

1ST EDITION UPGRADE



DRAMA

Correlation to Drama Core Content 4.1

binder additions

DRAMA 1ST EDITION UPGRADE

CROSS-REFERENCING TO KENTUCKY CORE CONTENT

This section replaces pages 9-37 in the Introduction section of the binder; insert it after page 8.

DRAMA 1ST EDITION UPGRADE

Cross-Referencing to Kentucky Core Content

Lesson plans and other materials in the Drama Arts Toolkit were developed to address Kentucky's academic content. In this section, toolkit materials are listed by Core Content point, using Version 4.1. You'll find that all grades in a particular level—e.g., grades 4 and 5 for intermediate—are listed together as one Core Content bullet—e.g., AH-(04) 05-2.4.1. Generally, when the text of the bullet differs within the same level, the specific text for each grade level will be indicated following a similar format. For example, students at the 4th grade level identify how drama has been a part of cultures and time periods whereas students at the 5th grade level describe or explain this same content. The listing will look like this:

AH-(04) 05-2.3.1 Students will (identify) describe or explain how drama has been a part of cultures and time periods throughout history.

Lesson plans and other materials are listed by title under the section of the Drama Arts Toolkit binder in which they can be found. For activities, it is assumed that the teacher will use the accompanying video segment to generate discussion that addresses the particular Core Content bullet. For more information about the Kentucky Core Content for Assessment in the Arts and Humanities, visit the Kentucky Department of Education web site at www.education.ky.gov.

Primary

AH-EP-1.3.1

Students will observe dramatic productions and describe literary elements, technical elements, and/or performance elements using drama/theatre terminology.

Elements of drama:

Literary elements – script, story line, character, story organization

Technical elements – scenery, costumes, props, makeup

Performance elements – acting

(For more specific information, see Core Content Version 4.1)

Lesson Plans

Cherokee Stories
Reading Dramatic Parts
Stories and Culture

Idea Cards

Rhyme & Pantomime
Animal Characters
Storytelling with Masks
Emotion Masks
Storytelling
Character

Especially for Primary

Introduction to Trickster Tales
Elements of a Trickster Tale
Characters of a Trickster Tale
Scenery and Props
The Box Theater
Performance of a Trickster Tale

From Page to Stage CD-ROM

Teaching Theatre: Elements of Production
Teaching Theatre: Dramatic Elements
Teaching Theatre: Elements of Performance
Teaching Theatre: Creative Dramatics

Core Content (Continued)

AH-EP-1.3.3

Students will identify a variety of creative dramatics (improvisation, mimicry, pantomime, role playing, and storytelling).

Lesson Plans

Reading Dramatic Parts
Stories and Culture

Idea Cards

Rhyme & Pantomime
Storytelling with Masks
Emotion Masks

Especially for Primary

Drama Games and Exercises
Introduction to Trickster Tales
Characters of a Trickster Tale
Performance of a Trickster Tale

From Page to Stage CD-ROM

Teaching Theatre: Dramatic Elements
Teaching Theatre: Elements of
Performance
Teaching Theatre: Creative Dramatics

AH-EP-2.3.1

Students will identify folktales, legends, or myths from the following cultures and periods.

Cultures: Native American, Traditional Appalachian, and West African

Periods: Colonial American

Lesson Plans

Cherokee Stories
Reading Dramatic Parts
Stories and Culture

Idea Cards

Animal Characters
Storytelling

Especially for Primary

Introduction to Trickster Tales
Characters of a Trickster Tale
Performance of a Trickster Tale

From Page to Stage CD-ROM

Teaching Theatre: Dramatic Elements
Teaching Theatre: Elements of
Performance
Teaching Theatre: Creative Dramatics

AH-EP-3.3.1

Students will experience dramatic works created for a variety of purposes.

Purposes of Drama:

sharing the human experience, passing on tradition and culture, recreational, and artistic expression

(For more specific information, see Core Content Version 4.1)

Lesson Plans

Cherokee Stories

Idea Cards

Storytelling

From Page to Stage CD-ROM

Teaching Theatre: Creative Dramatics

AH-EP-4.3.1

Students will perform in dramatic situations that incorporate literary, technical, and performance elements.

