experiences, and the environment
II. CREATIVE EXPRESSION	To develop knowledge, ideas and skills for production and performance	To develop the ability to perform and to organize dance ideas and movements creatively	To develop the ability to perform and to organize creative musical ideas and sound	To develop and organize knowledge and ideas for expression in the production of art
ARTS HERITAGE	To develop an understanding of the theories, forms, and cultural history of communication/ theatre arts	To develop an understanding of dance as an essential component of history and human experience	To develop an understanding of music as an essential aspect of history and the human experience	To develop an understanding of visual arts as a basic aspect of history and the human experience
IV. CRITICAL ANALYSIS	To develop the ability to make aesthetic judgments through communication/ theatre arts experiences	To develop the ability to make aesthetic judgments through dance experiences	To develop the ability to make aesthetic judgments through musical experiences	To develop the ability to identify, analyze, and apply criteria making visual aesthetic judgments

STUDENTS WITH SPECIAL NEEDS

The diversity of communication and theatre arts activities provides opportunities for the growth and involvement of all students, regardless of experience, cultural background, or disabling condition. Students can be creators, observers, and evaluators, developing an awareness, understanding, and appreciation of the abilities and efforts of others.

Gifted and talented students need enrichment, intellectual and artistic stimulation, and creative challenge. Students with special education needs (physical, emotional, social or learning) require activities which develop their strengths, minimize their disabilities or weaknesses, promote good social relationships, and build a positive self image. Drama therapy strategies and techniques professionally adapted and applied provide a rich resource for prevention and intervention as well as development.

Communication and theatre arts are rooted in our universal impulse and need to play, to imitate, to create, and to share and exchange our ideas and feelings with others. Through process-centered arts activities, all students can be included and can succeed.



SCOPE AND SEQUENCE
FRAMEWORK

SCOPE AND SEQUENCE FRAMEWORK

I. AESTHETIC PERCEPTION: To develop the ability to perceive and respond to abstract ideas and the human experience

A. To build a positive self-concept

<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Demonstrates an awareness of self	Accepts challenges and takes risks	Develops objectivity in appraising personal abilities in creative endeavors

B. To develop sensory and emotional perception

<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Responds to sensory and emotional stimuli	Distinguishes between self and role	Uses personal experiences as a springboard for creativity

C. To understand role/function in a group

<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Contributes to group effort	Demonstrates ability to lead and follow	Analyzes situations and formulates viewpoints

II. CREATIVE EXPRESSION: To develop knowledge, ideas, and skills for production and performance

A. To develop expressive use of body and voice

<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Imitates sounds and movement as a means of expression	Uses body and voice to communicate attitudes, concepts and moods	Demonstrates effective use of physical and vocal techniques

B. To use oral and/or written language to communicate feelings and ideas

<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Explores language in a variety of situations	Uses language appropriate to given situations and/or characters	Recognizes and employs language as an instrument of logical reasoning and symbolic representation

C. To work/create cooperatively with others

<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Demonstrates respect for others' space and working methods	Interacts spontaneously and flexibly with others in discussion and enactment	Collaborates with others in effective working relationships

D. To demonstrate production and technical skills

<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Uses space and available materials for specific purposes	Explores the use of space and technical resources	Selects and incorporates spaces, materials, techniques, and processes effectively

III. ARTS HERITAGE: To develop an understanding of the theories, forms, and cultural history of communication and theatre arts

A. To develop social and cultural awareness and empathy

<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Accepts the differences in others	Recognizes the universality of theme, situation, and motivation across cultures and time	Traces historically the social, political, and cultural effects of communication and theatre arts

B. To understand patterns, styles, conventions, and trends in communication and theatre arts

<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Recognizes characters and relationships	Identifies the workings of the communicative process	Connects the roots of contemporary processes, techniques and interpretations

C. To demonstrate a knowledge of the history and literature of communication and theatre arts

<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Recognizes theme	Discusses ways in which theme has been revealed and developed	Analyzes significant works for form and content in historical perspective

IV. CRITICAL ANALYSIS: To develop the ability to make aesthetic judgments through communication and theatre arts

A. To demonstrate an ability to identify, compare, and value experiences in communication and theatre arts

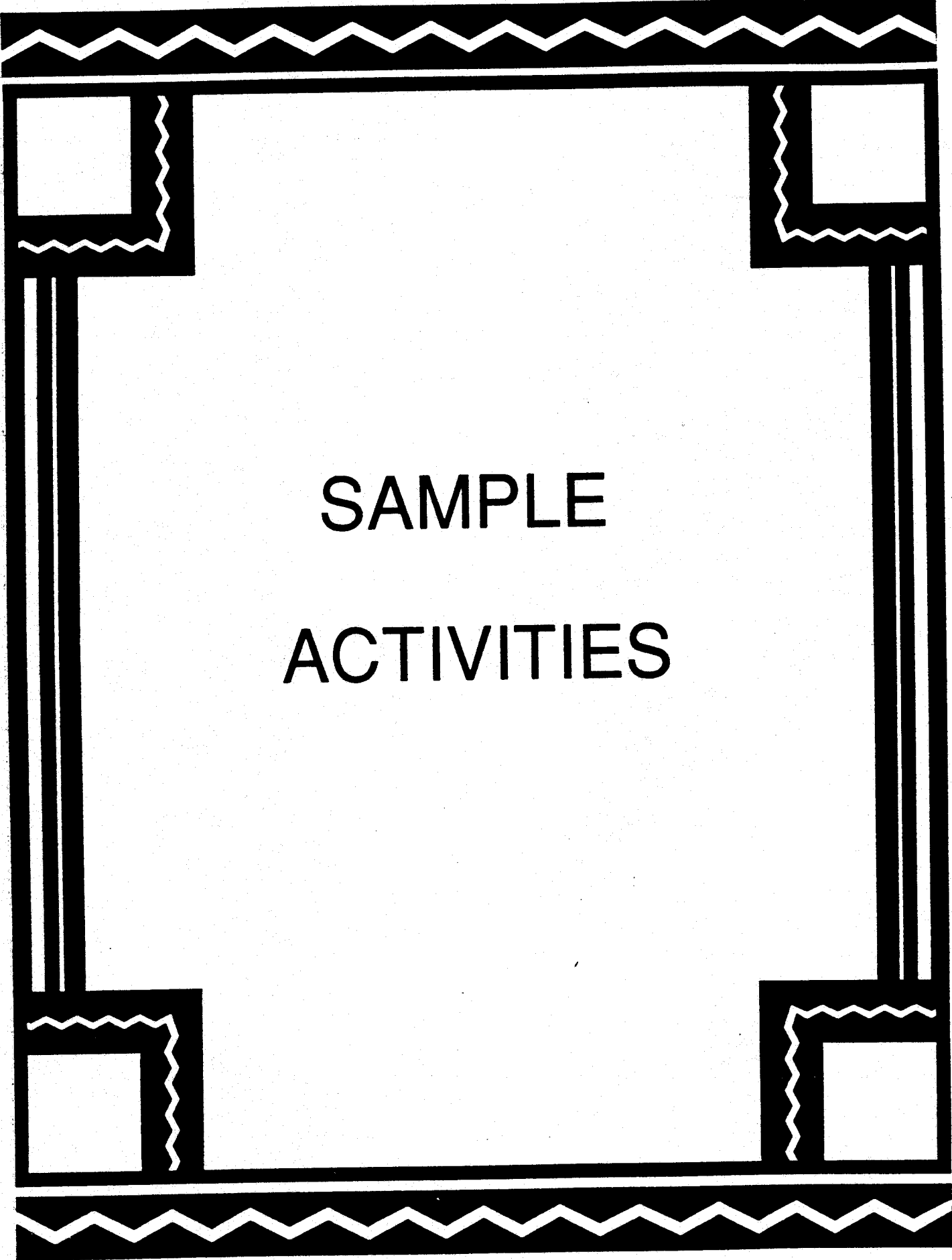
<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Recognizes and responds through the senses to a variety of media experiences	Demonstrates an understanding of the basic principles and elements of communication and theatre arts	Analyzes how performers/presenters use movement, voice, language, and technical elements to communicate characters and/or ideas.

B. To recognize and interpret artistic viewpoints

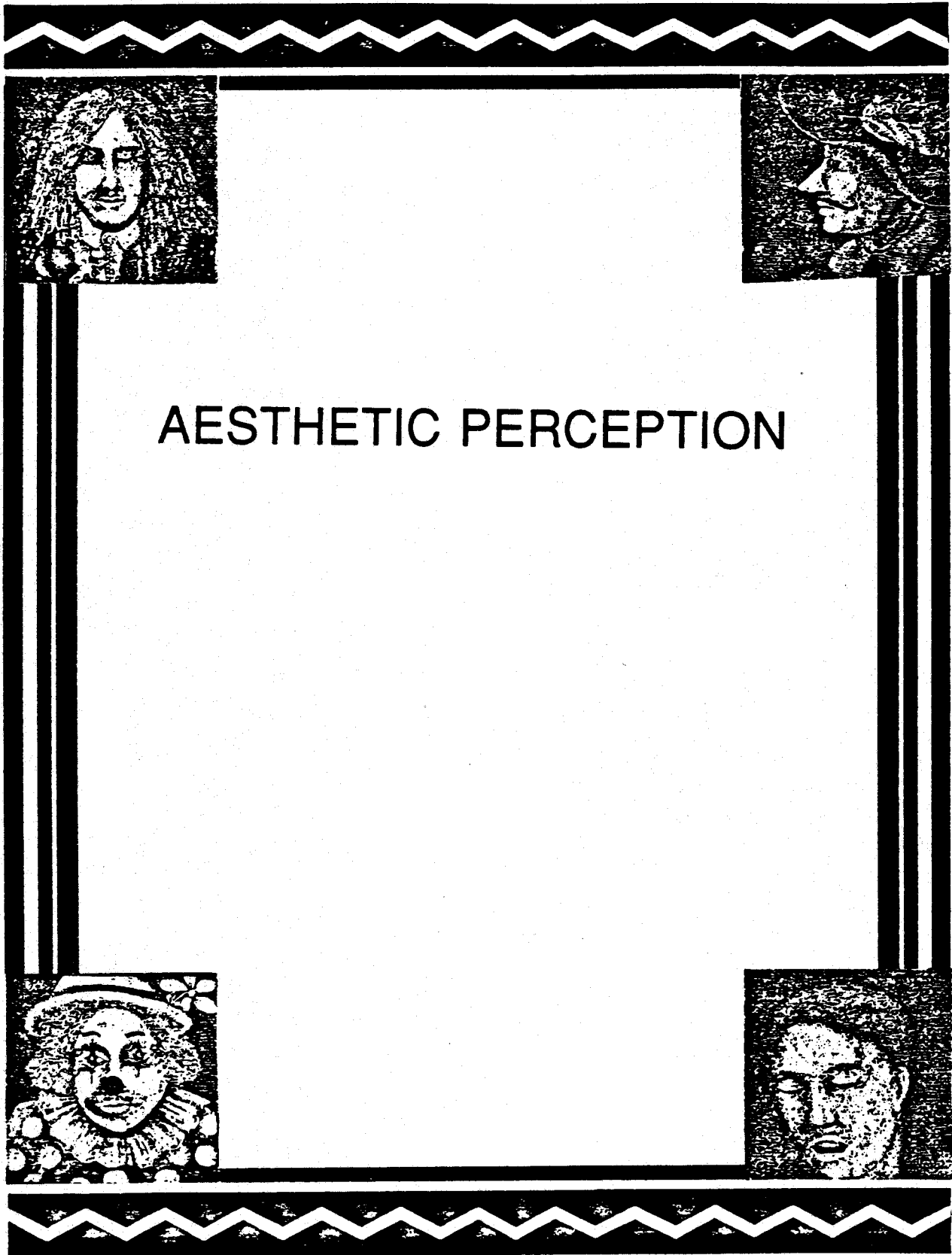
<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Values the efforts of others	Contributes positive criticism of ideas, productions, and performances	Considers expressions of aesthetic judgements contrary to one's own in order to explain and defend personal response

C. To understand the relationship, role, and responsibility of the audience in a variety of settings

<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Listens and attends respectfully	Demonstrates appropriate audience etiquette	Reacts appropriately at given moments



**SAMPLE
ACTIVITIES**



AESTHETIC PERCEPTION

I. AESTHETIC PERCEPTION: To develop the ability to perceive and respond to abstract ideas and the human experience.

A: To build a positive self-concept		
Level 1	Level 2	Level 3
Demonstrates an awareness of self	Accepts challenges and takes risks	Develops objectivity in appraising personal abilities in creative endeavors
a. The Positive Chair	a. Recorder Technique	a. I'm Getting Better
b. Wishes and Dreams	b. Trapped	b. To Know Me is to Love Me
c. Mirror		
d. Look Me Over		

B: To develop sensory and emotional perception		
Level 1	Level 2	Level 3
Responds to sensory and emotional stimuli	Distinguishes between self and role	Uses personal experience as a springboard for creativity
a. Listening to the Environment	a. Transformation of Objects	a. My Story
b. Ripple	b. Talk Show	b. Motive Appeals
c. Scenting Senses		
d. Environmental Walk		

C: To understand role/function in a group		
Level 1	Level 2	Level 3
Contributes to group effort	Demonstrates ability to lead and follow	Analyzes situations and formulates viewpoints
a. Machine	a. Blind Trust	a. I Hate To Tell You This, But . . .
b. Moving a Large Object	b. Story Chain	b. Creating a Story

I. AESTHETIC PERCEPTION: To develop the ability to perceive and respond to abstract ideas and the human experience.

A: TO BUILD A POSITIVE SELF-CONCEPT

Level 1

Expected learner outcome: Demonstrates an awareness of self.

a. The Positive Chair

Materials/Preparation:

Divide the class into three or four groups. Ask each group to sit in a circle on the floor. Place a chair in the middle of each circle.

Focus: Self-esteem, listening

Procedure: Select one student at a time to sit in the chair. Each student in the circle contributes one thing he likes about the person in the chair.

Extension/Enrichment:

Videotape each student recalling the comments he/she received. Play back for the student to observe.

Curriculum Connection:

Language Arts - oral language development

b. Wishes and Dreams

Materials/Preparation:

A box (if desired)

Focus: Imagination, oral communication

Procedure: Place a real (or imaginary) box at the front of the class. Invite the students to go up to the box one at a time and either 1.) pull out of the box a wish (or gift) to give the entire class, or 2.) place in the box a personal dream. The wish or dream is orally presented to the class. This activity is especially effective at the end of a class for closure.

Curriculum Connection:

Social Studies - occupations

Language Arts - oral language development

Level 2

Expected learner outcome: Accepts challenges and takes risks

a. Recorder Technique

Materials/Preparation:
Open Space

Focus: Concentration, listening, cooperative interaction

Procedure: Students select partners. Each pair sits facing each other. One student elects to be the video camera operator, the other the on-camera talent. The camera person determines the type of camera, mimes its position, and prepares to shoot. The speaker selects a personal experience, belief, or dream to share on camera. The teacher cues the beginning and end (30-60 seconds recommended) of the recording.

The camera person then "plays back" in language and movement what was recorded. The object is to recreate the experience as accurately as possible. Allow time for the talent to react to the image projected.

Extension/Enrichment:

Reverse roles and repeat the exercise. Students discuss which role they preferred and why. Repeat with 2 or 3 cameras; compare and contrast the different recordings. Again, provide time for both camera and talent to share their feelings and preferences.

Curriculum Connection:

Language Arts - vocabulary, styles and patterns of speech, listening comprehension

b. Trapped

Materials/Preparation:

Open Space

Focus: Creative problem-solving, cooperative interaction

Procedure: Divide the class into small groups of 4-6 students. Let each "trapped" group decide where they are trapped, how they got there, and how long they have been there; or the place can be assigned by the teacher (e.g. elevator, cave, small room).

Each group improvises an exploration of their situation and attempts to "get out." Discuss how it felt, how it looked.

Extension/Enrichment:

The group becomes hostages in Latin America or the Middle East. Select one of the group to role-play the guard who appears at one point and then moves on. Establish the setting and play out the scene. Did the scenes change? How? When? Why?

As a class, transfer these drama experiences to the conditions and feelings of refugees (e.g. Huguenots, Acadians, Cubans, Haitians) who escaped, hopefully to freedom, on small, overloaded, inadequate boats to arrive on American shores; or explore the dramatic setting and situation of captured Africans on slave ships during the Middle Passage. If appropriate, role-play these situations.

Describe the feelings in response to the situations, either in the role or as audience (in group discussion and/or journal notes).

Repeat the situation(s) with only one person "trapped." The individual shares how being trapped felt; the class describes how his being trapped looked.

Curriculum Connections:

Language Arts -- narratives, journals

Science -- materials (texture, weight, mass)

Math -- estimating measurements

Social Studies - ethnic studies; political, social, historical events

Level 3

Expected learner outcome: Develops objectivity in appraising personal abilities in creative endeavors

a. I'm Getting Better

Materials/Preparation:

Journals/Notebooks

Focus: Creative problem solving; objective and constructive criticism.

Procedure: Each student lists in journal/notebook three personal behaviors he wants to change in order to improve self-concept, stated as personal goals. In small group discussions, students share goals, describing their present behaviors and what they feel they can do to effect the desired changes.

Extension/Enrichment:

As a class, determine three group behavior changes to improve class-image, stated as collective goals. Students list potential action to achieve these goals.

Repeat activity periodically. Have goals been attained? Are the goals changing?

Curriculum Connection:

Language Arts - journal writing

Social Studies - psychology

b. To Know Me is to Love Me

Materials/Preparation:

Paper, open space, journals/notebooks

Focus: Accepting positive feedback; objective perception

Procedure: Divide class into groups of 6-8. Students sit in a circle. Ask them to write their names on the top of a sheet of paper and send the paper around the circle. Have each student write one or two positive words on the paper about each person. No word should be used more than once.

After the students get their papers back, discuss the following questions:

1. Are there words that describe you that you felt were correct?
2. Are there words that describe you of which you were unaware?
3. How do others' views of you affect your self-concept?

Extension/Enrichment:

Students should include the list of descriptive words in their journals and circle those they felt described them.

Students should write in their journals/notebooks how they felt about the words and what effect the words had on self-concept.

Repeat with students' performance exercises as the basis of the feedback words.

Curriculum Connection:

Language Arts - journal writing, vocabulary

Social Studies - psychology

B: TO DEVELOP SENSORY AND EMOTIONAL PERCEPTION

Level 1

Expected learner outcome: Responds to sensory and emotional stimuli

a. Listening to the Environment

Materials/Preparation:

Floor or desks

Focus: Sensory awareness, concentration, imitation

Procedure: Heads down on desks, or lying on floor, with eyes closed, the students are asked to listen for one minute to all the sounds they hear in the room. Collect and list on the board the sounds they hear. Now, ask them to go back and listen to all the sounds they hear outside the room. Write a second list.

Extension/Enrichment:

Ask the students to imitate the sounds collected on the board. Use the sound word lists as a script for whole class response.

Dividing the class into small "sound groups," compose a "sound symphony" for sounds of the classroom and outside sounds. The teacher can model as conductor and then turn the baton over to some of the students.

Curriculum Connection:

Language Arts - reading, vocabulary, critical thinking

Science - sound waves, environmental noise pollution

b. Ripple

Materials/Preparation:
Open space

Focus: Sensory awareness, concentration, imitation, cooperation

Procedure: Join hands in a large circle. One person gently squeezes his partner's hand and the same squeeze is passed around the circle. Experiment with the speed of the passage. Try different directions. Create different touch patterns for the students to imitate and pass along. Identify different leaders.

Extension/Enrichment:
Pass a gesture or facial expression. Add a sound to a squeeze and pass both along.

Curriculum Connection:
Science - Morse Code, electricity, speed
Math - Rate, measuring distance, sequencing
Language Arts - Patterns

c. Scenting Senses

Materials/Preparation:
Paper, cotton balls (at least 3 per student), 3-5 bottles of assorted extracts, spices, or perfumes.

Focus: Awareness of sensory relationships

Procedure: Students are directed to divide a paper into four vertical columns. Label each column: smell, taste, temperature, and texture. The number of scents determines the number of horizontal columns to form a chart. The first scent is placed on a cotton ball and each student is given one for study. After one minute, ask students to record their findings. Continue until all scents have been studied. Then, discuss and compare the findings.

Extension/Enrichment:
Repeat using flavors, sounds, or visuals

Curriculum Connection:
Math - charting the findings
Science - chemical olfactory, optical, and aural processes
Language Arts - writing

d. Environmental Walk

Materials/Preparation:

Open space

Focus: Full body movement, sensory awareness, imagination

Procedure: Students walk around the room imagining themselves barefoot while the teacher orally guides them over different surfaces such as concrete, sand, snow, ice, and mud.

Extension/Enrichment:

Students pantomime the season or the day chosen. Guided by the teacher's narration of what is happening, they will all splash in puddles, taste the rain, feel the hot sun, icy wind, make snowballs, etc.

Students move through the room as if it were filled with various substances such as water, helium, jello, sand, gravel, feathers, balloons, basketballs, etc.

Curriculum Connection:

Science - kinesthetics, meteorology, geology

Level 2

Expected learner outcome: Distinguishes between self and role

a. Transformation of Objects

Materials/Preparation:

Open space

Focus: Full body movement, kinetic energy, imagination

Procedure: Students stand in a circle. One student sculpts space into an object and uses/plays with it, then passes it on to the next student who in turn transforms the original object into something else, and so on around the circle. Students should allow their entire bodies to respond. The teacher may wish to begin with hands and evolve the exercise into using as much of the body as possible.

Extension/Enrichment:

Students describe the object handed to them before transforming it.

Upon receiving the object, the student assumes an appropriate role in relation to the object and uses it in a role (e.g. student with balloon, pirate and treasure chest, chef and skillet).

Curriculum Connection:

Science - texture, movement

Math - shape, size

Language Arts - description

Social Studies - sociology, occupations

b. Talk Show

Materials/Preparation:

Chairs, Table or desk

Focus: Cooperative interaction, verbal expression, imagination, role-playing

Procedure: Students select a particular television talk show for format, style, and host. Students are designated or volunteer to be host and guest(s). Class agrees on topic for show or occupation of guest(s). Determine time limits for each segment. Children act out the show with the rest of the class as the "studio audience."

Extension/Enrichment:

Repeat with different shows and different students in the various roles.

Audio or videotape for class response.

Guest does not understand English and speaks only gibberish. Another student serves as translator/interpreter between guest and host.

Repeat, with host and/or guest having a particular attitude or sensory condition affecting his opinions and expressions (e.g. host hates children; studio is too cold; guest has hay fever).

Add commercial breaks (but not the ads themselves) to the flow of action. What happens in those off-camera moments?

Curriculum Connection:

Social Studies -- current events, oral history

Language Arts -- interviewing

Other -- depending on topic selected and/or guest(s) portrayed

Level 3

Expected learner outcome: Uses personal experience as a springboard for creativity

a. My Story

Materials/Preparation:

Scrapbooks, photographs, magazine pictures, drawings, memorabilia
(student selected)

Focus: Verbal expression, critical analysis

Procedure: Students are asked to collect and select personal images and/or items that best reflect and show who they are and that communicate their story. Choices should be based on experiences and feelings rather than simply on a sequence of events. Students can create a collage or scrapbook from these materials.

Extension/Enrichment:

Students present their collages or scrapbooks to the class orally. The total personal picture (the essence) should be emphasized.

Each student selects one item and tells the story behind its inclusion as a piece of the story.

Curriculum Connection:

Language Arts -- composition, organization, themes
Social Studies -- oral history, documentation

b. Motive Appeals

Materials/Preparation:
Magazines

Focus: Discerning between needs and wants, logical support of opinion

Procedure: Briefly explain/discuss the ten motive appeals:

- | | |
|---------------------------|----------------------------|
| 1. Self-preservation | 6. Adventure and curiosity |
| 2. Pride | 7. Loyalty |
| 3. Personal enjoyment | 8. Imitation |
| 4. Love and affection | 9. Reverence |
| 5. Acquisition and saving | 10. Creating |

As humans, we are influenced by motives, desires, wants, or drives more than by logical reasons. Have students locate three colorful full-page ads and identify the motive appeals in each. Each student then prepares and presents a one minute oral report discussing the appeals.

Extension/Enrichment:

Introduce the most persuasive words in American usage: "You, many, save, new, results, health, easy, safety, love, discovery, proven, guarantee." Identify why these words are persuasive. Identify which motive appeal each word uses. Decide which you would add or leave out. Why?

Curriculum Connection:

Social Studies - propaganda techniques, marketing
Home Living - consumer concerns
Language Arts - outlining, content analysis
Journalism - advertising

C: TO UNDERSTAND ROLE/FUNCTION IN A GROUP

Level 1

Expected learner outcome: Contributes to group effort

a. Machine

Materials/Preparation:

Space for movement

Focus: Cause-effect relationships

Procedure: One student creates a sound and motion that can be repeated comfortably. Another student adds a different sound and motion that fits with the first (without actually touching). Students build their movable parts into an abstract "machine." Allow about six (6) students to each machine, with all the class having a turn. Continue with larger groups creating larger machines.

Extension/Enrichment:

Divide into groups of 4-6. Each group agrees upon a particular machine to create (e.g. clock, blender, typewriter, vacuum cleaner). After several minutes of preparation, each group presents its machine, with sounds, for the rest of the class to identify.

Curriculum Connection:

Science - physics, invention

b. Moving a Large Object

Materials/Preparation:

Open space

Focus: Cooperative interaction

Procedure: Groups of five (5) students agree on a large imaginary object to be moved (e.g. boulder, couch, elephant). After a few minutes of preparation, each group moves its object in mime for the class. Viewers determine what the object is.

Extension/Enrichment:

Group agrees on a particular environment in which to move the object and/or a specific reason it must be moved.

Object must be moved without the use of hands.

Curriculum Connection:

Science - shape, mass, inertia

Math - approximating distances

Level 2

Expected learner outcome: Demonstrates ability to lead and follow

a. Blind Trust

Materials/Preparation:

Blindfolds (or shut eyes); open space (possibly outdoors) or obstacles in the space or at certain points in the aisles

Focus: Cooperative interaction, concentration, creative problem-solving

Procedure: Students pair off. Select one student as leader; blindfold the partner and they explore the space together. The leader guides the student safely around the objects and helps the partner to "see" the environment. Verbal cues are permitted. Reverse roles and repeat the exercise, changing spatial arrangement if desired. Afterward, ask the students to share with the class what it felt like to be dependent on another person, to be responsible for another human being. Which role did they prefer? Why?

Extension/Enrichment:

Repeat, using non-vocal cues only.

Students share personal situations and stories in which an individual was responsible for another (e.g. invalid relative, younger brother or sister, injured pet, figures from fiction, or real events).

Create scenarios to improvise situations in which people are interdependent. For example, a group of blind people are on an outing in the woods. Their guide stumbles and breaks a leg. Act out the situation. What actions would be possible? What might they do? How would they communicate?

Repeat the situation with new role players; explore alternative endings. What changed? Why?

Curriculum Connection:

Language Arts - directions, vocabulary
Math - space and distance

b. Story Chain

Materials/Preparation:

None

Focus: Concentration, cooperative interaction, imagination, verbal expression

Procedure: Divide the class into small groups. Students sit in a circle. Designate one student in each group as leader. The leader initiates the first sentence of a story. The student to the leader's right contributes the next sentence, and so on. The story must conclude when it returns to the leader. Note: You may wish to limit certain elements of the story, e.g., acts of violence, death, profanity.

Extension/Enrichment:

Change leaders. This time, each contributed sentence must include a number in a sequence beginning with "one."

Change leaders. The teacher provides a theme upon which the story must be built. Lengthen the story to two turns around the group.

Curriculum Connection:

Language Arts - grammar, creative writing, listening skills, plot structure
Math - sequencing

Level 3

Expected learner outcome: Analyzes situations and formulates viewpoints

a. I Hate to Tell You This, But ...

Materials/Preparation:

None

Focus: Conflict analysis, creative problem-solving

Procedure: Divide the class into small groups. Give each group one of the situations listed below. The students will develop a scenario for the situation and role-play the scene for the class.

1. Your friend promised to meet you but didn't show up.
2. Your friend told another person a secret he/she promised not to tell.
3. Your friend borrowed your favorite jacket and lost it.

Extension/Enrichment:

Discuss the choices played in terms of constructive criticism. Would anyone have handled the situation differently? Why or why not? Present alternative scenarios with new role players. Add a third character to the scene.

Reverse roles. Let the students experience the situation from another point of view. Reverse roles in the middle of the scenes. Discuss.

Have students develop other scenarios similar to the ones used and role play the scenes to the class.

Curriculum Connection:

Language Arts - plot and character development, journaling
Social Studies - psychology, values clarification

b. Creating a Story

Materials/Preparation:

Pre-recorded or live music
Painting (art reproductions)

Focus: Group dynamics

Procedure: Divide students into groups of 5-7. The groups listen to a piece of music or view a painting. Each group creates a story based on the mood set by the music or the art work. Students present the stories to the class in the style the group chooses (e.g. narrative, scene, poem).

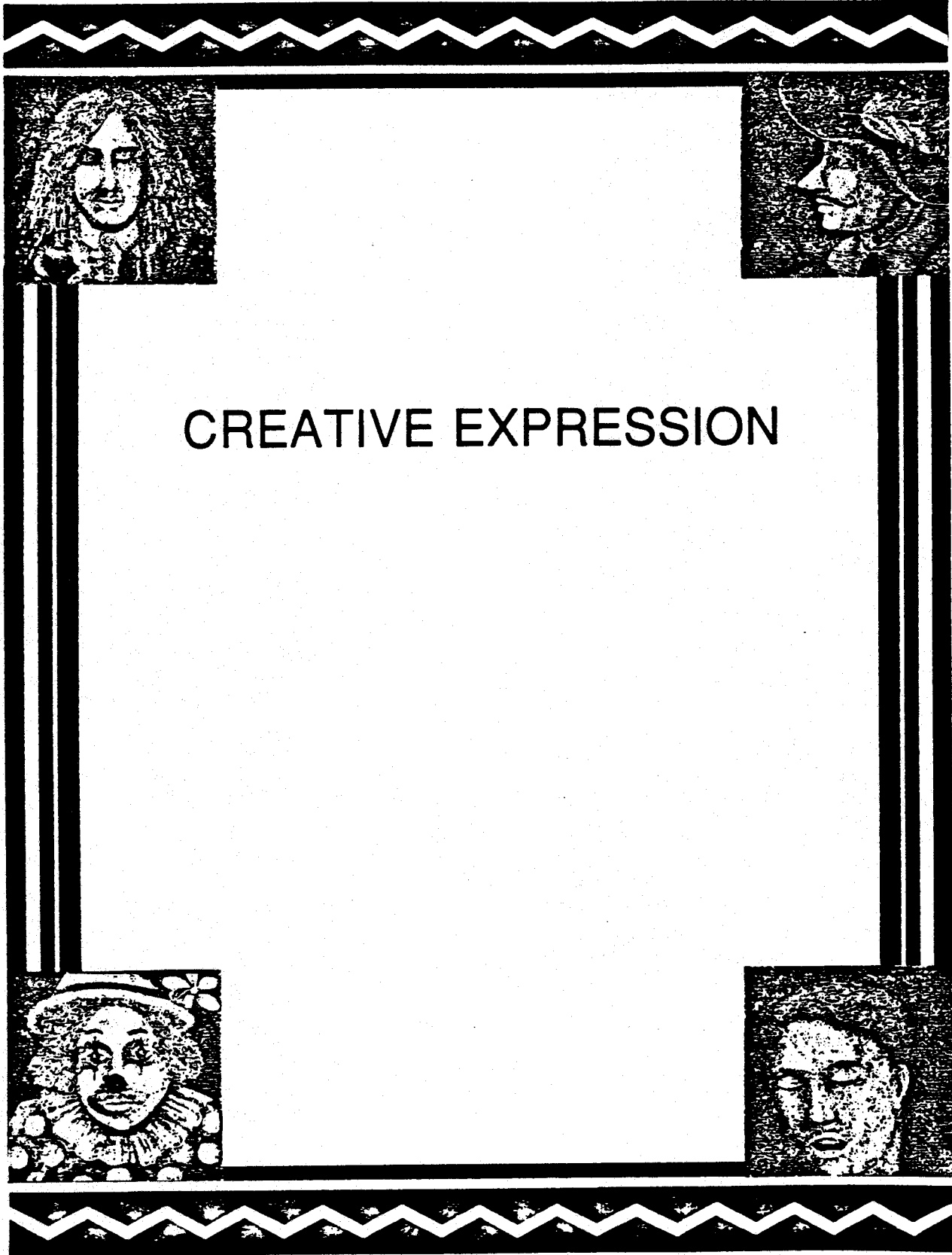
Extension/Enrichment:

Focus class discussion by asking the following questions:

1. What did you learn by working in groups?
2. What roles were played by various group members?
3. Which roles were especially vital to the creative process? Which were supportive?

Curriculum Connection:

Language Arts - creative writing
Social Studies - analytical writing, sociology (group dynamics)



CREATIVE EXPRESSION

II. CREATIVE EXPRESSION: To develop the knowledge, ideas and skills for production and performance

A: To develop expressive use of body and voice

Level 1	Level 2	Level 3
Imitates sounds and movement as a means of expression	Uses body and voice to communicate attitudes, concepts, and moods	Demonstrates effective use of physical and vocal technique
a. Sound/Motion Circle	a. Gibberish	a. Chair Dare
b. Mirror Frame	b. Body Talk	b. Just Sound
c. Animal Like Me		c. Last Words

B: To use oral and/or written language to communicate feelings

Level 1	Level 2	Level 3
Explores language in a variety of situations	Uses language appropriate to given situations and/or characters	Recognizes and employs language as an instrument of logical reasoning and symbolic representation
a. Say What?	a. Voice Dubbing	a. My Feelings in Someone Else's Words
b. The "End"-less Story	b. Story Improv	b. The Child Within
		c. See It From My Side

C: To work/create cooperatively with others

Level 1	Level 2	Level 3
Demonstrates respect for others' space and working methods	Interacts spontaneously and flexibly with others in discussions	Collaborates with others in effective working relationships
a. Space Pantomime	a. Forehead Tape	a. Peel an Orange
b. Greeting Game	b. Simply Improvise	b. News Lineup

D. To demonstrate production and technical skills

Level 1	Level 2	Level 3
Uses space and available materials for specific purposes	Explores the use of space and technical resources	Selects and incorporates spaces, materials, techniques and processes effectively
a. Trunk	a. Watch Your Distance	a. Solving the Problem
b. Masked Fables	b. Shoebox Productions	b. Multi-Media Show

II. CREATIVE EXPRESSION: To develop knowledge, ideas and skills for production and performance

A. TO DEVELOP EXPRESSIVE USE OF BODY AND VOICE

Level 1

Expected learner outcome: Imitates sounds and movement as a means of expression

a. Sound/Motion Circle

Materials/Preparation:

Space for movement

Focus: Imitating creative sound and movement, cooperative interaction

Procedure: All students stand in a circle with one student in the center. The student in the center starts making any sound (not words) and movement. All other students imitate this activity. Continue until the "center student" selects another student to take his/her place. The new student creates a new sound and movement. Continue until all students have had a turn.

Extension/Enrichment:

Ripple - students join hands in a circle. One student creates and passes a squeeze to his partner. The pattern should return to the sender as it was originally sent.

Echo - No student in center; imitation is of a single student doing one sound and movement and passing it on to the next student. Continue around the circle several times. Keep the pace quick and lively - no pauses between each.

Curriculum Connection:

Language Arts - patterns

Math - sequencing

b. Mirror Frame

Materials/Preparation:

Space for movement

Focus: Exploring creative movement and sound, concentration

Procedure: Students divide in pairs and sit on the floor facing each other. One partner will be called "A" and the other "B." The A's start as leaders, making faces, changing very slowly. The B's mirror the A's. The teacher may suggest different types of faces: e.g., happy, sad, angry, tired, peaceful, afraid, etc. After a few minutes, switch to allow the B's to lead. Continue, adding sounds which will be "mirrored" along with the faces. Students should try to maintain eye contact with partners at all times in the exercises.

Extension/Enrichment:

Again in pairs, students sit or stand facing each other. They should begin movements with one hand, then both, then add head, shoulders, torso, and finally the whole body. Switch leaders periodically. Add sounds after movements are full-bodied. Motion and sound should be continuous, such that there is no detectable stop/start when the leadership switches.

Suggest to students types/styles of movement and sounds to be used (perhaps pertaining to a particular unit of class study), such as animals, machines, ages, cartoons, stretches, contractions, isolation, waves, wind, specific tasks (e.g., making a sandwich, fixing broken bike, washing a car).

After working together with a partner for several minutes, the teacher declares "no leader." Both partners mirror reflections, sharing the leadership in an alternating current of energy, constantly shifting from one to another, but hardly observable.

Repeat on different days with new partners.

Curriculum Connection:

Science - kinetic energy and sound waves effects, observation

Math - shape, size

Physical Education - movement

c. Animal Like Me

Materials/Preparation:

Space for movement

Focus: Imaginative detail, character development

Procedure: Students think of an animal that best represents their characteristics, such as personality (happy, sad, energetic), physical traits (tall, fat, slim) and movement (slow, fast). They each demonstrate the animal to the class and explain why that animal was chosen.

Extension/Enrichment:

Students demonstrate a particular species: e.g. - birds - parrot, sparrow, ostrich, peacock, pigeon; dogs - spaniel, great dane, dalmatian, chihuahua, beagle

Students demonstrate a particular human possessing these animal-like traits. Analyze and discuss.

Curriculum Connection:

Science - zoology, physiology

Language Arts - comparisons

Level 2

Expected learner outcome: Uses body and voice to communicate attitudes, concepts and moods

a. Gibberish

Materials/Preparation:

None

Focus: Non-verbal communication, concentration

Procedure: In pairs, students converse in gibberish, but make themselves understood. Students use a variety of sounds, with body and vocal inflection bridging the communication barrier.

Extension/Enrichment:

Students converse through singing.

Using gibberish, students teach a skill to their partner, such as brushing teeth, tying shoes, playing a sport, etc.

Using gibberish, students demonstrate the use of a product to the class with their partners as their assistant. (e.g., vacuum cleaner salesman, TV ad)

Divide the class into pairs. Using gibberish, long time penpals meet for the first time, but they do not speak the other's language. They should try to communicate friendship.