Lesson Plans

Cherokee Stories
Reading Dramatic Parts
Stories and Culture

Idea Cards

Rhyme & Pantomime
Reading Dramatic Parts
Storytelling with Masks

Especially for Primary

Drama Games and Exercises
Characters of a Trickster Tale
Performance of a Trickster Tale

From Page to Stage CD-ROM

Teaching Theatre: Elements of Production
Teaching Theatre: Dramatic Elements
Teaching Theatre: Elements of
Performance
Teaching Theatre: Creative Dramatics

Intermediate

AH-(04) 05-1.3.1

Students will (identify or describe) analyze or explain elements of drama in dramatic works.

Elements of drama:

Literary elements – script, story line, character, story, setting, dialogue, monologue, conflict

Technical elements – scenery, costumes, props, sound and music, makeup

Performance elements – acting, speaking, nonverbal expression

(For more specific information, see Core Content Version 4.1)

Lesson Plans

Cherokee Storytelling
Stories and Culture
Dramatizing Fables
Costuming and Personification
Comparing Elements of Production
Theater Jobs and Drama Elements
Exploring Jack Tales
Character
Introduction to Kabuki
Characterization and Culture

Idea Cards

Storytelling with Masks
Storytelling
Character
Portraying History
Reacting in Character
Villains
Stock Characters
Prop Game
Warm-ups and Attention Boosters

Responding to Drama

Responding to Drama: A Teacher and Student Guide
Responding to Drama for Elementary Students

From Page to Stage CD-ROM

Teaching Theatre: Elements of Production
Teaching Theatre: Dramatic Elements
Teaching Theatre: Elements of Performance
Teaching Theatre: Creative Dramatics

AH-(04) 05-1.3.2

Students will identify, describe, or explain characters, relationships among characters and settings as related to a script, a scenario, or a classroom dramatization.

Lesson Plans

Stories and Culture
Costuming and Personification

Idea Cards

Character
Reacting in Character
Villains
Stock Characters

From Page to Stage CD-ROM

Teaching Theatre: Elements of Production
Teaching Theatre: Dramatic Elements
Teaching Theatre: Elements of Performance
Teaching Theatre: Creative Dramatics

AH-(04) 05-1.3.3

Students will identify and describe a variety of creative dramatics (improvisation, mimicry, pantomime, role playing, and storytelling).

Lesson Plans

Stories and Culture
Dramatizing Fables
Characterization and Culture

Idea Cards

Storytelling with Masks
Emotion Masks
Storytelling
Reacting in Character
Personal-Expressive Writing
Prop Game
Warm-ups and Attention Boosters

Classroom Ideas 4-12

Drama—10 Ways to Put a Little Drama in Your Classroom

From Page to Stage CD-ROM

Teaching Theatre: Dramatic Elements
Teaching Theatre: Elements of Performance
Teaching Theatre: Creative Dramatics

Core Content (Continued)

AH-(04) 05-2.3.1

Students will (identify) describe or explain how drama has been a part of cultures and time periods throughout history.

Cultures: Native American, Traditional Appalachian, and West African

Periods: Colonial American – European influence on American drama/theatre, plays from England

(For more specific information, see Core Content Version 4.1)

Lesson Plans

Stories and Culture
Dramatizing Fables
Costuming and Personification
Cherokee Storytelling
Comparing Elements of Production
Characterization and Culture
Exploring Jack Tales

Idea Cards

Storytelling
Portraying History

Classroom Ideas 4-12

Cultural Connections

From Page to Stage CD-ROM

Teaching Theatre: Dramatic Elements
Teaching Theatre: Elements of Performance
Teaching Theatre: Creative Dramatics

AH-(04) 05-3.3.1

Students will (identify) describe or explain how drama/theatre fulfills a variety of purposes.

Purposes of Drama: sharing the human experience, passing on tradition and culture, recreational, and artistic expression

(For more specific information, see Core Content Version 4.1)

Lesson Plans

Cherokee Storytelling
Characterization and Culture
Exploring Jack Tales

Idea Cards

Storytelling
Personal-Expressive Writing

Classroom Ideas 4-12

Cultural Connections

From Page to Stage CD-ROM

Teaching Theatre: Creative Dramatics

AH-(04) 05-4.3.1

Students will create and perform using elements of drama (literary, technical, performance).