Curriculum Connection:

Language Arts - organization, main ideas, description

b. Body Talk

Materials/Preparation:
None

Focus: Importance of kinesthetics in the communication process; non-verbal messages either help or hinder transmission/reception

Procedure: Discuss "What are 'senders' of body speech?" (Posture, movement, gestures, face, and eyes). In pairs, students demonstrate the correct and incorrect posture, breathing, and appearance for clear speaking. Each pair should demonstrate one of the five senders (listed above), but no two pairs will present the sender exactly alike. The teacher may designate particular situations in which to frame the do's and don'ts exemplified.

Extension/Enrichment:

Enlarge to mime or skits on proper job interviews, proper telephone etiquette for home or office, etc.

Eavesdrop. A pair of students improvise a conversation, discussion, or argument. The rest of the class "eavesdrops." Observe the body language and non-verbal behavior to determine the nature of the situation.

Curriculum Connection:

Physical Education - Physical movement

Language Arts - non-verbal support for oral presentations

Social Studies - occupations, interviewing skills

Level 3

Expected learner outcome: Demonstrates effective use of physical and vocal techniques

a. Chair Dare

Materials/Preparation:

Chairs, open space

Focus: Creative problem solving

Procedure: Select several students at a time to perform the task described below. Each works individually, however. Give a chair to each student. Students move the chair with any part of the body except the hands. Continually call for different parts of the body to move the chair. Make sure the students are using the most challenging means to move the chair. Follow up: ask the students to describe/discuss the way they felt when movement was limited.

Extension/Enrichment:

Student sits in a chair in as many ways as can be thought of except the traditional, socially acceptable way.

Student uses a chair in other ways than to sit. With a partner, he creates as many possible identities for the chair as possible. Communicate through use (physical activities).

Pair students. Give the teacher an identity (e.g., park bench, throne, TV chair). One sits, one stands; the one standing must convince the one seated to give up the (conflict) chair.

Curriculum Connection:

Science - physics

Math - geometry

Physical Education - physical flexibility, soccer

b. Just Sound

Materials/Preparation:

Open space

Focus: Mental and vocal flexibility

Procedure: Students will develop a short presentation (1-3 minutes) that will communicate any choice of statement. Just as the mime is limited to body language, the students will be limited to pure sound. Possible estimates: 1.) A train is rumbling toward the station. It comes nearer and nearer, and then screeches to a halt. 2.) The earth of a meadow is warm and peaceful. Flowers bloom, birds build nests, rain begins to fall gently. 3.) A fearful crowd watches helplessly as rescue operations near an accident continue interminably.

Extension/Enrichment:

Write in journals the feelings experienced by the inability to use words.

Curriculum Connection:

Science - Sound production

Language Arts - Journals, vocabulary

c. Last Words

Materials/Preparation:

Space

Focus: Improvising dialogue, characterization

Procedure: Students will create their own short "Last words" passage, justifying their lives and passing on their wisdom. They then deliver to different partners (for the class as an audience) as though on a deathbed, recovered from a coma, beyond the grave.

Extension/Enrichment:

Repeat to one listener, as though it were 1 day, 10 days, 1 year, 10 years after death. Listener responds to each different time frame.

Curriculum Connection:

Language Arts - epitaphs, point of view, creative writing

Social Studies - oral history

B. TO USE ORAL AND/OR WRITTEN LANGUAGE TO COMMUNICATE FEELINGS AND IDEAS

Level 1

Expected learner outcome: Explores language in a variety of situations

a. Say What?

Materials/Preparation:

Space, index cards

Focus: Verbal expression

Procedure: Teacher will make up a variety of situations that most of the students have experienced and write them on index cards. Students draw a card, which the teacher reads. Examples: asking parents to keep a dog, fighting with brother/sister, eating something you do not like. The student improvises a dialogue with the teacher as partner. Switch roles and repeat, creating new dialogue for the same situation.

Extension/Enrichment:

Students are paired together and make up their own situations. Students are given an objective to achieve through the conversation.

Curriculum Connection:

Language Arts - word choice, context

b. "The End"-less Story

Materials/Preparation:

An open-ended story (such as "The Lady and the Tiger" or "The Monkey's Paw"), or 3/4 of a favorite story or fairy tale, and open space

Focus: Group problem-solving

Procedure: Teacher reads story to class. In group of 3-5, students prepare and present a potential resolution.

Extension/Enrichment:

Repeat, with each group concluding a different story. (Give a copy to student volunteers to read to their groups).

Find different versions of the same story to interpret, especially from different countries or time periods.

Use a new feature or oration in place of the story.

Teacher establishes a different genre for each group to use: such as, tragic, silly, classical, futuristic.

Curriculum Connection:

Language Arts - plot and theme, creative writing

Social Studies - current events, historical or international settings

Level 2

Expected learner outcome: Uses language appropriate to given situations and/or characters

a. Voice Dubbing

Materials/Preparation:

None

Focus: Observation, concentration, verbal expression

Procedure: Select several students' stories to improvise (such as "Three Billy Goats Gruff," "Three Little Pigs," etc.). Divide class into groups of four to eight students each. Students decide on which story they will present. Half of the group will physically create the story, while the other half will anticipate the actor's movement and synchronize their dialogue with the action.

Extension/Enrichment:

The students sing rather than speak the story.

Curriculum Connection:

Language Arts - creative writing, vocabulary

Social Studies - development and appeal of opera, foreign film appreciation

Math - estimating, measuring

b. Story Improv

Materials/Preparation:

A collection of basic students' stories

Focus: Imaginative detail, verbal expression, characterization

Procedure: The students select a story to explore. The teacher divides the class into four groups. Using the basic story as a point of departure, the groups will 1.) extend the story back in time before the basic story begins, 2) create a new ending for the story, 3) add a new character, and then 4) tell the story from a different point-of-view (e.g., the wolf). Each group will present a story improvisation.

Extension/Enrichment:

Repeat the assignment until all groups have explored the story in four different ways.

Reverse the roles. Analyze/discuss the oral language changes that were made and give reasons why.

Curriculum Connection:

Language Arts - creative writing (dialogue), literature

Level 3

Expected learner outcome: Recognizes and employs language as an instrument of logical reasoning and symbolic representation

a. My Feelings in Someone Else's Words

Materials/Preparation:
None

Focus: Oral interpretation/communication, reasoning skills

Procedure: Students take to class a poem, piece of prose, drama, newspaper column, or magazine article that expresses their feelings. Each student reads the selection aloud, attempting to make clear the feelings. Create a supportive climate by having students sit in a circle for the presentations. After each reading, ask the group what feelings they heard and where/how they heard them. Have readers evaluate how the selections related to their feelings.

Extension/Enrichment:

Explain how haiku poetry is constructed. Have students write and present haiku poems that express feelings about peers, family or themselves.

Practice and deliver a sonnet. Have audience respond as to the feelings of the speaker as expressed by the subject of the sonnet.

Curriculum Connection:

Language Arts - reading, journalism, dramatic literature, critical analysis
Social Studies - current events, psychology, analytical writing

b. The Child Within

Materials/Preparation:

Playscripts, literature books

Focus: Connecting abstract and concrete thought, character development

Procedure: Each student takes a character from any play or story to "become" as a child. Discover what childhood experiences might have helped determine any adult qualities. Refer to their characters in the first person. Write out this background and develop a brief monologue to present to the class as the child character.

Extension/Enrichment:

Students write their own childhood experiences that have determined their "adult" feelings.

Develop these personal childhood experiences into a monologue. Present to the class.

Following the presentation, fictional or real, direct the audience to ask questions of the performer in-role. Sustain the character.

Curriculum Connection:

Language Arts - writing skills, literary references, personal narrative
Social Studies - psychology, history

c. See It From My Side

Materials/Preparation:

Magazines, newspapers or short stories

Focus: Point of view, argumentation, appeals

Procedure: Pair students; have them find in current news stories or literature a situation which shows different sides of an argument. Have them each choose a side and outline their position and points on which to appeal. Role-play the argument for the class as protagonist and antagonist, both trying to win (must determine character goals and motivation). Have the class evaluate presentation as a judge/jury that must hand down a decision for one or the other.

Extension/Enrichment:

Use different settings for the argument such as:

- 1) role-playing (subjective, emotional focus)
- 2) mock trial (attorneys pleading for their clients)
- 3) Monday morning quarterback/gossip over coffee (objective, beyond effect of the outcome)

Curriculum Connection:

Social Studies - current events/history roles

Language Arts - argumentation

C. TO WORK/CREATE COOPERATIVELY WITH OTHERS

Level 1

Expected learner outcome: Demonstrates respect for others' space and working methods

a. Space Pantomime

Materials/Preparation:

Space for movement/performance

Focus: Environmental effects on group behavior, cooperative interaction

Procedure: The teacher suggests a setting that requires a relationship between two or more people. Students pantomime these situations in groups of 3-5. Some example settings are a bus stop, a grocery store, a pet shop, a park, a doctor's office, an elevator.

Extension/Enrichment:

Students add dialogue.

Change the date, time of day, weather, or other elements of the situation. Students adjust their actions to these different surroundings and conditions.

Curriculum Connection:

Social Studies - psychology

History - (Could use actual settings being studied)

Science - environment, weather

Home Living - etiquette

b. Greeting Game

Materials/Preparation:

Space for movement

Focus: Cooperative interaction, concentration

Procedure: "Mingle." Students walk in, out and around each other without touching. "Freeze." Now mingle; only this time students greet each other with the traditional handshake and exchange of names. "Freeze." Allow private time for each student to create a personal clap/beat that expresses who she/he is (or feels). Mingle once again and exchange these personal greetings.

Extension/Enrichment:

Spotlight a student to "echo." Other students listen and then playback the personal beat patterns. Repeat with others.

Divide into small groups. Let each group play their beats together on a 3-count. Repeat the personal beats 3 times to create a "rhythm."

Curriculum Connection:

Social Studies - multicultural

Math - sequence, rate, measure, counting

Home Living - etiquette

Physical Education - coordination

Level 2

Expected learner outcome: Interacts spontaneously and flexibly with others in discussion and enactment

a. Forehead Tape

Materials/Preparation:

Tape, strips of paper, pen, space

Focus: Using clues from partners' reactions to determine situation and/or role

Procedure: Students pair off; then teacher tapes to each student's forehead a positive situation statement (e.g., straight-A report card, made the winning goal, won the lottery, won the _____ contest). Through the physical and verbal response of the partner, each student is to guess what his/her own situation is.

Extension/Enrichment:

More advanced classes can use more emotional situations, but only one pair acts at a given time while the class serves as audience.

Use characters from literature instead of situations.

Curriculum Connection:

Language Arts - interpreting written statements.

Social Studies - psychology; history (could use actual situation being studied)

b. Simply Improvise

Materials/Preparation:

Index cards with characters, situation and location listed (professions, ages, situations, and locations can come from the students).

Focus: Imagination, cooperative interaction

Procedure: Students pair off and choose a card. After three minutes to organize their thoughts and action, they present a scene to the class.

Extension/Enrichment:

Focus on a desire or wish of one or both characters. Use objects (props) in the scene to ground the action.

Curriculum Connection:

Language Arts - writing purposeful dialogue

Social Studies - psychology

Language Arts/History - can use actual characters and/or situations being studied.

Level 3

Expected learner outcome: Collaborates with others in effective working relationships

a. Peel an Orange

Materials/Preparation:
Oranges

Focus: Group problem-solving

Procedure: Groups of students each receive an orange. Their task is to peel the orange without breaking the peel (i.e. keep in one piece). They must keep passing the orange around the circle with no member keeping the orange longer than five seconds. After the exercise, discuss with students how they felt when they had the orange (on the spot).

Extension/Enrichment:
Students write an evaluation of differences in working alone or working with others.

Curriculum Connection:
Social Studies - group dynamics

b. News Lineup

Materials/Preparation:

None (supplied by students)

Focus: Coordinate interactive efforts

Procedure: Groups of students create live audio/video news show, acting all roles: anchor team; sportscasters; meteorologists; interviews, on-the-spot reporters, face-off pro-con opinions from experts, etc.

Extension/Enrichment:

Use local or network personalities as a basis for character and production format.

Record on audio/video tape to playback for current events class.

Produce a "special report" newscast. Students identify the topic to be investigated, research and develop the script, and "broadcast" the program.

Curriculum Connection:

Social Studies - civics

Language Arts - journalism

D. TO DEMONSTRATE PRODUCTION AND TECHNICAL SKILLS

Level 1

Expected learner outcome: Use space and available materials for specific purposes

a. Trunk

Materials/Preparation:

Space, trunk or huge box, hats, jewelry, and other accessories

Focus: Props used with characters

Procedure: Each student pairs up with another and takes an item from the box/trunk. Allow the students time to "play" with the item. Teacher may guide their thinking by asking questions: Are you young or old? Work? Family? How do you feel? Where are you at present? From these questions, the students create a minute or two of dialogue. This "scene" can then be performed in class using the other students as audience members.

Extension/Enrichment:

Repeat, using new items and different partners.

GRAB BAG - use props for situations rather than characters' accessories to develop scenes.

Curriculum Connection:

Social Studies - multicultural, sociology, marketing

b. Masked Fables

Materials/Preparation:

Copies of Aesop's or other animal fables; craft supplies: multi-colored construction paper, scissors, tape, glue, elastic or ribbon, markers or paint, large cardboard boxes

Focus: Creating scenes based on short morality stories with animals

Procedure: As a class or in small groups, teacher will read fable(s) and then assign roles or discuss which students identify with which roles and let them choose. Students will rehearse their scenes and then create simple animal masks and background scenery from cardboard panels. Finally, the fable will be re-enacted using the masks and scenery.

Extension/Enrichment:

Create a costume for each character using one (or more) simple items to correspond to the animal's physical and moral qualities. Perform the scenes for other classes

Curriculum Connection:

Language Arts - morality tales, character analysis

Social Studies - multicultural

Visual Arts

Level 2

Expected learner outcome: Explores the use of space and technical resources

a. Watch Your Distance

Materials/Preparation:

None

Focus: Communication (nonverbal) in the way space and body language are used

Procedure: The distance you place yourself from others transfers meaning. You move toward people you like and separate yourself from strangers, from those of higher rank, or from those you dislike. Imagine yourself standing at one end of the room, at the other end sits a person:

1. whom you like very much;
2. whom you wish to date;
3. who is a good friend feeling sad;
4. who is an elderly relative feeling ill;
5. who is the very strict principal at your school, or;
6. who is your boss.

Extension/Enrichment:

Demonstrate the above. Enter and sit or stand accordingly. Establish but do not enact the scene (nonverbal). Discuss what space and distance say about your relationships and perceptions.

Curriculum Connection:

Language Arts - writing dialogue (style)

Social Studies - psychology, sociology, cultural studies

Physical Education - health

b. Shoebox Productions

Materials/Preparation:

Multiple copies of modern one-act play scripts with single setting and 5-8 main characters. (Students will supply their own papers, pens, pencils, cardboard boxes, and scenery model building supplies.)

Focus: Analysis and design of a one-act play

Procedure: In small groups, students will be assigned (or may select from possibilities presented by teacher) one-act plays to analyze. After reading their script aloud together, they will write a production plan including: plot outline, character identification, statement of theme; then they create a miniature set in a shoebox (or larger box if desired). Drawings or dolls may be used to display costume designs for the major characters.

Extension/Enrichment:

Present models to the class with an oral report based on the written word. Design and execute a written play program with background and production notes and other pertinent references.

Curriculum Connection:

Math - scale

Language Arts - text analysis, journalism

Social Studies - culture; socio-economic status

Level 3

Expected learner outcome: Selects and incorporates spaces, materials, techniques and processes effectively

a. Solving the Problem

Materials/Preparation:

Scheduled library time

Focus: Research and presentation skills, creative problem-solving

Procedure: Students research problem/solution topic for a speech of 6-8 minutes, which may be memorized and presented orally in class or which may be delivered from an outline and note card (extemporaneously). Fellow students will evaluate the presentation with the teacher.

Extension/Enrichment:

Two students research a problem/solution topic from both sides; one student is pro; the other, con. Or, one student appeals for a particular solution; the other, for another approach to solve the problem. Present to class alternately, with rebuttal time.

Curriculum Connection:

Social Studies - history; current events (civics)

Language Arts - writing, memorizing, delivery, research

b. Multi-media Show

Materials/Preparation:

Students supply as needed

Focus: Uses of media to support message

Procedure: After choosing a theme, students take to class a piece of literature appropriate for reader's theatre. Students create a multi-media program in which at least one medium other than the literature itself is used. **Examples:** slides, music, sound effects. Students practice and present their programs to the class.

Extension/Enrichment:

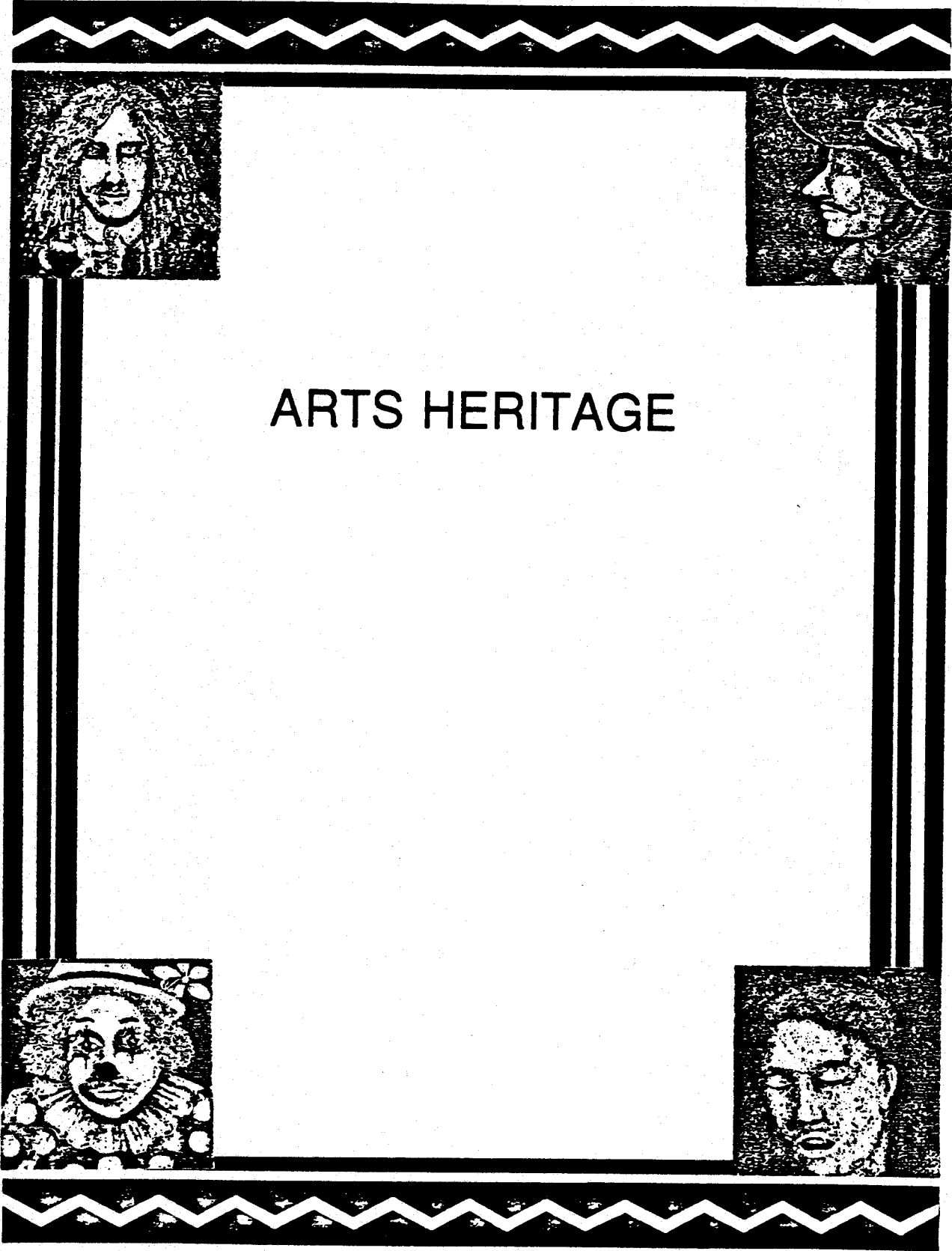
Students may add masks, costumes, stage settings, lighting, or other media for a polished performance.

Presentation may be developed on a topic requested by other teachers to correspond to their units of study. (e.g., the environment, wars, heroes, etc.)

Curriculum Connection:

Language Arts - theme identification

Social Studies - history, current events



ARTS HERITAGE

III. ARTS HERITAGE: To develop an understanding of the theories, forms, and cultural history of Communication and Theatre Arts

A: To develop social and cultural awareness and empathy

Level 1	Level 2	Level 3
Accepts the differences in others	Recognizes the universality of theme, situation and motivation across cultures and time	Traces historically the social, political, and cultural effects of Communication and Theatre Arts
a. It's Personal	a. The Artist's voice	a. I Protest
b. Who Am I?		b. Changing Times

B: To understand patterns, styles, conventions, and trends in Communication and Theatre Arts

Level 1	Level 2	Level 3
Recognizes characters and relationships	Identifies the workings of the communicative process	Connects the roots of contemporary processes, techniques and interpretation
a. Never Ending Story	a. Real or Reel	a. War Stories
	b. Letter for Letter	b. Taking Stock
		c. Ritual Ceremony

C: To demonstrate a knowledge of the history and literature of Communication and Theatre Arts

Level 1	Level 2	Level 3
Recognizes theme	Discusses ways in which theme has been revealed and developed	Analyzes significant works for form and content in historical perspective
a. Connections	a. Heroes	a. Then and Now
		b. Collections

III. ARTS HERITAGE: To develop an understanding of the theories, forms, and cultural history of Communication and Theatre Arts

A. TO DEVELOP SOCIAL AND CULTURAL AWARENESS AND EMPATHY

Level 1

Expected learner outcome: Accepts the differences in other

a. It's Personal

Materials/Preparation:
Open Space

Focus: Verbal and non-verbal communication

Procedure: One at a time, students will share a personal experience (1-2 minutes each) of a special moment (or event) in their lives.

Extension/Enrichment:
Students share a scary experience.
Students share a funny or sad experience.

Curriculum Connection:
Language Arts - listening skills

b. Who Am I?

Materials/Preparation:

List of characters from familiar stories (folk tales, children's books, mysteries, television or film).

Focus: Identify internal and external differences.

Procedure: One member is separated from the class while the others are told which "character" he is. When the student returns, the group reacts to the "character." Using question and answer format, the student must determine his character.

Extension/Enrichment:

Students can generate their own list of characters experience.

Curriculum Connection:

Language Arts - literature

Level 2

Expected learner outcome: Recognizes the universality of theme, situation and motivation across cultures and time

a. The Artist's Voice

Materials/Preparation:

Script, book, film and/or video of a work that reflects a universal theme.

Focus: Cross-cultural communication

Procedure: Explore the concept of "the artist's voice." Identify and examine "voices" which struggled to be heard and trace their odyssey across cultures, time and media. Example: *THE DIARY OF ANNE FRANK* (a personal journal, a book, a play, a film, a documentary, and now an international photographic exhibit.)

Extension/Enrichment:

Select scenes from the play to read (or perform) that are adapted from the diary. Analyze how the script enhanced--for dramatic purposes--the situation and motivation of the characters. Discuss the theme in terms of personal expression.

Curriculum Connection:

Language Arts - character analysis, editing and adaption
Social Studies - psychology, sociology, history

Level 3

Expected learner outcome: Traces historically the social, political, and cultural effects of Communication and Theatre Arts

a. I Protest

Materials/Preparation:

Audio tapes of Paul Robeson and *PAUL ROBESON: TRIBUTE TO AN ARTIST* (1979 Academy Award Documentary/VHS)

Focus: The arts as social and political protest.

Procedure: Trace the controversial career of Paul Robeson: film and stage artist, singers, scholar, lawyer and social activist. Identify his role and contributions to the development of the American Theatre - specifically his association with Eugene O'Neill and his portrayal of Othello, which opened the doors of the American Theatre to African-American actors.

Extension/Enrichment:

A passionate advocate of racial equality, Robeson's voice was "silenced" during the McCarthy era through its investigations and blacklisting. Research that era in our political past. How did it affect not only Robeson but also the entertainment industry in general? Who was blacklisted? What is our legacy today? Develop a retrospective as an exhibit and as a reminder.

Curriculum Connection:

Language Arts - library skills, research
Social Studies - history, political science

b. Changing Times

Materials/Preparation:

Reference materials, library time, Greek plays

Focus: To develop an understanding of the climate of society during certain periods in history.

Procedure: Divide class into four groups. Each group reports on the social and political context from the plays of Aeschylus, Sophocles, Euripides, and Aristophanes.

Extension/Enrichment:

Present a panel discussion with students taking the roles of Aeschylus, Sophocles, Euripides, and Aristophanes. The rest of the class play the roles of modern historians seeking primary evidence regarding the evolution of theatrical convention during the Greek period.

Students individually write a documented history of one convention of Greek Theatre and assess its influence on modern theatre practices.

Use a different historical period and its playwrights, orators, activists and/or critics.

Curriculum Connection:

Language Arts - literary analysis, context

Social Studies - historical periods

B. TO UNDERSTAND PATTERNS, STYLES, CONVENTIONS, AND TRENDS IN COMMUNICATION AND THEATRE ARTS

Level 1

Expected learner outcome: Recognizes characters and relationships

a. Never Ending Story

Materials/Preparation:

Folk or fairy tales, space

Focus: Different points of view, story-line flow

Procedure: The teacher will read a short story to the students without completing the selection. The students are then given the opportunity to create an ending. (Students may also use this exercise as a writing activity.)

Extension/Enrichment:

Tell (or write) the story from a different point of view (p.o.v.).

Divide the class into small, performance groups. The class selects one story to dramatize from different points of view and in a variety of performance styles. Divide the class into small groups and develop one of the assigned (or selected) p.o.v.

Videotape the group performances. Playback and discuss the interpretation and treatment of the characters in each piece.

Curriculum Connection:

Language Arts - creative writing, literature

Social Studies - sociology

Level 2

Expected learner outcome: Identifies the working of the communicative process

a. Real or Reel

Materials/Preparation:

None

Focus: Construction of reality

Procedure: Students list the titles of some of the television programs that portray families; compare the behaviors of the various members of TV families with the behaviors of people in real life. Divide the class into groups and have each one choose a television family to study. Chart the television images with real-life experiences and discuss the discrepancy between them with the class.

Extension/Enrichment:

Each group performs a short family scene in a typical situation from their TV show. Then they present the same scene realistically. Discuss the difference.

Working in small groups (or as a class project), students invent and develop a new television show (a pilot) about families. They create characters that represent television subjects and images of today.

Curriculum Connection:

Language Arts - script writing

Social Studies - sociology, career paths, civics

b. Letter for Letter

Materials/Preparation:

Letter-reading scenes from dramatic literature

Focus: Dramatic devices

Procedure: Collect scenes from plays in which a letter triggers action or conveys news (information). Select letter reading scenes from Shakespeare (*HAMLET, JULIUS CAESAR, MACBETH, TWELFTH NIGHT*) through contemporary drama (i.e., Gurney's *LOVE LETTERS, TWELVE CHARING CROSS ROAD, LADY WINDEMERE'S FAN*). Discuss the function of the letter after reading each scene. How did it impact performance and/or production style?

Extension/Enrichment:

Identify current talk shows in which letters are solicited and programmed. Discuss the function of these letters. How do they compare/contrast to the letters in dramatic literature?

Enact and compare the scenes from drama with the talk show format. Analyze the production and performance styles.

Curriculum Connection:

Language Arts - reading, correspondence

Level 3

Expected learner outcome: Connects the roots of contemporary processes, techniques and interpretation

a. War Stories

Materials/Preparation:

Video films and documentation of wars

Focus: Documenting historical events - the images of war

Procedure: For more than a century, the images of war have been communicated to the American public through a variety of media. Trace the evolution of war-reporting: study the sketches and photos of The Civil War; view the newsreels, documentaries (Frank Capra's *WHY WE FIGHT* series) and films of World War I and II; and survey television's coverage of the wars that followed. What connects them? What techniques are commonly used? Has the point of view changed? How did technological advances impact the images of war?

Extension/Enrichment:

View a classic Civil War film, such as *GONE WITH THE WIND* and/or *THE RED BADGE OF COURAGE*, and Ken Burns' television masterpiece *THE CIVIL WAR*. All depict and interpret The Civil War from the filmmaker's point of view. Each film creates a visual reality to which we respond. Compare and contrast styles, techniques, and conventions.

Curriculum Connection:

Social Studies - history
Language Arts - journalism

b. Taking Stock

Materials/Preparation:

Commedia plot outlines (scenarios), Video of The Three Stooges, Marx Brothers or Night Court

Focus: Stock characters and stereotypes

Procedure: Certain character types appear in the literature of various cultures across time. One of the richest periods in theatrical history is the Commedia dell'Arte, from which we enjoy such characters as Pantalone (the miser), Capitano (the braggart soldier), and in France, Pierrot and Pierette (the young lovers). Commedia is one of the most physical and fun acting styles. In small groups, develop a plot outline for a Commedia scene using the stock characters of the style.

Extension/Enrichment:

Add "lazzi" (pieces of comic business appropriate to the characters and the situation). Incorporate characterization and lazzi into an improvised scene.

View the antics of The Three Stooges. Many of their "bits" are lazzi. Discuss what other influences you can identify of the Commedia style on the Theatre, television and films of today.

Curriculum Connection:

Language Arts - characterization, plot, outlines
Social Studies - geography, history

c. Ritual Ceremony

Materials/Preparation:

SHOWBOAT (video)

Focus: Multicultural rituals and celebrations

Procedure: The American musical *SHOWBOAT* was based on a book by Edna Ferber. With its social themes and historically significant "Ole Man River," *SHOWBOAT* broke new ground for the American Theatre. The roots of its song and dance, however, can be traced to the plantation life of the slaves. View the 1951 version of *SHOWBOAT* (or the 1936 Paul Robeson/Irene Dunne version). Study the dance and minstrel numbers and trace the origins to the African-American dance rituals.

Extension/Enrichment:

Masks were often part of the ritual. Research the use of masks in ancient Greece, ancient Africa, and the Oriental Theatre. Present research reports to the class.

Create a ritual ceremony based on a situation from mythology.

Explore the rituals involved in the following plays: *ROYAL HUNT OF THE SUN, BUFFALO BILL AND THE INDIANS, EQUUS, TEAHOUSE OF THE AUGUST MOON, STEEL MAGNOLIAS.*

Curriculum Connection:

Language Arts - research, report writing, script writing

Social Studies - history, geography

C. TO DEMONSTRATE A KNOWLEDGE OF THE HISTORY AND LITERATURE OF COMMUNICATION AND THEATRE ARTS

Level 1

Expected learner outcome: Recognizes theme

a. Connections

Materials/Preparation:

Copies of famous speeches (written, audio or video)

Focus: The human voice as an instrument of change

Procedure: The teacher delivers the best-known line from a speech. The students share ideas about its meaning and the purpose of the speech. The teacher then presents the whole speech and discusses its theme with the class. Examples might include:

"I have a dream." (Martin Luther King)

"Give me liberty or give me death." (Patrick Henry)

"Ask What you can do for your country." (John F. Kennedy)

"I shall return." (Douglas Mac Arthur)

"An iron curtain has descended across the continent." (Winston Churchill)

"...government of the people, by the people and for the people shall not perish from the earth." (Abraham Lincoln)

Extension/Enrichment:

Use quotes from poetry, plays, stories or other pertinent sources.

Curriculum Connection:

Language Arts - tracing themes

Social Studies - history, current events

C. TO DEMONSTRATE A KNOWLEDGE OF THE HISTORY AND LITERATURE OF COMMUNICATION AND THEATRE ARTS

Level 1

Expected learner outcome: Recognizes theme

a. Connections

Materials/Preparation:

Copies of famous speeches (written, audio or video)

Focus: The human voice as an instrument of change

Procedure: The teacher delivers the best-known line from a speech. The students share ideas about its meaning and the purpose of the speech. The teacher then presents the whole speech and discusses its theme with the class. Examples might include:

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"An iron curtain has descended across the continent." (Winston Churchill)

"...government of the people, by the people and for the people shall not perish from the earth." (Abraham Lincoln)

Extension/Enrichment:

Use quotes from poetry, plays, stories or other pertinent sources.

Curriculum Connection:

Language Arts - tracing themes

Social Studies - history, current events

Level 2

Expected learner outcome: Discusses ways in which theme has been revealed and developed

a. Heroes

Materials/Preparation:

VCR and monitor, films on video, books by film critics

Focus: Media Literacy

Procedure: Explore the concept of heroism in film by viewing excerpts from films (e.g., *SHANE*, *THE AUTOBIOGRAPHY OF MISS JANE PITTMAN*, *THE BLACK STALLION*). Consider the society, culture, and customs of the time. Read reviews and critical pieces by noted film critics (e.g., Pauline Kael or Andrew Sarris) to enhance class discussion and analysis.

Extension/Enrichment:

Compare the heroes of film with the pop-culture heroes of television. Ask the class to identify television heroes. How do the different mediums affect the interpretation and definition of "hero"? (Consider audience, technology and economics.)

Curriculum Connection:

Language Arts - research and criticism
Social Studies - history and sociology

Level 3

Expected learner outcome: Analyzes significant works for form and content in historical perspective

a. Then and Now

Materials/Preparation:

Library time, VCR and monitor, videos of selected plays/films

Focus: Contemporary adaptations

Procedure: Students research and compare the differences and similarities in the classical and contemporary tragedies of *ROMEO AND JULIET* and *WEST SIDE STORY*.

Extension/Enrichment:

Students will report to class on findings. Scenes that illustrate the study will be shared (read or presented).

Students will present scenes from other classical and contemporary comedies and tragedies. Class will compare and contrast the period, the historical context, the theme and the styles. Examples: *MERCHANT OF VENICE/INHERIT THE WIND*; *ROMEO AND JULIET/ROMANOFF AND JULIET*.

Curriculum Connection:

Social Studies - history, sociology

Language Arts - report writing, research skills, dramatic literature

b. Collections

Materials/Preparation:

Library time/dramatic literature

Focus: Art reflects the ideological climate of an age.

Procedure: Research and identify plays which trace and represent women's changing roles in society. Consider such plays as *ANTIGONE*, *A DOLL'S HOUSE*, *MOTHER COURAGE*, *A STREETCAR NAMED DESIRE*, and *FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE WHEN THE RAINBOW IS ENUF*.

Male students might trace plays which explore the theme of power, as in *HENRY V*, *THE EMPEROR JONES*, *MACBETH*, *THE THREEPENNY OPERA*, and *GLENGARRY GLEN ROSS*.

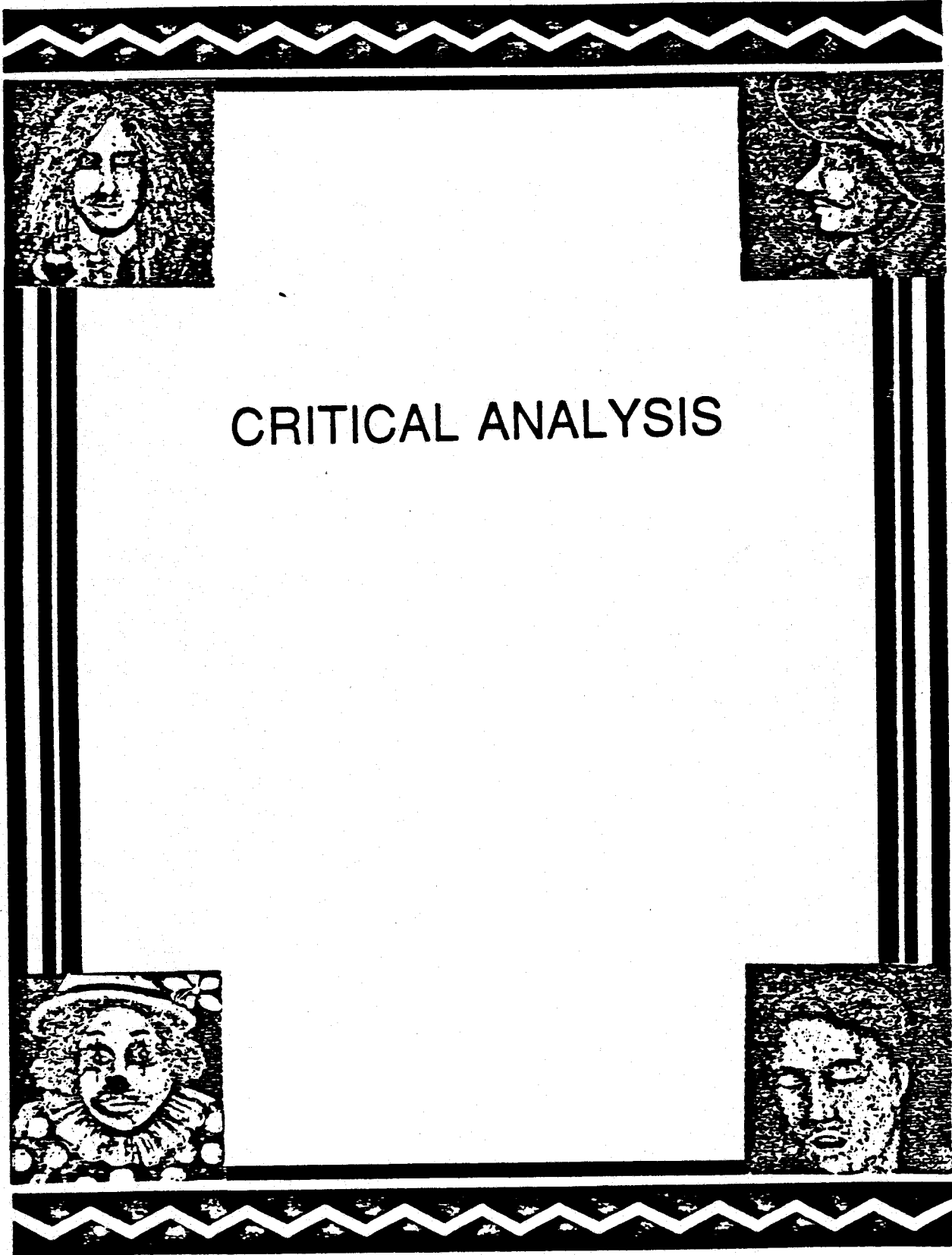
Extension/Enrichment:

Develop a series of scenes from these plays. Read or present them in class or share them with another class.

Apply the same search to film. After viewing each film, have the class discuss the treatment of the theme in each film. Consider the factor of contemporary adaptation.