Lesson Plans

Stories and Culture
Dramatizing Fables
Costuming and Personification
Comparing Elements of Production
Exploring Jack Tales Character

Idea Cards

Reacting in Character
Stock Characters
Warm-ups and Attention Boosters

Classroom Ideas 4-12

Technology in the Arts Classroom
Drama—10 Ways to Put a Little Drama in Your Classroom
Drama on a Shoestring Budget

From Page to Stage CD-ROM

Teaching Theatre: Elements of Production
Teaching Theatre: Dramatic Elements
Teaching Theatre: Elements of Performance
Teaching Theatre: Creative Dramatics

AH-(04) 05-4.3.2

Students will improvise to tell stories that show action and have a clear beginning, middle, and end (literary elements).

Lesson Plans

Stories and Culture

From Page to Stage CD-ROM

Teaching Theatre: Dramatic Elements
Teaching Theatre: Elements of Performance
Teaching Theatre: Creative Dramatics

Middle School**AH-(06) (07) 08-1.3.1**

Students will (identify or describe) (analyze) compare or evaluate the use of elements of drama in dramatic works.

Elements of drama:

Literary elements – script, plot structures, suspense, theme, setting, language, monologue, dialogue, empathy

Technical elements – scenery, sound, lights, make-up, props, costumes, design

Performance elements – acting, speaking, nonverbal expression

(For more specific information, see Core Content Version 4.1)

Lesson Plans

Comparing Elements of Production
Exploring Jack Tales
Character
Introduction to Kabuki
Characterization and Culture
Elements of Drama
Exploring Elements of Production
Characteristics of Greek Theater
The Scriptwriting Process
Exploring the Power of the Spoken Word

Idea Cards

Prop Game
Warm-ups and Attention Boosters
Character Transformation
Jack Tale Heroes
Introduction to Kabuki
Monologues
Living Newspaper
Duets

From Page to Stage CD-ROM

Teaching Theatre: Theatre in History
Teaching Theatre: Dramatic & Production Elements
Teaching Theatre: Elements of Performance
Teaching Theatre: Creative Dramatics
From Page to Stage: Playwriting
From Page to Stage: Directing
From Page to Stage: Production Design
From Page to Stage: Acting

AH-(06) (07) 08-1.3.2

Students will describe how the technical elements (scenery, props, lighting, sound, costumes, makeup) communicate setting and mood.

Lesson Plans

Character
Introduction to Kabuki
Exploring Elements of Production
Characteristics of Greek Theater

Idea Cards

Prop Game
Dramatic Readings
Introduction to Kabuki
Living Newspaper

Responding to Drama

Responding to Drama: A Teacher and Student Guide
Responding to Drama for Middle School Students

Classroom Ideas 4-12

Technology in the Arts Classroom

From Page to Stage CD-ROM

Teaching Theatre: Dramatic & Production Elements
From Page to Stage: Production Design

Core Content (Continued)

AH-(06) (07) 08-1.3.3

Students will explain how performance elements (acting, speaking, movement) can create a believable character.

Lesson Plans

Character
Introduction to Kabuki
Characterization and Culture
Exploring the Power of the Spoken Word

Idea Cards

Jack Tale Heroes
Introduction to Kabuki
Monologues
Duets

Responding to Drama

Responding to Drama: A Teacher and Student Guide
Responding to Drama for Middle School Students

From Page to Stage CD-ROM

Teaching Theatre: Theatre in History
Teaching Theatre: Dramatic & Production Elements
Teaching Theatre: Elements of Performance
Teaching Theatre: Creative Dramatics
From Page to Stage: Playwriting
From Page to Stage: Directing
From Page to Stage: Acting

AH-(06) (07) 08 1.3.4

Students will identify and describe the types of stages (arena, thrust, proscenium).

Lesson Plans

Characteristics of Greek Theater

Periods and Styles

Introduction to Greek Theater
Parts of the Greek Stage

Much Ado About Shakespeare

Arts Toolkit Web Site

Tour of the Stage

AH-(06) (07) 08-2.3.1

Students will analyze or explain how diverse cultures and time periods are reflected in drama/theatre.