Curriculum Connection:

Language Arts - dramatic literature, adaptations, critical analysis
Social Studies - history, sociology



CRITICAL ANALYSIS

IV. CRITICAL ANALYSIS: To develop the ability to make aesthetic judgments through communication and theatre arts

A: To Demonstrate an ability to identify, compare and value experiences in communication and theatre arts		
Level 1	Level 2	Level 3
Recognizes and responds through senses to a variety of media experiences	Demonstrates an understanding of the basic principles and elements of communication and theatre arts	Analyzes how performers/presenters use movement, voice, language, and technical elements to communicate characters and/or ideas
a. Grab Bag	a. How Do I Like Thee?	a. Well Versed
b. Silent Movie	b. Reprise	b. Receptor
		c. Critic! Critic!
B: To recognize and interpret artistic viewpoints		
Level 1	Level 2	Level 3
Values the effort of others	Contributes positive criticism of ideas, productions, and performances	Considers expressions of aesthetic judgments contrary to one's own in order to explain and defend personal response
a. Sculptures	a. Brainstorming	a. Defend Your Positions
b. Play Space	b. We're All In This Together	b. Arts Alive
C: To understand the relationship, role, and responsibility of the audience in a variety of settings		
Level 1	Level 2	Level 3
Listens and attends respectfully	Demonstrates appropriate audience etiquette	Reacts appropriately at given moments
a. Half and Half	a. Stage Whisper	a. Bravo!
b. Give and Take	b. Sound Off	b. The Real Thing
c. Hear Here		

IV. CRITICAL ANALYSIS: To develop the ability to make aesthetic judgments through communication and theatre arts

A. TO DEMONSTRATE AN ABILITY TO IDENTIFY, COMPARE AND VALUE EXPERIENCES IN COMMUNICATION AND THEATRE ARTS

Level 1

Expected learner outcome: Recognizes and responds through the senses to a variety of media experiences

a. Grab Bag

Materials/Preparation:

Bag or box containing a variety of everyday objects of different types

Focus: Shared responses

Procedure: Each student takes a turn selecting an object from the bag or box, hidden from view of the class. She/he describes to the class the shape, size, texture, sound, movement, or other properties of the object. Class then guesses what the object is.

Extension/Enrichment:

Repeat exercise, using different words to describe the selections, or without using words (mime).

Curriculum Connection:

Language Arts - adjectives, comparison

Physical Science - form

Math - shapes, estimating

b. Silent Movie

Materials/Preparation:

Movie soundtrack music (instrumental only)

Focus: Communicating Ideas

Procedure: Students listen to music that suggests the mood of a (silent) movie. After listening to the music, play the music again and ask students - one small group at a time - to go to front of class and engage in an on-screen, silent scene. This may be a collaborative effort that grows out of small group discussions. The rest of the class -- the main audience - will identify and analyze what they see.

Extension/Enrichment:

Reverse roles until all have been on-screen. Discuss as a class the performance problems that are created by the limitation of non-verbal communication.

Curriculum Connection:

Language Arts - composition, storytelling

Level 2

Expected learner outcome: Demonstrates an understanding of the basic principles and elements of communication and theatre arts

a. How Do I Like Thee?

Materials/Preparation:
None

Focus: Support of aesthetic preference

Procedure: As a class, agree on a familiar nursery rhyme, fable, or folk tale to act out. Divide students into groups. Each group prepares a staging of the story. Be sure all include some of the same key elements of plot and character. After all the groups have performed, discuss which groups were best received by the audience and why (e.g., special verbal/vocal/physical expression, commitment and projection, establishing locale, carrying out themes, interesting character portrayals, etc.).

Extension/Enrichment:

Repeat the exercise with the same story for improvement of interpretation and performance, perhaps for another class as audience.

Videotape the story performances. Critique individuals as well as the total piece through video playback.

Repeat using a different story; divide into new groups.

Curriculum Connection:

Language Arts - literature, criticism

b. Reprise

Materials/Preparation:
Variable

Focus: Positive Evaluation

Procedure: Repeat any favorite game or class exercise (e.g., from the creative expression section) that involves part of the group as performer(s) and others as audience. This time focus on the quality of the work by the students, but establish from the outset that there is no clear right/wrong; a variety of approaches are possible, depending on the particular situations. Discuss with performers and audience which elements "worked" and why (e.g., made them feel what the character felt, understood objectives clearly, high energy, comfortable and confident onstage, committed to choices, shared focus, behaved as the character would).

Extension/Enrichment:
Students write their evaluations of others and of themselves.

Curriculum Connection:
Language Arts - criticism

Level 3

Expected learner outcome: Analyzes how performers/presenters use movement, voice, language, and technical elements to communicate characters and/or ideas

a. Well Versed

Materials/Preparation:

Poetry (Literature textbooks or anthologies)

Focus: Verbal and oral expressiveness

Procedure: Each student chooses a favorite poem (teacher establishes maximum length) and determines theme(s), image(s), and speaker(s) represented in it. Students practice reading and present poem to class for written evaluations.

Each student writes a response to at least three others. Use empathy as a basis for the comments.

Extension/Enrichment:

Students memorize poems or work together with partners for group performances.

Teacher assigns to students material that will explore a particular culture. Analyze the performance style in terms of reflecting the culture.

Curriculum Connection:

Language Arts - poetry

Social Studies - multicultural

b. Receptor

Materials/Preparation:

VCR and monitor, videotape, copies of critique sheet for each student
(see appendix for examples)

Focus: Determining criteria for evaluation

Procedure: Select a video of either professional actors performing a scene or a political speech or debate. Students watch the video twice: first for general content and impression, and then for specific effects. Students analyze the presenter(s); then they compare notes in a teacher-led discussion focusing on strengths, weaknesses, and suggestions for improvement.

Extension/Enrichment:

Class devises their own critique sheet.

Repeat the analysis procedure for class performances by students.

Curriculum Connection:

Language Arts - criticism

Social Studies - political persuasion

c. Critic! Critic!

Materials/Preparation:

VCR and monitor, audio recorder

Focus: Media literacy

Procedure: Brainstorm with the class similar television programs (e.g., newscasts, talk shows, comedy and drama series, educational programs, etc.). Select two from each category. Each student selects one category to view at home, critiques each program, and writes a review that compares the two programs.

Extension/Enrichment:

Divide the class into small groups according to their selection. Read and discuss the reviews. Select one from each group.

Tape (audio or video) the best reviews. Prior to taping, and with the class, adapt and edit the reviews for the medium selected.

Curriculum Connection:

Language Arts - criticism, journal writing

B. TO RECOGNIZE AND INTERPRET ARTISTIC VIEWPOINTS

Level 1

Expected learner outcome: Values the effort of others

a. Sculptures

Materials/Preparation:

Soothing music

Focus: Appreciating the work of peers

Procedure: Students sit in acting area, on floor with partners. Without talking, one student (the artist) must mold his partner into a statue: strange or beautiful. (Teacher may suggest or model shaping head, fixing facial expression, positioning arms, legs, body.) Begin music as students set to work on their own sculptures. After a few minutes, when they have completed their "works," artists move to audience area. Statues remain as placed, while artists observe each others' creations. Provide fade out music for comments, or ask for titles to the sculptures. Switch roles with partners and repeat.

Extension/Enrichment:

Small groups can be arranged into "paintings." The class creates titles for the paintings.

Sculpture(s) "come to life" orally and/or physically to create a scene

Curriculum Connection:

Math - geometry (shapes, levels)

Language Arts - titles

Science - anatomy, physics

b. Play Space

Materials/Preparation:

Open Space

Focus: Cooperative interaction, developing criteria

Procedure: The class will design a playing space -- a park setting -- and then use/inhabit that space. Divide the class into "designers" and "actors." Each designer must contribute and place a piece of the set (either suggested by an object or imaginary): e.g., a bench, tree, water fountain, etc. Each designer must orally explain his/her contribution to the class.

The actors must then one at a time use that space: make physical contact with it. They must sustain an activity appropriate to the character (the role) they are representing. The designers attempt to identify the characters after all the "actors" have entered (or exited) the park.

Extension/Enrichment:

Critique the set; critique the role-playing. Offer constructive criticism.

Reverse roles and repeat the process.

Curriculum Connection:

Science - the environment

Social Studies - sociology, careers

Math - shapes, dimensions, sizes, distance

Level 2

Expected learner outcome: Contributes positive criticism of ideas, productions, and performances

a. Brainstorming

Materials/Preparation:

Paper and pencils

Focus: Developing positive commentary

Procedure: Working individually or in small groups, students brainstorm plot and character ideas for class scenes, such as scenes dealing with violence, friendship or peer pressure. All suggestions are recorded as quickly as possible. Then, sifting through the lists of ideas, students share their opinions regarding those they think would work best and give reasons why.

Extension/Enrichment:

Act out the scene depicting ideas chosen as "best" to see whether they result as envisioned.

Curriculum Connection:

Language Arts - criticism, note taking
Social Studies - relationships, consensus

b. We're All In This Together

Materials/Preparation:

Video camera, VCR and monitor, blank (or recycled) videotape(s)

Focus: Empathy between audience and performer

Procedure: Choose a class exercise in which students conduct panel discussions in small groups or perform improvisations. Videotape all the presentations from a stationary camera position. All students watch playbacks of each presentation and respond in a discussion of the particular positive aspects about the experience - whether on camera or as audience.

Extension/Enrichment:

Focus discussion on the interpretation of ideas in the presentation rather than on performances by the students.

Curriculum Connection:

Language Arts - criticism

Level 3

Expected learner outcome: Considers expressions of aesthetic judgments contrary to one's own in order to explain and defend personal response

a. Defend Your Positions

Materials/Preparation:

VCR and monitor, videotapes

Focus: Support of one's artistic viewpoint

Procedure: Students view two different versions of professional productions of plays or selected scenes (e.g., *Our Town*, *The Taming of the Shrew*, *A Raisin in the Sun*, *The Razor's Edge*, *Peter Pan*, *Dracula*, *Roshamon*, or musical versions of plays). Students then choose sides and debate which they preferred and give reasons why.

Extension/Enrichment:

Teacher assigns the sides students will support.

Students are asked to defend the version they did not prefer.

Curriculum Connection:

Language Arts - literary analysis and interpretation

b. Arts Alive

Materials/Preparation:

Access to a live theatre or communication event; paper and pen

Focus: Critical expression

Procedure: Students and teacher together attend a lecture, debate, or play. Students write a critical analysis of the presentation on content, interpretation, and technical aspects. Class discussion is held after papers are collected (or returned).

Extension/Enrichment:

Students write critiques or present oral evaluations of presentations they attend on their own.

Students compare newspaper reviews with their own opinions.

Curriculum Connection:

Language Arts - criticism

Social Studies - current events

C. TO UNDERSTAND THE RELATIONSHIP, ROLE AND RESPONSIBILITY OF THE AUDIENCE IN A VARIETY OF SETTINGS

Level 1

Expected learner outcome: Listens and attends respectfully

a. Half and Half

Materials/Preparation:
None

Focus: Maintaining composure as audience

Procedure: In class games and exercises, students serve as audience to their peers and practice proper modes of response. Establish guidelines for laughter, applaud, remaining seated, no chit-chat during presentation, etc. Stress the Golden Rule: each student will have a turn onstage and should treat the performer(s) as they would like the audience to respond to them.

Extension/Enrichment:
Rotate seating arrangements. Student "ushers" may monitor the classroom audience.

Curriculum Connection:
Social Studies - international differences in audience response

b. Give and Take

Materials/Preparation:
None

Focus: Looking, listening, and keeping still

Procedure: Students stand or sit in a circle. Any one may start a movement. If any one is moving, all others must freeze. Any student may make a motion at any time but must "hold" if another starts a motion.

Extension/Enrichment:
Use sounds instead of motions, or consider sounds as motions, too.

Curriculum Connection:
Social Studies - group dynamics

c. Hear Here

Materials/Preparation:

Guest speaker

Focus: Listening, cooperative interaction

Procedure: Students will listen to a guest speaker (e.g., policeman, fireman, mayor, farmer, etc.) in the classroom. They should listen effectively and be able to ask questions afterwards.

Extension/Enrichment:

The class (or each student) analyzes the speech and evaluates the guest speaker. How effective was the speech? the speaker? Discuss.

Respond to the guest speaker with a class (or individual) letter(s) that recognizes the purpose and message (content) of the speech.

Curriculum Connection:

Language Arts - composition, letter writing

Social Studies - current events, social/audience etiquette

Level 2

Expected learner outcome: Demonstrates appropriate audience etiquette

a. Stage Whisper

Materials/Preparation:

None

Focus: Attention to subtle performances

Procedure: In teams of two, students are assigned a situation to improvise where the players must whisper (e.g., thieves in a closet, siblings quarreling in church). Audience must maintain special attention to "catch" the dialogue and plot.

Extension/Enrichment:

Individual audience members are randomly selected to "interpret" the whispered scenes, noting key lines or actions to support their interpretations.

Curriculum Connection:

Social Studies - group interaction
Language Arts - context

b. Sound Off

Materials/Preparation:

None

Focus: Adapting to a given set of circumstances

Procedure: The class identifies a set of controversial issues: e.g., the death penalty, the draft, slavery, abortion, war, etc. Students volunteer to select an issue and assume a role. While the class becomes the "audience," the role player must establish a "where" and address the audience on the issue: e.g., pastor/church, candidate/rally, protester/street. The audience must identify the situation, become that audience and respond in a manner appropriate to that situation. Repeat.

Extension/Enrichment:

Analyze each situation. Identify the roles and the group dynamics.
Focus on behaviors.

Curriculum Connection:

Social Studies - sociology, political science, history

Level 3

Expected learner outcome: Reacts appropriately at given moments

a. Bravo!

Materials/Preparation:

Copies of overhead transparency (and projector, screen) of chart that follows (p. 95).

Focus: Proper types of behaviors for various audience situations

Procedure: Read and discuss the following concepts with students, in preparation for attendance at lectures, debates, and performances.

Many of today's students have seldom, if ever, attended a live theatrical performance. They have been desensitized by constant exposure to television, which reinforces passivity, tolerates inattention, and reduces attention spans to commercially encapsulated segments. Thus conditioned, it is not surprising that novice audience members tend to visit with each other during a performance, make frequent trips to the water fountain, fail to applaud the efforts of the company, and head for the exit the instant the dramatic outcome becomes obvious. Such behavior is customary for television viewing and irritatingly common at the cinemas, but it is inexcusable at a live performance.

Students must be educated as to what constitutes audience etiquette and then be provided multiple opportunities to responsibly experience live performances. The following acceptable audience behaviors can be discussed with students:

Arrive promptly for the scheduled performance.

If necessary, go to the restroom and get a drink of water before you take your seat.

Be considerate of others around you. While waiting for the performance to begin, talk quietly and keep your hands, arms, and feet to yourself. Do not talk to your friends during the performance.

NOTE: With the exception of talking to one's neighbor, oral responses are expected of audience members. Laughter, tears, and gasps of surprise are common reactions. Teachers should not instruct their students to "sit still and be absolutely quiet" during a performance. Such controlled behavior is unnatural and deprives both the audience and the presenter of the joy of positive interaction during a production.

1) Adapted from Texas Education Agency, Division of Curriculum Development. "An Introductory Overview of Theatre Arts in the Elementary School," n.d.

	TELEVISION	FILM	THEATRE	DEBATE LECTURE
Viewing Place	Private Home	Movie House	School auditorium, civic or community theatre	Auditorium, meeting hall, church
Dress	Personal choice (probably casual)	Public Attire (casual o.k.)	Public dress attire (church clothes, unless school uniforms for matinees)	Public dress attire
The Performers	Not present	Not present	Present and listening/adapting to YOU, the audience	Present and adapting to audience
Audience	Personal choice	10-15 minutes before the screening	30 minutes before curtain time (for usher to seat you before, and in time for you to read the program)	15-20 minutes before start
Talking	Personal choice, if alone. Respect others, if not. TV has "commercial breaks" that can be used for discussion	Before and after the screening. Film is a <u>sustained viewing experience</u> . Discussion and classroom activities should follow the screening.	Before curtain, act breaks (intermission) and post-performance only. Talking during the performance annoys the audience and can disrupt the (live) actors.	Before speakers begin; at breaks; when invited by speakers to respond.
Restroom Breaks	Personal choice	Before and/or after the film. (In emergency, individuals must be accompanied by the teacher)	Before curtain, at intermissions(s), and following the performance	Before and/or after; at breaks (if any).
Refreshments	Personal choice	Available in lobby before film.	Available during intermission; restricted to lobby area.	Probably not available.
Applause	Personal choice	Rare-but it happens.	Appropriate at the conclusion of the overture (by the orchestra), the acts, and the performance. Sometimes the set is applauded for its design when the curtain goes up.	Sometimes appropriate to support certain statements; at conclusion of presentation.

2) Adapted from "The Reel Education," developed for the Arts in Education/Saenger Theatre Film Series, New Orleans Public Schools, 1991.

Extension/Enrichment:

Critique audience behavior at in-school performances and assemblies.

Teacher poses some audience behavior situations and/or problems. Assuming the role of Miss Manners, the students respond in writing.

Curriculum Connection:

Language Arts - correspondence
 Social Studies - group behavior
 Home Living - social etiquette

b. The Real Thing

Materials/Preparation:

Access to a live theatre or communication event; paper and pens

Focus: Proper audience behavior in specific situation

Procedure: Attend a lecture, debate or play, following appropriate audience guidelines (e.g., dress up; be poised, gracious, polite, and soft-spoken so that all can enjoy the event; be in a receptive mood; participate if called upon to do so; take notes only at pauses or intermissions). Write a draft of a critique as soon as possible after attendance; substantiate opinions with specific examples.

Extension/Enrichment:

Students critique (oral or written) the audience.

Repeat exercises as often as possible, allowing students many opportunities and different occasions to function as an audience for live performances.

Curriculum Connection:

Social Studies - public decorum, group dynamics

Language Arts - note taking, creative writing, reporting

PERFORMANCE BASED ASSESSMENT

The national trend in measuring student progress in the arts has shifted from testing to assessment. In 1986 Arts Propel, a cooperative research project involving Harvard University's Project Zero and the Educational Testing Service, initiated a multi year project to develop qualitative, performance-based modes of assessment. Funded by the Rockefeller Foundation, the project broadly defined "artistic learning" to include the processes of perception, production, and reflection. Departing from written, standardized, quantitative tests, the project identified more subjective evaluation tools and methods to focus on observable classroom/drama/communication behaviors that could then be rated by the teacher.

Through this approach to learning, student evaluation has become on-going and integrated, not simply tagged on at the end of a unit or assignment. The teacher must select and/or design criteria appropriate to each activity; the teacher must develop a rating scale conducive to student needs and teaching style. Methods that can provide feedback include class discussion, journals, portfolios, role-playing, video, projects, and oral or written critiques.

The following sample charts and observation formats are provided as guides to a variety of ways of looking at and valuing performance activities.

TEACHER ASSESSMENT OF STUDENT PROGRESS AND ACHIEVEMENT IN DRAMA/THEATRE

Assessment involves teachers in observing students as creators and audience in order to judge students' growth and achievement in communication and theatre arts. Assessment is a process that utilizes a variety of methods.

Assessment Process. The assessment of students by the teacher takes place before, during, and after the communication or theatre arts event. It is important for the teacher to observe the way students prepare for the activities. The evaluations and reflections that students make during and after are just as important as their performance. The assessment process can be described as ongoing and concluding.