06: Cultures: Bunraku; Native American and African influences on American storytelling

07: Periods: Classical Greece and Rome, Medieval

08: Cultures/Periods: Early American through Civil War; development and characteristics of melodrama

(For more specific information, see Core Content Version 4.1)

Lesson Plans

Comparing Elements of Production
Exploring Jack Tales
Characterization and Culture
Exploring the Power of the Spoken Word
Characteristics of Greek Theater

Idea Cards

Prop Game
Jack Tale Heroes
Introduction to Kabuki

Classroom Ideas 4-12

Cultural Connections

Periods and Styles

Introduction to Greek Theater

From Page to Stage CD-ROM

Teaching Theatre: Theatre in History

Videos of Special Interest on Aspects of Drama DVD

Japan: Bunraku
Greek Theater: Oedipus
Medieval: Everyman
Allegory: A Mummer's Play
Melodrama: Uncle Tom's Cabin

AH-(06) (07) 08-3.3.1

Students will (identify or explain) compare or explain how drama/theatre fulfills a variety of purposes.

Purposes of Drama:

sharing the human experience, passing on tradition and culture, recreational, and artistic expression

(For more specific information, see Core Content Version 4.1)

Lesson Plans

Exploring Jack Tales
Characterization and Culture
Exploring the Power of the Spoken Word
Characteristics of Greek Theater

Idea Cards

Personal-Expressive Writing

Classroom Ideas 4-12

Cultural Connections

From Page to Stage CD-ROM

From Page to Stage: Directing

AH-(06) (07) 08-4.3.1

Students will create and perform using elements of drama (literary, technical, performance).

Lesson Plans

Exploring Jack Tales
Character
Elements of Drama
The Scriptwriting Process
Exploring the Power of the Spoken Word

Idea Cards

Painting Tableaux
Warm-ups and Attention Boosters
Monologues
Living Newspaper

Classroom Ideas 4-12

Technology in the Arts Classroom
Drama on a Shoestring Budget

From Page to Stage CD-ROM

Teaching Theatre: Dramatic & Production Elements
Teaching Theatre: Elements of Performance
Teaching Theatre: Creative Dramatics
From Page to Stage: Playwriting
From Page to Stage: Directing
From Page to Stage: Production Design
From Page to Stage: Acting

AH-(06) (07) 08-4.3.2

Students will improvise short dialogues and monologues.

Lesson Plans

The Scriptwriting Process

Idea Cards

Character Transformation
Living Newspaper
Duets
Classroom Ideas 4-12
Technology in the Arts Classroom
Drama—10 Ways to Put a Little Drama in Your Classroom
Drama on a Shoestring Budget

From Page to Stage CD-ROM

Teaching Theatre: Dramatic & Production Elements
Teaching Theatre: Elements of Performance
Teaching Theatre: Creative Dramatics
From Page to Stage: Playwriting
From Page to Stage: Acting

Core Content (Continued)

AH-(06) (07) 08-4.3.3

Students will engage in dramatic activities that reflect historical times and cultures.

Lesson Plans

Exploring the Power of the Spoken Word
Characteristics of Greek Theater
Introduction to Kabuki

Periods and Styles

Introduction to Greek Theater
Kabuki in the Classroom

From Page to Stage CD-ROM

Teaching Theatre: Dramatic & Production Elements
Teaching Theatre: Elements of Performance
Teaching Theatre: Creative Dramatics

Videos of Special Interest on Aspects of Drama DVD

Drama Based on History: Jemima Boone
Staging Historical Drama: As It Is in Heaven

AH-(06) (07) 08-4.3.4

Students will identify the skills necessary for jobs associated with theatre.

(For more specific information, see Core Content Version 4.1)

Lesson Plans

Exploring Elements of Production
Theater Careers and Elements of Drama
Scriptwriting

From Page to Stage CD-ROM

Teaching Theatre: Elements of Performance
Teaching Theatre: Dramatic and Production Elements
From Page to Stage: Playwriting
From Page to Stage: Directing
From Page to Stage: Theatre Design
From Page to Stage: Acting

Arts Toolkit Web Site

Kentuckians in Theater

Videos of Special Interest on Aspects of Drama DVD

Bringing a Theatrical Work to Television
Electronic Field Trip to the Kentucky Center for the Performing Arts

High School

AH-HS-1.3.1

Students will analyze or evaluate the use of technical elements, literary elements, and performance elements in a variety of dramatic works.