ONGOING ASSESSMENT

Ongoing observation in the classroom provides the teacher with feedback concerning the skills and knowledge that students have acquired and provides a basis for future lesson planning. Assessment should be based on the objectives used in daily lessons or units and should encompass the students' abilities to work with each other in planning and enacting scenes, as well as their abilities to evaluate their own work and that of others. Since so much of communication and theatre arts work is oral and hence hard to preserve, the teacher will need to rely on memory or make notations. Videotaping class sessions is an ideal way to preserve student performance and interaction for later review.

CONCLUDING ASSESSMENT

Concluding assessment documents the individual student's achievement at specific times: the end of a unit, report period, or semester. Accumulated ongoing assessment can provide the basis for concluding assessment at the end of a report period to inform parents about the student's progress or to determine grades when required.

Methods Used by Teachers to Assess Students. Teachers can use a variety of strategies to assess student progress and achievement in communication and theatre arts.

WRITTEN TESTS

Assessment may be based partially upon paper and pencil tests or upon standardized tests. Teachers at the secondary level can make use of their own written tests to assess student knowledge about theories, principles and approaches to voice production; organizing speeches; radio and TV; debate; acting; directing, and some areas of design. Although such tests are useful for certain areas, there are no standardized tests for performance in communication or theatre arts at the present time.

PERFORMANCE ASSESSMENT

The assessment of performance occurs through careful, informed judgments by the teacher and others. Such assessments can become more valid when well-designed criteria are used consistently for each student. Care must be taken by the teacher to select criteria in relation to the focus of each activity. Checklists may be employed and can be more useful instructionally when the teacher adds personal explanations as suggestions for improvement. (Sample checklists are included on the following pages. Teachers may need to adapt them: for example, to improve the alignment between checklist categories and local objectives or curriculum content.)

There are many additional methods and strategies that teachers may use to assess student progress and achievement. They include

- | | |
|----------------------------|--------------------------|
| Class discussion | Oral research report |
| Interview | Written research reports |
| Role playing | Outside observation |
| Criteria checklists | Production assignments |
| Audio/videotape recordings | Auditions |
| Problem-solving projects | Rehearsal notes |
| Oral critique | Audience response |
| Written critique | Notebooks |
| Oral Test | Journals |
| Written Test | |

The following pages include sample checklists of communication and theatre arts used in ongoing or concluding assessment of student progress and achievement. Teachers will need to develop their own rating scales adapted to their local populations, grade levels, curricula, and objectives.

If school districts wish to use such forms for district-wide assessment, directions and training should be given to all teachers to insure uniform use across the district.

SAMPLE EVALUATION CHARTS FOR THE CLASSROOM TEACHER TO OBSERVE STUDENT BEHAVIORS IN COMMUNICATION AND THEATRE ARTS ACTIVITIES

The accompanying evaluation chart is one possible approach to assessing selected activities. School districts will need to develop methods suitable to their own specific needs.

Notations about every student may be made following one session, or it may be more manageable to evaluate different groups of students in different sessions.

Observations may be all-inclusive or limited to selected behaviors for different activities. (Use "NA" to indicate which behaviors are not being evaluated.)

CHECKLIST FORMAT

The simplest notation method is to use a check mark to indicate desirable behaviors that are observed, with a blank space denoting needed improvement.

Communication and Theatre Arts Behaviors

- = desirable behavior
- = undesirable behavior
- NA = non-applicable

RATING SCALE FORMAT

A rating of 1-4, rather than a check/no check, can be used if a more detailed continuum of development is desired.

Communication and Theatre Arts Behaviors

- 1 = poor
- 2 = fair
- 3 = good
- 4 = superior
- NA = non-applicable

ATTITUDE

Using either the checklist format or the rating scale format, the teacher can note the perceived attitudes of students by checking either: (1) cooperative, involved, (2) shy, inhibited, or (3) disruptive, hostile.

SAMPLE EVALUATION FORM (A)

Student:													
Creative Drama Behaviors													
CONCENTRATION													
follows directions													
sustains involvement in activity													
IMAGINATION													
contributes original ideas													
reacts spontaneously													
solves problems creatively													
incorporates imaginative detail													
COOPERATIVE INTERACTION													
contributes to group effort													
listens courteously to others													
takes turns													
assumes role of leader													
assumes role of follower													
accepts group decisions													
NONVERBAL EXPRESSION													
uses appropriate gestures													
uses appropriate movement													
VERBAL EXPRESSION													
speaks clearly													
speaks expressively													
improvises dialogue													
EVALUATION and CRITICAL ANALYSIS													
makes constructive contributions to discussion and evaluations													
incorporates improvements into playing													
ATTITUDE													
cooperative, involved													
shy, inhibited													
disruptive, hostile													

Adapted from TEXAS Education Agency. *Assessing Student Progress and Achievement in Theatre Arts*. Austin, TX 1985.

**SAMPLE EVALUATIVE CRITERIA
FOR TARGET SKILL (B)**

AREA: Creative Drama

TARGET SKILL: Dramatize Literary Selections Using Sensory Recall, Pantomime, Dialogue

SENSORY RECALL

Responds appropriately to directions

Describes sensory details of objects which are present

Allows senses to stimulate the imagination

PANTOMIME

Clearly communicates animal movements

Clearly communicates sensory properties of:

size

shape

weight

texture

temperature

Communicates being in a specific place

Communicates specific activities

Communicates character movements and actions

DIALOGUE

Creates character voices

Speaks clearly and distinctly

Communicates meaning by using vocal

intensity

pitch

volume

rate of speed

EMOTIONAL RECALL

Uses body to express feelings

Uses voice to express feelings

Expresses appropriate feelings while acting out situations

IMPROVISATION OF PLOT

Develops stories with clear beginning, middle, climax, and ending

Understands the three major sources of conflict

Shows how the setting affects a plot

Shows how time affects a plot

CHARACTERIZATION

Shows physical characteristics

Shows characters' objectives

Show characters' attitudes

Uses dialogue and voice to reveal character

Listens and responds appropriately to others

Sustains concentration/characterization

Adapted from Barbara Salisbury. *Theatre Arts in the Elementary Classroom*. New Orleans, Anchorage Press. 1986.

ACTING EVALUATION (C)

Complete one form for each actor in a scene

Name	Month				
General Observations					
Poor Good Excellent					
1. Physical characterization					
2. Blocking and movement					
3. Vocal characterization					
4. Projection and emphasis					
5. Articulation and diction					
6. Poise and concentration					
7. Coordination and ensemble					
8. Rhythm and tempo					
9. Believability					
10. Variety					
11. Sense of drama					
12. Memorization, preparation					
13. Overall evaluation					
14. Grade for Scene					
15. Grade for Actor					
16. Additional comments and considerations:					

Adapted from Bruce Zortman. *Promptbook*. El Paso, TX., Firestein Books, 1991.

SCENE PERFORMANCE CRITIQUE (D)

NAME:	CHARACTER:
TITLE OF PLAY:	
Poor ----- Excellent	
I. PRESENTATION	
A. Clear, concise introduction	
B. Actors appear confident and comfortable	
C. Holds audience interest and attention	
D. Actors working together in style	
II. PHYSICALIZATION	
A. Posture, blocking, movement easy and clear	
B. Balance, gesture, facial expression good	
C. All actions are motivated	
III. VOCALIZATION	
A. Clear articulation; proper pronunciations	
B. Clear projection; volume suitable to space	
C. Good pitch, variety, intensity; suitable to character(s)	
IV. CHARACTERIZATION	
A. Maintained consistently -- no breaks; solid concentration	
B. Credibility of environment established	
C. Unique, fresh, spontaneous and natural delivery, yet polished.	
V. MOTIVATION	
A. Line reading and objectives clear	
B. Background apparent; character has a life beyond the scene	
VI. FOCUS AND TIMING	
A. Actors keep open to audience and each other	
B. Really listening to partner	
C. The scene builds, yet not overplayed	
D. Good spacing – speed, rhythm, pauses, holds	
OTHER COMMENTS:	

Adapted from Sylvia L. Martinez. Unpublished classroom resources.

CRITIQUE OF ORAL READING (E)

Name: _____

INSTRUCTORS COMMENTS:

	Superior		Average		Poor
	1	2	3	4	5
Selection					
1. Significance and quality of material					
2. Appropriate for speaker, audience, occasion					
Introduction					
1. Appropriate information					
2. Conversational directness					
Meaning					
1. Communicated author's intended meaning					
2. Accurate phrasing to convey meaning					
3. Appropriate emphasis					
Emotion					
1. Communicated emotion the author intended					
2. Communicated the climax					
Delivery					
1. Pleasant, clear quality					
2. Appropriate pitch level					
3. Appropriate inflection					
4. Adequate volume					
5. Appropriate rate					
6. Clear articulation					
7. Correct pronunciation					
Additional suggestion:					

Adapted from Fran Averett Tanner. *Basic Drama Projects*. Caldwell, ID. Clark Publishing Company, 1987.

Performance Critique Form - Oral Interpretation (F)

Name _____

Title of Selection _____

When preparing performance materials, oral interpreters cut the literature selections and create introductions for them. Performers must be aware of the use of sense recall, voice, and body to bring literature to life. Oral interpreters arrange their pieces, mark their scripts, and create a script for performance use. Rehearsal includes practicing to ensure both a total understanding of the material and a polished delivery. Giving and receiving feedback helps improve performance.

Evaluate each point as S-Superior, E-Excellent, G-Good, F-Fair

- _____ 1. **Choice of Selections** Is this selection appropriate to the speaker and occasion? Was the literature selected of high literary merit?
- _____ 2. **Adequacy of Introduction** Does it give enough information about the author, time, place, characters, and action to arouse attention and interest? Was it compatible with selection?
- _____ 3. **Understanding** Does the reader appear to understand the feelings, thoughts, and attitudes of the dramatic speaker?
- _____ 4. **Analysis** Does the reader appear to understand the theme, conflict, characters of the piece?
- _____ 5. **Bodily Action** Do the reader's gestures, posture, and facial expression contribute to an understanding of the literature? Did any of the bodily actions distract from the meaning of the piece?
- _____ 6. **Vocal Work** Does the speaker's voice contribute to an understanding of the literature? Are words pronounced clearly and correctly?
- _____ 7. **Communication** Does the reader communicate the thoughts, emotions, attitudes, and intentions of the dramatic speaker? Does he/she *share with* rather than "read to" the audience? Is there sufficient eye contact with listeners?

Adapted from Galvin and Galvin. *The Basics of Speech*. Teacher Resource Book.

SPEECH-EVALUATION GUIDE (G)

SPEAKER _____

TOPIC _____

CONTENT:

TOPIC	ORGANIZATION	ORIGINALITY	RESEARCH
challenging important acceptable pointless	strong plan satisfactory not clear no plan	imaginative ordinary doubtful dull	outstanding adequate unnecessary neglected
error of fact:			

DELIVERY:

AUDIENCE CONTACT	PREPARATION	POISE	POSTURE
compelling aware indifferent no attempt	complete satisfactory memorized inadequate	assured evident uncontrolled lacking	striking effective awkward slovenly
VOICE	ARTICULATION	VOLUME	RATE
pleasing flexible resonant "colorful" persuasive monotonous	flat weak booming harsh strident	precise clear careless cluttered	regulated satisfactory erratic too high-low
			flexible satisfactory monotonous too fast-slow

LANGUAGE:

COMMUNICATION	VOCABULARY
achieves purpose fully gets most ideas over occasionally makes point fails in purpose	rich adequate slangy impoverished
GRAMMAR	PRONUNCIATION
errors:	words mispronounced: provincialism:

SPECIAL PROBLEMS:

breathlessness nasality "uh" and "ah" stuttering lisping hissing L sounds R sounds foreign accent

COMMENTS (use reverse side of sheet if necessary):

CRITIC _____

As you become familiar with such a guide and as you progress through your speech course, you can condense the chart, if you wish, to fit a small card, like this:

SPEAKER	_____	TOPIC	_____
CONTENT	Organization	_____	
	Originality	_____	
DELIVERY	Audience contact	_____	
	Poise	_____	
	Posture	_____	
	Articulation	_____	
	Volume	_____	
	Rate	_____	
	Voice	_____	
	General effect	_____	
LANGUAGE	Vocabulary	_____	
	Grammar	_____	
	Pronunciation	_____	
SPECIAL COMMENT	_____		

You can prepare a separate chart for a particular speech assignment, too, if by common class consent you want to limit criticism to one or two special points instead of covering the whole field. For instance, when you are learning how to organize talks, class criticisms may be centered on that topic alone. Your condensed chart may look like this:

SPEAKER	_____	TOPIC	_____
INTRODUCTION	Method Used	_____	
	Effect on audience	_____	
DISCUSSION	Order of points	_____	
	Effectiveness	_____	
CONCLUSION	Method used	_____	
	Effect on audience	_____	
SPECIAL COMMENT	_____		

Adapted from Elson and Peck. *The Art of Speaking*. Ginn and Company. 1974.

SPEECH EVALUATION FORM (H)

Speaker _____ Topic _____

Rate the speaker on each point by using this scale:

5 4 3 2 1
excellent good average fair poor

Introduction:

- _____ Gained attention and interest
- _____ Introduced topic clearly
- _____ Related topic to audience
- _____ Established speaker's credibility
- _____ Previewed body of speech

Body:

- _____ Main points clear
- _____ Main points fully supported
- _____ Organization well planned
- _____ Language accurate
- _____ Language clear
- _____ Language appropriate
- _____ Connectives effective

Conclusion:

- _____ Prepared audience for ending
- _____ Reinforced central idea of speech
- _____ Vivid ending

Delivery:

- _____ Began speech without rushing
- _____ Maintained strong eye contact
- _____ Avoided distraction mannerisms
- _____ Articulated words clearly
- _____ Used pauses effectively
- _____ Used vocal variety to add impact
- _____ Presented visual aids well
- _____ Departed from lectern without rushing

Overall Evaluation:

- _____ Topic challenging
- _____ Specific purposes well chosen
- _____ Message adapted to audience
- _____ Speech completed within time limit
- _____ Held interest of audience

What did the speaker do most effectively: _____

What should the speaker pay attention to next time: _____

General comments _____

Adapted from Stephen E. Lucas. *The Art of Public Speaking*. New York: Random House 1989.

DEBATE BALLOT (I)

ROUND _____ ROOM _____ DATE _____ JUDGE _____
 AFFIRMATIVE _____ NEGATIVE _____

Check the column on each item which, according to the following scale, best describes your evaluation of the speaker's effectiveness:

1-poor 2-fair 3-adequate 4-good 5-superior

1ST AFFIRMATIVE _____
 (Name)

1ST NEGATIVE _____
 (Name)

	1	2	3	4	5
Analysis					
Reasoning and Evidence					
Organization					
Refutation					
Delivery					

	1	2	3	4	5
Analysis					
Reasoning and Evidence					
Organization					
Refutation					
Delivery					

Total _____

Total _____

2ND AFFIRMATIVE _____
 (Name)

2ND NEGATIVE _____
 (Name)

	1	2	3	4	5
Analysis					
Reasoning and Evidence					
Organization					
Refutation					
Delivery					

	1	2	3	4	5
Analysis					
Reasoning and Evidence					
Organization					
Refutation					
Delivery					

Total _____

Total _____

TEAM RATINGS

Assign to each team the rating which best describes your judgment of its performance:
 1-poor 2-fair 3-adequate 4-good 5-superior

AFFIRMATIVE _____ NEGATIVE _____

DECISION

In my judgment, the better debating was done by the _____
 (AFFIRMATIVE OR NEGATIVE)

Comments: _____

(JUDGE'S SIGNATURE AND

SCHOOL)

Adapted from Hedge, Briance and Powell. *Patterns in Communication*. New York: J. B. Lippencott Company, 1975.

SCALE FOR USE IN EVALUATING A THEATRICAL PRODUCTION (J)

1 = need improvement

2 = fair

3 = good

4 = excellent

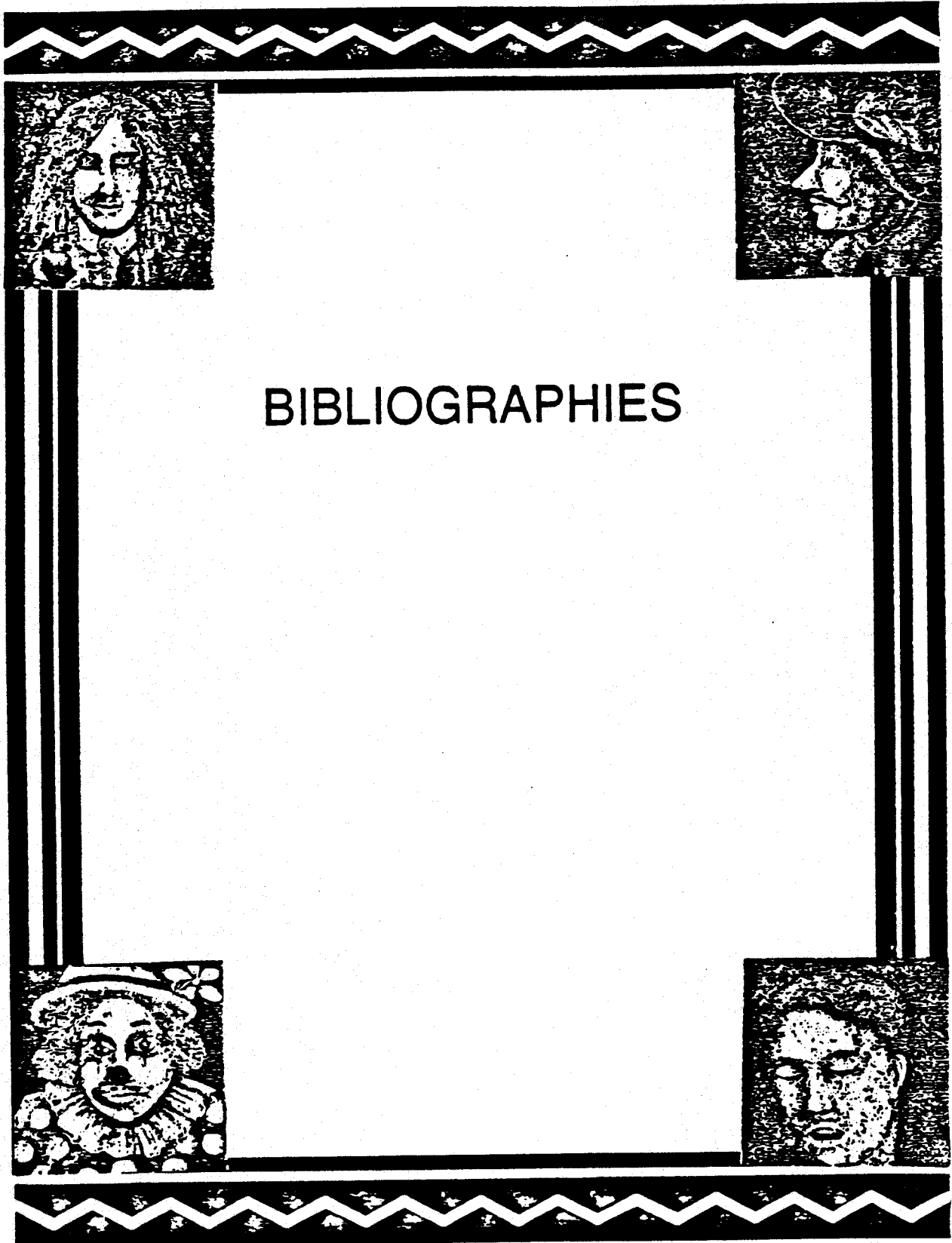
5 = superior

					ACTING
1	2	3	4	5	VOICE
					Could you hear the actors distinctly?
					Was the rate too fast or too slow?
					Was there a variety of rate and inflection?
					Were pronunciation and articulation properly done for each character?
					If dialect was used, was it done correctly and naturally?
1	2	3	4	5	CHARACTERIZATION
					Was there a complete bodily and mental recreation of character?
					Did we "believe" the actor's characterization at all times?
1	2	3	4	5	MOVEMENT
					Were the movements of the actor in keeping with the character?
					Was there a great deal of random movement?
					Was the pantomime accurate and convincing?
					Did the actor seem to have a well-controlled, poised body?
1	2	3	4	5	CONTRAST
					Were there clearly contrasting moods in the dialogue?
					Were emotional transitions natural and effective?
					Were the lines delivered in a manner natural to the characters in the play?
1	2	3	4	5	ENSEMBLE
					Was there a smoothness of action indicating adequate rehearsal and cooperation?
					Was it a closely knit, rhythmically correct show?
					Were relationships established between characters?
1	2	3	4	5	TIMING
					Did the actors pick up cues properly?
					Did the movements of the actors slow down the tempo of the show?
					Was the production static in place because the actors seemed to lack a correct sense of pace?
					Was there a logical reason for all business and movement consistent and in keeping with the characters in the play?
					Were character objectives clear?
					Was reciprocal action evident?

					DIRECTING AND STAGE MECHANICS
1	2	3	4	5	SET
					Did the set satisfactorily represent the environment of the play?
					Did the groundplan allow effective staging?
					Did the set allow effective staging?
					Did the set allow clear sightlines?
					Were properties used in a way which enhanced action?
1	2	3	4	5	LIGHTING
					Did the lighting effects blend harmoniously and unobtrusively into the action of the play?
1	2	3	4	5	MAKEUP
					Was the makeup natural and in keeping with each character?
1	2	3	4	5	COSTUME
					Were the costumes for each character appropriate as to color, style, and period?
1	2	3	4	5	BUSINESS
					Were exits and entrances properly timed?
					Did the actors frequently cover or block each other?
					Was the business properly motivated?
					Was the designed business adequate to bring out the idea of the play?
1	2	3	4	5	TEMPO
					Did the play as a whole drag?
					Was it too fast to follow intelligently?
					Was the pace in keeping with the general idea of the play?
					Were the subclimaxes and the climax well developed?
1	2	3	4	5	COMPOSITION
					Were the actors grouped to give proper emphasis to the right characters at the right time?
1	2	3	4	5	THEME
					Did the play strongly challenge the abilities of the actors?
					Was the main idea or theme of the play projected clearly?
1	2	3	4	5	IMAGINATION
					Was there evidence of creative ideas that enhanced the meaning of the play?

PRODUCTION _____
 EVALUATOR _____ DATE _____

Adapted from Texas Education Agency. *Assessing Student Progress and Achievement in Theatre Arts*. Austin, Texas. 1985.



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ANNOTATED BIBLIOGRAPHY

A. CREATIVE DRAMA/THEATRE

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Benedetti, Robert. *The Director at Work*. Englewood Cliffs, N. J.: Prentice-Hall, 1985. Using Hamlet as an exemplary throughline, the author adds insights from a variety of directors working today.

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Stewig, John Warren. *Informal Drama in the Elementary Language Arts Program*. New York, NY: Teachers College Press, 1983. A well-known language arts educator presents his rationale for the incorporation of creative drama into the language arts curriculum. Many language arts activities and references to children's literature are made throughout. Excellent source for integrating drama into the curriculum.

Tanner, Fran Averett. *Basic Drama Projects*, 5th Edition. Pocatello, ID: Clark Publishing Company, 1987. This text takes students "where the action is." The focus is on activities and projects, rather than on background, history, and theory. The activities, primarily for the beginning actor, are fun, challenging and instructive. The lessons begin with the fundamentals of theatre (i.e., sensory recall, concentration, emotional response) and progress to characterization exercises. Each exercise includes an activity sheet, additional projects, and a bibliography.

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B. TECHNICAL THEATRE PRODUCTION

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Corey, Irene. *Mask of Reality: An Approach to Design for Theatre*. New Orleans, LA: Anchorage Press, 1968. An imaginative and practical source for make-up, this book is written with charm, wit, and humanity, and is generously illustrated. A superb book in which animal and abstract make-up application techniques are illustrated. It is directed toward the working theatre artist who seeks to expand his/her knowledge, enlarge his/her own experience, and achieve his/her own individual style.

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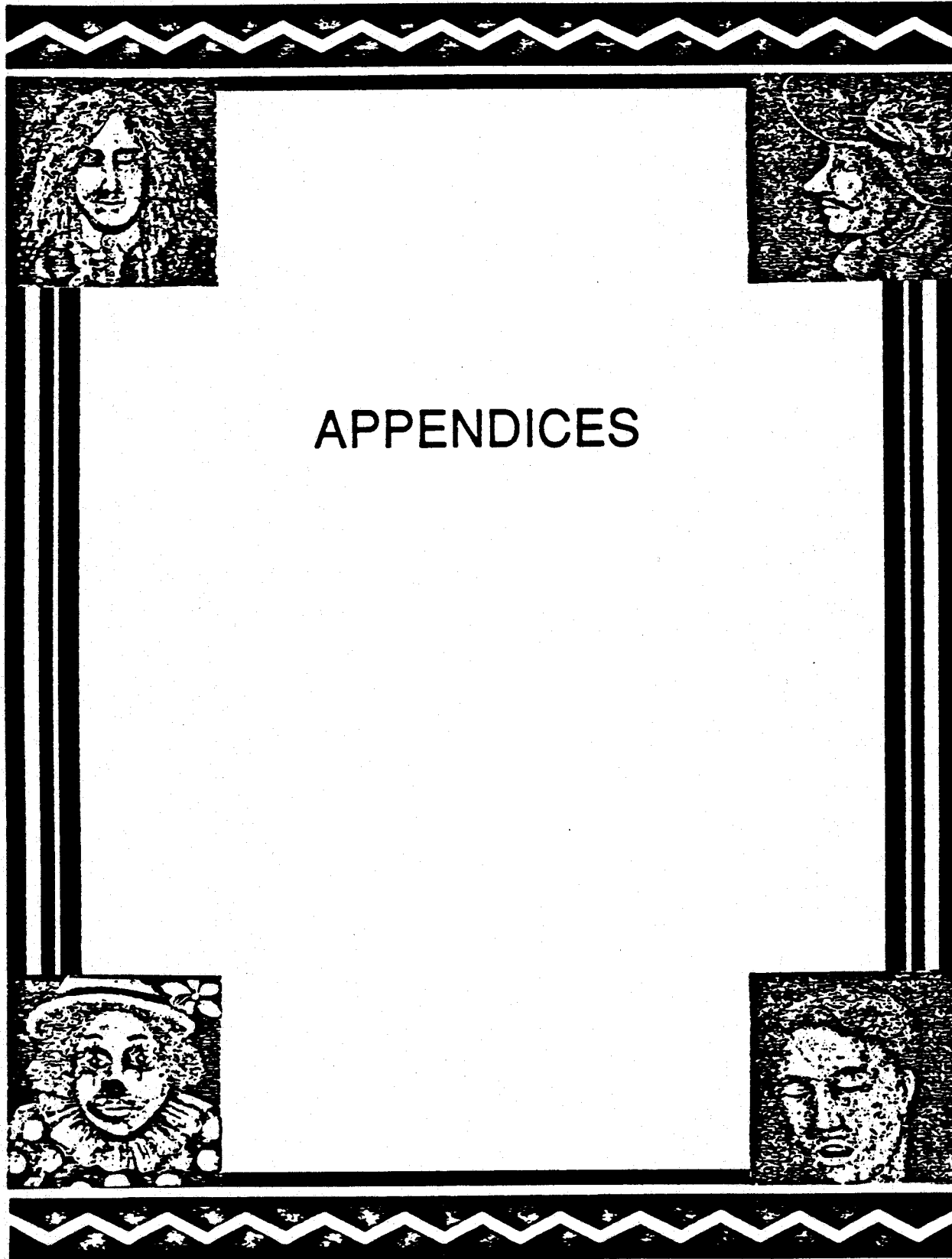
Hogget, Chris. *Stage Crafts*. New York, NY: St. Martin's Press, 1975. The introduction of this book states that *Stage Crafts* "is intended for all those who seek information on methods of design, construction and decoration for the stage." That is exactly what the text does. It offers, through a visual approach, clear instructions in the creation of various types of sets and pieces. Chapters include properties, painting, lighting, armor and mask construction.

Jackson, Sheila. *Costumes for the Stage*. Boston, MA: Walter H. Baker Co., 1963. Features illustrations of period costuming and includes patterns for construction as well. The instructions are well written and easy to follow if one is familiar with sewing and the use of patterns.

Kenton, Warren. *Stage Properties and How to Make Them*. New York, NY: Drama book Publishers, 1980. Presents the basic techniques of props construction in various materials, and explains and illustrates in detail the methods of construction of a series of representative properties. Everything from an Egyptian mummy to a fried egg to a ship's figurehead can be found here.

Parker, W. Oren and Harvey K. Smith. *Scene Design and Stage Lighting*, 4th Edition. New York, NY: Holt, Rinehart and Winston, 1979. Long a standard in any technical theatre library, this book focuses primarily on set and lighting design. It offers very detailed technical information on these subjects. The section on lighting is excellent and helpful to theatre teachers whose strength is not in this area. There is also an informative discussion on color in lighting and scenic painting.

Russell, Douglas. *Stage Costume Design: Theory, Technique, and Style*, 2nd Edition. Englewood Cliffs, NJ: Prentice Hall Publishing, Inc., 1985. This is a practical manual which provides a step-by-step process for the construction of a costume including sketching; design; composition; fabric, color and pattern selection; accessory construction; ornamentation; and production organization.



APPENDICES

A. GLOSSARY

1. SPEECH

ADJOURNMENT -- The end of a meeting.

AFFIRMATIVE -- That side in a debate which supports the resolution as stated.

AGENDA -- The list of subjects to be discussed at a meeting.

AMENDMENT -- The proposed change in a parliamentary motion.

ARGUMENT -- A main point to be proved; the process of proving a point.

ARTICULATION -- The shaping of sounds by a speaker's lips, teeth, tongue and hard and soft palates.

ASSERTION -- A statement with no logical or evidential proof.

ASSUMPTION -- A statement or point of view accepted by both sides without proof or discussion.

AUDIENCE ANALYSIS -- Process of finding information about the audience that helps the speaker communicate with the members. It includes basic data, beliefs, and/or attitudes, knowledge of the topic, and expectations.

AUDIOVISUAL AIDS -- Nonverbal supporting materials - such as graphs, models, films, audio or videotapes, diagrams, and pictures - that help the speaker make his or her points more clearly and interest the audience.

BANDWAGON APPROACH -- Type of faulty reasoning that suggests a person should do something because everyone else is doing it.

BRAINSTORMING -- A group discussion technique in which as many ideas as possible are listed aloud before group members give feedback to the ideas.

BRIEF -- A complete analysis of a debate topic and a complete outline of the case of one side in a debate.

BY-LAWS -- Rules that govern the working of a group.

CASE -- The complete stand of one side on a debate question, including evidence and reasoning.

CHANNEL -- The means, modes by which a message is transmitted.

CHAIR -- Name for the person who leads a meeting.

CHORAL SPEAKING -- Type of group interpretation that involves speaking in unison with speakers blending and combining their voices to create a group voice.

COMMUNICATION CONTEXT, CLIMATE, OR SITUATION -- The total set of circumstances in which a communication takes place: physical, social, psychological, etc.

COMMUNICATION STRATEGIES -- Verbal and nonverbal ways to use communication acts.

CONCLUSION -- Final part of a speech that summarizes the main points, reminds the audience of the goal, and provides a clear ending.

CONSTRUCTIVE CRITICISM -- Feedback that tells a speaker what worked well, what could be improved, and how to improve.

CONTEXT -- Setting and people that surround a message.

CRITERIA -- Standards that a solution must meet in order to be acceptable.

CRITIC -- Person who judges or evaluates

CRITIQUE -- Formal feedback given by a critic to a performer.

DEBATE -- A contest of spoken arguments between individuals or teams with rules, time limits, or teams with rules, time limits, and a winner or loser.

DECODING -- The process of perceiving, interpreting, giving meaning to the symbols received.

DEDUCTIVE REASONING -- Using a general idea to reach conclusions about very specific instances.

DELIVERY -- Way in which a speaker uses voice and body to present a speech.

DIAPHRAGM -- Muscle that separates the chest from the abdominal cavity.

EMPATHY -- Ability to put oneself in another person's place to understand what that person is feeling.

ENCODING -- The process of couching the message (idea, attitudes, feelings) in symbols (usually oral and visual).

EVIDENCE -- That which is advanced to support a generalization: facts, examples, statistics, quotations.

EXAMPLE -- A particular case or instance designed to illustrate a statement.

EXTEMPORANEOUS METHOD -- Delivery in which the speaker uses a prepared outline but does not plan each word or sentence.

FACT -- Information based on evidence that can be proved or disproved.

FEEDBACK -- Other person's response to a message to let the speaker know how he or she is doing.

FLOOR -- Name for the "right to speak" in parliamentary procedure.

FORUM -- A discussion in which the audience participates.

GESTURES -- The movements of the head, shoulders, hands, or arms that speakers use to describe or emphasize a point.

GLITTERING GENERALITIES -- Type of faulty reasoning that is not supported with specific information and is not linked to the main point.

GROUP -- A small number of people who share an interest in the same things, communicate easily and regularly among members, participate in planning and decision making, and feel connected to the other members.

IMPROMPTU METHOD -- Delivery in which the speaker talks without notes and without much preparation.

INDUCTIVE REASONING -- Using many specific pieces of information to reach a general conclusion.

INFORMATIVE SPEECH -- Speech that presents factual or descriptive information.

INTERVIEW -- Conversation with a purpose of obtaining information.

LARYNX -- Voice box that contains the vocal cords.

MASS COMMUNICATION -- Using electronic or printed means to communicate to a very large, geographically separated audience.

MESSAGE -- The ideas, attitudes, feelings transmitted.

MINUTES -- The written report of what happened at a meeting.

MODERATOR -- Person who keeps a panel or symposium discussion moving and makes sure everyone's ideas are heard.

MOTION -- A proposed action for a group to consider for parliamentary action.

NAME CALLING -- Type of faulty reasoning that attacks the person rather than the person's ideas by using unpopular names or labels.

NEGATIVE -- That side in a debate which opposes the adoption of the resolution as stated.

NOISE -- Anything, internal or external, that interferes in any way with the communication of a message.

NONVERBAL MESSAGES -- Communication expressed without words; it includes appearance, facial expression, eye contact, posture, gesture, voice and space or time.

OPINION -- The stated judgment of any person without advancing further proof; the comment of an authority upon a problem.

ORAL HISTORIES -- Stories that are told over and over again and are passed down through generations without being written.

ORAL INTERPRETATION -- Reading literature aloud to communicate meaning to an audience.

PANEL DISCUSSION -- Discussion during which a subject is explored by the group members in front of an audience.

PARLIAMENTARIAN -- Person responsible for making sure parliamentary procedure is followed.

PARLIAMENTARY PROCEDURE -- Set of rules based on *Robert's Rules of Order Newly Revised* for running large group meetings.

PERCEPTION -- Giving meaning to information learned through the five senses.

PROOF -- The process of using evidence and reasoning to support a conclusion.

PROPOSITION -- Statement of the problem worded so there are two clear sides to the debate.

PUBLIC SPEAKING -- Type of speaking in which one person addresses an audience for the purpose of informing or persuading.

QUORUM -- Number of members who must be at the meeting in order to conduct the meeting.

RATE -- Speed at which the speaker speaks.

READER'S THEATRE -- Type of group interpretation in which speakers present literature in a dramatic form.

REBUTTAL -- In a debate, the process of rebuilding one's case after it has been attacked by the other team.

RECEIVER, LISTENER, DECODER -- The intended or unintended recipients of the message; the audience.

RECESS -- A motion that calls for a break in a parliamentary meeting.

REFUTATION -- Process of attacking the opposing side's argument in a debate.

RESOLUTION -- The statement of that which is to be debated, usually beginning with the word *Resolved*.

RESONATORS -- The hollow chambers - such as the mouth, pharynx, and nasal cavities - that increase sound.

SECRET BALLOT -- Written vote in a discussion.

SOURCE, SPEAKER, ENCODER -- The creator, initiator, sender of a message.

SPEECH TO INFORM -- Speech in which the speaker's purpose is to increase the knowledge of the listeners.

SPEECH TO PERSUADE -- Speech in which the speaker's purpose is to convince the listeners to hold a certain belief or to act in a certain way.

STAGE FRIGHT -- Nervousness when addressing an audience.

STATUS QUO - The present system ... the way things are now.

STEREOTYPING -- Labeling people as part of a group and treating them as if they possessed only the characteristics of that group.

SUPPORTING MATERIAL -- Material that develops the main points of speech.

SYMPOSIUM -- Group discussion during which members give short speeches to an audience.

TABLE -- In parliamentary procedure, to put a motion aside to be discussed at another time.

TESTIMONIALS -- Using expert opinion or statements to create positive feelings for a person, thing, idea, or event.

TRADITIONAL FORMAT -- Debate in which the affirmative and negative teams debate a proposition of policy.

VOCAL CORDS -- Two elastic folds of membrane, with a slit between them, that produce sound when they vibrate.

VOCAL QUALITY -- Sound or tone of a speaker's voice.

VOLUME -- Loudness or softness of a speaker's voice,

Extracted from:

THE BASICS OF SPEECH by Kathleen M. Galvin, Pamela J. Cooper, and Jeanie McKinney Gordon.

THE ART OF SPEAKING Third Revised Edition by E. F. Elson and Alberta Peck.

PUBLIC SPEAKING: A SPEECH ELECTIVE by East Baton Rouge Parish School System

2. MEDIA

AFTRA -- American Federation of Television and Radio Artists; talent union.

AMPLIFICATION -- Electronically increasing the power of a signal.

BOOM -- Microphone suspended on end of a movable metal arm attached to a floor stand.

CAMERA ANGLE -- The position of the camera relative to the horizontal plane of the subject.

CAMERA DISTANCE -- The apparent distance of the camera from the subject: extreme close-up (XCU), close-up (CU), medium shot (MS), long shot (LS).

CAMERA MOVEMENT -- An actual or simulated movement relative to the subject.

CHARACTER GENERATOR -- An electronic process, much like a typewriter, that inserts lettering into the TV picture.

CONTROL ROOM -- Area where director, switcher, technical director, and audio technician work during the program.

COPYWRITER -- One who writes commercial or promotional copy.

CREDITS -- List of people who participated in the production and performance of a television program.

CUT -- The immediate change from one shot to the next.

DISSOLVE -- The superimposition of one shot, which is fading out, on the next shot, which is fading in.

DOLLY -- (1) Tripod or pedestal that supports camera and enables it to be moved in all directions; (2) to move camera toward or away from an object.

DRY RUN -- A rehearsal without cameras.

ESTABLISHING SHOT -- A long shot or a wide shot to orient viewer to the setting or situation.

FCC -- The Federal Communications Commission, appointed by the President to regulate broadcasting.

FADE-IN -- A shot that begins totally over- or underexposed (white or black) and that gradually becomes properly exposed.

FADE-OUT -- A shot that ends by changing from the proper exposure to an extreme under or overexposure.

FILM CLIP -- A section clipped from a motion picture to be shown independently of the remainder of the reel.

FLASHBACK -- An editing technique that moves the image from the present time to shots representing the past.

FOLLOW -- Like the pan, but the camera is directed at an individual or object as it moves through a scene.

FORMAT -- The overall selection and arrangement of program elements during a broadcast schedule.

FREEZE FRAME -- The cinematographer stops the action, the movement of time.

FREQUENCY -- In audience measurement, the average number of times a theoretical listener hears a commercial.

JUMP CUT -- An abrupt and jarring change from shot to shot or scene to scene.

KILL -- To cut out or remove; "Kill the lights" means to shut them off.

LEVEL -- Audio volume; "get a level" means to check the amount of volume.

LIVE -- Direct transmission of a studio program at the time it is originated or performed.

LOG -- A record of when all program elements ran during the broadcast day. The station log is a legal document subject to FCC inspection.

MIXING -- Combining sound sources at the audio console.

MONITOR -- A television set used in studio for checking what is being picked up by camera or what is going out on air.

PAN -- Slow, steady movement across a scene from a fixed point.

PRE-EMPT -- To acquire television time for high priority programs by excluding regularly scheduled programs.

PUBLIC BROADCASTING SERVICE (PBS) -- Noncommercial, public broadcasting programs telecast by educational stations.

SAG -- Screen Actors Guild; talent union.

SCENE -- A clearly identifiable part of an event, usually in a single location and in a single time span; it generally consists of several shots.

SEQUENCE -- A series of scenes shown together, related by theme, plot, or location, that makes up an organic whole and that has a clearly identifiable beginning and end.

SHOT OR TAKE -- What is recorded on film in one uninterrupted run of the camera; the basic unit of film.

SOUND BITE -- Audio portions of interviews.

STAND BY -- To stay in position for the program which is about to go on the air.

STRIKE -- (1) to remove objects no longer needed in the show; (2) to take down scenery after the show.

SUPERIMPOSITION -- An effect similar to a double exposure.

SYNDICATION -- Programs sent to a network of users. Programs can be sent by satellite or sometimes by mail.

TALENT -- A collective name for all television performers and actors.

TELEPROMPTER -- The brand name for a mechanical prompting device with roll of copy mounted in front of camera, visible to the talent.

TEST PATTERN -- The line picture used by technicians to align pictures properly.

TD -- The technical director or switcher, who operates switching controls changing from one camera to another by cutting, dissolving, fading.

TILT -- To point the camera up or down while the camera mount remains stationary.

TRUCK -- To move the camera and dolly laterally, left and right.

WIRE SERVICE -- A newsgathering organization that supplies news copy and audience reports to subscribers.

ZOOM IN - ZOOM OUT -- Makes use of a wheeled vehicle to move the camera alongside, towards, or away from the action.

Extracted from:

TELEVISION YOUR MESSAGE by Wanda B. Mitchell and James D. Kirkham.

RADIO STATION OPERATIONS: Management and Employee Perspective by Lewis B. O'Donnell, Carl Hausman, and Philip Benoit.

3. CREATIVE DRAMA/THEATRE

AESTHETICS -- The branch of philosophy that deals with theories of art and beauty.

AESTHETIC DISTANCE -- The perspective of a member of the audience to a performance. A work is "distanced" so that it can be seen aesthetically and not confused with reality. Aesthetic distance permits objective response even in the face of subjective dislike.

AESTHETIC QUALITIES -- Those characteristics of a work that place it somewhere on the scale of beautiful to ugly. While aesthetic qualities vary according to one's knowledge, experience, and point of view, traditionally such qualities include harmony, unity, moderation, and verisimilitude.

AESTHETIC RESPONSE -- A person's affective and cognitive reaction to a work of art (e.g., a theatre experience)

AUDIENCE -- At least one person, perhaps thousands, who observe a player, perhaps thousands, engage in an action that imitates life. In theatre education, audience is sometimes loosely used to mean the reflective performer as well as classmates, other students, faculty, or the public.

CATHARSIS -- Taken from the Greek word for "purgation," this term generally suggests that once emotions have been aroused and spent, there is an almost therapeutic sense of release or calm.

CHARACTER -- A person, animal, or entity in a story, scene, or play with specific distinguishing physical, mental, and attitudinal attributes.

CHARACTERIZATION -- The process of creating a believable "person" by exploring the physical, social, and psychological dimensions of a role.

CLIMAX -- The point from which the major conflict can go no further without bringing about a resolution; the highest point of dramatic tension.

COMPLICATION -- A twist in the plot whereby some new development is added; the rising action or growth.

CONCENTRATION -- The ability to focus and maintain attention upon an object, image, idea, action, or experience while excluding distracting factors.

CONCEPT, DESIGN -- The designer's interpretation of the director's vision in scenery, properties, lighting, sound, costumes, and makeup.

CONCEPT, DIRECTORIAL -- A vision which the director develops about the meaning and significance of a play, which is then rehearsed to fulfill that vision. The test of the validity of the director's concept is the degree to which it clarifies the meaning and enhances the power of the text.

CONCEPT, PRODUCTION -- The unified, physical expression that fulfills the director's vision.

CONFLICT -- Tension between two or more characters or between action and ideas; the fundamental struggle that leads to the crisis and climax of a scene or play.

CRISIS -- A decisive moment or turning point in the dramatic action.

DIALOGUE -- Words spoken by the characters in a play to communicate their thoughts, feelings, and actions.

DIRECTOR -- The person who integrates an entire production, from the basic interpretation of the text through all the acting and technical phases, up to the time of performance.

DRAMATIC ELEMENTS -- Six major elements of drama according to Aristotle: plot, character, theme, dialogue, music, and spectacle.

DRAMATIC PLAY -- Spontaneous free play in which a student explores his/her world, imitating the actions and character traits of others. Make-believe and fantasy may be a part of the experience. Considered educationally valuable for the student as a natural way of exploring and expressing thoughts and feelings, and often also instructive to observing adults, it is play for the student's own enjoyment and not for performance.

EMOTIONAL AWARENESS -- Experiences to heighten awareness of feelings both in oneself and others.

EMOTIONAL PERCEPTION AND RECALL -- The detection and apprehension of one's own and others' emotional states and emotional reactions which can be recalled for use in understanding, portraying, and reflecting on the human condition and human behavior.

EQUITY -- Actors Equity Association; talent union.

EMPATHY -- Emotional identification of one person with another; to vicariously experience the sensual and emotional state of another person. To empathize is to "walk in the shoes" of another. We empathize if we feel with a character; we sympathize if we feel for a character.

OBSTACLE -- That which delays or prevents a character from achieving a goal, thereby creating conflict.

PERCEPTION -- The use of the senses (sight, sound, touch, smell, taste, and kinesthesia) to gain information from the physical environment. Such experiences are stored in memory and may be recalled and applied to new experiences.

PERFORMANCE -- The imitation of life in front of at least one other person. In a broad sense, performance refers to the presentation of any kind of entertainment: from play to rock concert, from solo presentation to ensemble collaboration.

PLAYING -- Improvising or acting out characters in a scene or story.

PLAYING IN ROLE -- A technique used by the creative drama leader during the playing, in which the leader enacts a role that allows for some authority and control, to heighten and advance the playing.

PLAYING SPACE and AUDIENCE SPACE -- An area for dramatic activities. For informal drama this may be simply the space surrounding a student's desk or a cleared space in a classroom without a designated place for observation by an audience. In formal theatre, there are one or more established acting areas, or stages, and designated audience areas.

PLAYMAKING -- Dramatic activities that lead to improvised drama with a beginning, middle, and end employing the general form and some of the elements of theatre. The product may or may not be shared with others.

PLAYWRITING -- The act of creating the plot, theme, characters, dialogue, spectacle, and structure of a play and organizing it into a playscript form. It involves the ability to imagine the entire production scene by scene and to put it into written form so that others may interpret it for the stage.

PLOT -- The story as revealed through the action and dialogue of the characters. Plot structure usually includes a beginning, middle, and end with a problem, complications, and a solution.

RESPONSE -- Reaction to stimulus presented by character, event, or environment.

ROLE-PLAYING -- Enacting a person other than oneself in an improvisation based on a given dramatic situation.

SCENARIO -- A detailed description or outline of the dramatic action in a scene or play.

SELF-CONCEPT -- A sense of knowing and appreciating oneself; an awareness of one's potential, values, strengths, and weaknesses; an understanding of one's image as perceived by others.

SENSORY AWARENESS -- Heightened perception of physical sensations and emotional states.

SIDE-COACHING -- A technique used during dramatic activities or rehearsals, in which the leader or director offers suggestions or comments from the side to heighten and advance the playing.

SPECTACLE -- Includes all visual elements of production (scenery, properties, lighting, costumes, makeup, physical movement, dance).

SPONTANEITY -- A free, direct, immediate response to an experience.

STORY DRAMATIZATION -- The process of improvisation making an informal play based on a story. Young students are often guided by a leader who tells or reads a story while the students take on all the roles, each working in his own space. Older students generally assume a specific role and collaborate to dramatize a story, often interchanging roles and experimenting with ideas.

STYLE -- The characteristic manner of speaking, writing, designing, performing, or directing. Style is a relative term that encompasses literary movement (e.g., romanticism, realism, naturalism), the method of individual playwrights, or anything that displays unique, definable properties in construction or execution. Stylized usually means anything which deviates from whatever is considered realistic at a given time. It is possible to have a dramatic style (provided by the playwright) and a theatrical style (provided by the director and collaborators).

SUBTEXT -- The unspoken meaning or intention behind the actions and dialogue of a text or performance.

SYMBOLIC REPRESENTATION -- The use of visual objects to represent abstract ideas, thoughts, feelings, or qualities.

TEXT -- The basis of dramatic activity and performance. Text can be a written script or an agreed-upon structure and content (as in improvisational work).

THEATRE GAMES -- Spontaneous group activities guided by rules and group agreement, frequently used for warmup, motivation, and exploration of subtext.

THEME -- The central thought, idea, or significance of action with which a play deals.

TRANSFORMATION -- The internal or external changing of a person or object into another through imagination.

VOCAL CHARACTERISTICS -- Those traits which determine one's voice: pitch, volume, rate, quality.

VOCAL QUALITIES -- The characteristics of tones which distinguish them from all others. In voice, qualities are most closely associated with mood and feeling.

WARMUP -- An activity which focuses attention on limbering up the body and voice.

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B. PROFESSIONAL ORGANIZATIONS

American Alliance for Theatre and Education (AATE)
Theatre Department
Arizona State University
Tempe, AZ 85287-2002
(602) 965-6064

American Association for the Arts
1285 Avenue of the Americas
New York, NY 10019

American Film Institute (AFI)
P. O. Box 27999
2021 N. Western Avenue
Los Angeles, CA 90027

ASSITEJ/USA, Inc. American branch of:
International Association of Theatre
for Children and Young People
P. O. Box 24629
Nashville, TN 37202
(615) 646-7061

The Association for Theatre in Higher
Education (ATHE)
Box 15282
Evansville, IN 47722

Educational Theatre Association (ETA)
International Thespian Society (ITS)
Theatre Education Association
(TEA)
3368 Central Parkway
Cincinnati, OH 45225
(513) 559-1996

FEDAPT (Foundation for the Extension
and Development of the American
Professional Theatre)
270 Lafayette Street, Suite 810
New York, NY 10012

Louisiana Alliance for Arts Education
(LAAE)
509 Red Oak Drive
Mandeville, LA 70448
(504) 845-7440

Louisiana Council of Teachers of English
(LCTE)
224 Amherst
Baton Rouge, LA 70808
(504) 766-1711

Louisiana Department of Education
Arts and Humanities
Secondary Education
P. O. Box 49064
Baton Rouge, LA 70804-9064
(504) 342-3396 or 342-5576

Louisiana Division of the Arts
P. O. Box 44247
Baton Rouge, LA 70804
(504) 342-8180

Louisiana Education Television Authority
(LETA)
7860 Anselmo Lane
Baton Rouge, LA 70810
(504) 767-5660

Louisiana High School Rally Association
1502 CEBA, LSU
Baton Rouge, LA 70803
(504) 388-2162

Louisiana High School Speech League
(LHSSL)
c/o Acadiana High School
315 rue de Belier
Lafayette, LA 70506
(318) 342-8180

Louisiana Thespian Society
c/o Ben Franklin High School
2001 Leon C. Simon Boulevard
New Orleans, LA 70122
(504) 286-2601 or 486-5061

Midwest Black Theatre Alliance
7558 S. South Chicago Avenue
Chicago, IL 60619

National Alliance for Arts Education
John F. Kennedy Center
Washington, D.C. 20566
(202) 254-7190

National Conference of Youth Theatre
Directors
717 Lowell Hall
610 Langdon Street
Madison, WI 53703

National Council of Teachers of English
(NCTE)
1111 Kenyon Road
Urbana, IL 61801
(217) 328-3870

National Endowment for the Arts (NEA)
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

National Forensic League (NFL)
104 W. Jackson Street
P. O. Box 38
Ripon, WI 54971

New Orleans Film and Video Society
P. O. Box 50819
New Orleans, LA 70150-0819
(504) 523-3818

Southern Arts Federation (SAF)
181 14th Street, N.E.
Suite 400
Atlanta, GA 30309
(404) 874-7244

Speech Communication Association
(SCA)
5105 Backlick Road, Bldg. E
Annandale, VA 22003
(703) 750-0533

SCA Elementary and Secondary
Education Section
2555 West Boulevard
Belleville, IL 62221

Southwest Theatre Conference (SWTC)
University of Oklahoma
P. O. Box 2160
Norman, OK 73070
(405) 325-5321

Theatre Communications Group (TCG)
355 Lexington Avenue
New York, NY 10017
(212) 697-5230

Toastmasters International
(Contact your local library or Chamber of
Commerce)

U.S. Institute for Theatre Technology
(USITT)
330 W. 42nd Street, Suite 1702
New York, NY 10036-6978

Very Special Arts
2758-C Brightside Lane
Baton Rouge, LA 70820-3507
(504) 765-2600

C. LOCAL AND REGIONAL EDUCATIONAL AND CULTURAL RESOURCES

For guest speakers, workshop artists, competition judges, performance critics, production advisors and other assistance, teachers are encouraged to contact the director or chair of Communication/Theatre Arts Department at nearby colleges and universities (listed below).

Also recommended:

Arts Center
Arts Councils
Community theatres
Professional theatres

Radio stations
Recreation Departments
Television stations

Many of these have professional and experienced staff that are able and willing to aid you with programming and/or class needs.

LOUISIANA COLLEGES AND UNIVERSITIES

Centenary College of Louisiana
P. O. Box 4118
Shreveport, LA 71134-1118
(318) 869-5011

Delgado Community College
501 City Park Avenue
New Orleans, LA 70119-4399
(504) 483-4114

Dillard University
2601 Gentilly Boulevard
New Orleans, LA 70112
(504) 283-8822

Grambling State University
P. O. Drawer 607
Grambling, LA 71245
(318) 247-3811

Louisiana State University
99 University Lakeshore Drive
Baton Rouge, LA 70803
(504) 388-2111

Louisiana Tech University
P. O. Box 3168
Tech Station
Ruston, LA 71272
(318) 257-0211

Loyola University of New Orleans
6363 St. Charles Avenue
New Orleans, LA 70118
(504) 865-2011

McNeese State University
P. O. Box 93300
Lake Chalres, LA 70609
(318) 475-5000

Nicholls State University
Hwy. 1, University Station
Thibodaux, LA 70310
(504) 446-8111

Northeast Louisiana University
700 University Avenue
Monroe, LA 71209
(318) 342-1000

Northwestern State University of LA
College Avenue
Natchitoches, LA 71497
(318) 357-6361

Southeastern Louisiana University
P. O. Box 784
University Station
Hammond, LA 70402
(504) 549-2000

Southern University System
Southern Branch Post Office
Baton Rouge, LA 70813
(504) 771-4680

Southern University at New Orleans
6400 Press Drive
New Orleans, LA 70126
(504) 286-5311

Tulane University
6823 St. Charles Avenue
New Orleans, LA 70118
(504) 865-5000

University of New Orleans
Lakefront
New Orleans, LA 70148
(504) 286-6000

University of Southwestern Louisiana
USL Drawer 41008
Lafayette, LA 70504
(318) 321-6000

Xavier University of Louisiana
7325 Palmetto Street
New Orleans, LA 70125
(504) 486-7411

D. PUBLISHERS

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CLARK PUBLISHING COMPANY
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HEINEMANN EDUCATIONAL BOOKS
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383 Madison Avenue
New York, NY 10017

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College Publications Center
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Forensic Quarterly (SCA)
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Annandale, VA 22003

Georgia Research Association
6065 Roswell Road
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Atlanta, GA 30328

Golden West Debates
University of Redlands
Redlands, CA 92373-0999

Hutchinson Research Association
P. O. Box 2639
Hutchinson, KS 67504-2639

University Center for Policy Studies
520 N. Michigan Avenue
Chicago, IL 60611

3. PLAYS AND THEATRE

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DRAMATISTS PLAY SERVICE, INC.
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Schulenburg, TX 78956-0246

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New York, NY 10036

TAMS-WITMARK
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New York, NY 10022

THEATRE ARTS BOOKS
153 Waverly Place
New York, NY 10014

THEATRE COMMUNICATIONS GROUP
355 Lexington Avenue
New York, NY 70017
(212) 697-5230

4. JOURNALS

AMERICAN THEATRE
Theatre Communications Group
355 Lexington Avenue
New York, NY 10017

COMMUNICATION EDUCATION (SCA)
5105 Backlick Road, Suite E
Annandale, VA 22003

DRAMATICS MAGAZINE
International Thespian Society
3368 Central Parkway
Cincinnati, OH 45225

SPEECH COMMUNICATION TEACHER
(SCA) for K-12
5105 Backlick Road, Suite E
Annandale, VA 22003

STAGE DIRECTIONS
3020 Beacon Boulevard
West Sacramento, CA 95691-3436

A monthly newsletter for and about regional, community, and academic theater. This newsletter includes excellent tips and references for directing, house and backstage operations.
FAX (916) 373-0232

TEACHING THEATRE
Theatre Education Association
3368 Central Parkway
Cincinnati, OH 45225

YOUTH THEATRE JOURNAL
Patrick M. Collins, Editor
American Alliance for Theatre and
Education, Publishers
Tempe, AZ 85287-2002

E. MEDIA RESOURCES

American Film Institute
2021 N. Western Avenue
Los Angeles, CA 90028
(213) 278-8777

- Center for Advanced Film Studies
- National Education Services
- Library and Research Materials
- Independent Filmmaker Program

Larry Edmunds Bookshop
6658 Hollywood Boulevard
Hollywood, CA 90028
(213) 463-3273

A wide range of film books, magazines, movie stills and memorabilia are available by catalogue (mail and phone orders).

The Whole Film Sourcebook
Edited by Leonard Maltin
Plume/The American Library, Inc.
1633 Broadway
New York, NY 10019

The complete directory of information and resources for filmmakers, film students and film buffs.

Film on Video

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5959 Triumph Street
Commerce, CA 90040-1688
(800) 826-2295

Cambridge Educational
P. O. Box 2153, Department FA1
Charleston, WV 25328-2143
(800) 468-4227

Critics' Choice Video
P. O. Box 549
Elk Grove, IL 60009-0549
(800) 367-7765

Facets Video
1517 W. Fullerton Avenue
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(800) 331-6197