Elements of drama:

Literary elements – script, plot structures, suspense, theme, setting, language, style, monologue, dialogue, empathy

Technical elements – scenery, sound, lights, makeup, props, costumes, design

Performance elements – acting, speaking, nonverbal expression

(For more specific information, see Core Content Version 4.1)

Lesson Plans

Introduction to Kabuki
 The Scriptwriting Process
 Character Motivation
 Creating Characters
 Exploring the Power of the Spoken Word
 Achieving Effects with Set, Lights, and Sound
 Exploring Commedia dell' Arte
 Creating an Historical Setting
 How Characters are Portrayed on Stage
 Characteristics of Greek Theater
 Characterization: The Rehearsal Process

Idea Cards

Prop Game
 Warm-ups and Attention Boosters
 Introduction to Kabuki
 Monologues
 Living Newspaper
 Duets
 Drama Genres
 Freytag's Pyramid

Responding to Drama

Responding to Drama: A Teacher and Student Guide
 Responding to Drama for High School Students

From Page to Stage CD-ROM

Teaching Theatre: Theatre in History
 Teaching Theatre: Applying the Elements of Theatre
 From Page to Stage: Playwriting
 From Page to Stage: Directing
 From Page to Stage: Production Design
 From Page to Stage: Acting

Core Content (Continued)

AH-HS-2.3.1

Students will analyze or evaluate how factors such as time, place, and ideas are reflected in drama.

Japanese Culture (Kabuki)

Historical Style Periods:

Renaissance (commedia dell' arte, Shakespeare, and Elizabethan Theatre); Neo-Classicism (satire); Romanticism (melodrama); Realism (Henrik Ibsen, George Bernard Shaw)

American Culture: American playwrights/Realism (Tennessee Williams, Arthur Miller); Modern & Contemporary (impact of technology, development of American musical theatre)

(For more specific information, see Core Content Version 4.1)

Lesson Plans

Introduction to Kabuki
Character Motivation
Creating Characters
Exploring the Power of the Spoken Word
Exploring Commedia dell' Arte
Creating an Historical Setting
Characteristics of Greek Theater
Characterization

Idea Cards

Prop Game
Introduction to Kabuki
Drama Genres

Classroom Ideas 4-12

Cultural Connections

Periods and Styles

Introduction to Greek Theater
Much Ado About Shakespeare
Kabuki in the Classroom
Heartbreak House Study Guide

From Page to Stage CD-ROM

Teaching Theatre: Theatre in History

Videos of Special Interest on Aspects of Drama DVD

Neo-Classicism: Tartuffe
Realism: A Doll's House
American Musical Theater: The Glass Christmas Tree
Contemporary American Theater: The Ryan Interview
Contemporary American Theater: Interviews with Arthur Miller, Ashley Judd, and Eddie Bracken
The State of Contemporary American Theater: Interview with Arthur Miller
The State of Contemporary American Theater: The Importance of Regional Theater

(See also: Scenes from Shakespeare on Performance Excerpts, Scene from Macbeth, Kabuki-Style on Kabuki, and The Rehearsal Process: The Heartbreak House on About Drama)

AH-HS-3.3.1

Students will explain how drama/theatre fulfills a variety of purposes.

Purposes of Drama: sharing the human experience, passing on tradition and culture, recreational, and artistic expression

(For more specific information, see Core Content Version 4.1)

Lesson Plans

Characteristics of Greek Theater
How Characters Are Portrayed on Stage
Exploring the Power of the Spoken Word
Exploring Commedia dell' Arte

Classroom Ideas 4-12

Cultural Connections

From Page to Stage CD-ROM

Teaching Theatre: Theatre in History
From Page to Stage: Directing

AH-HS-4.3.1

Students will create and perform using elements of drama. (Literary – scriptwriting; technical – designing and directing; performance – acting)

Lesson Plans

The Scriptwriting Process
 Character Motivation
 Creating Characters
 Exploring the Power of the Spoken Word
 Achieving Effects with Set, Lights, and Sound
 Exploring Commedia dell' Arte
 Creating an Historical Setting
 How Characters Are Portrayed on Stage
 Characteristics of Greek Theater
 Characterization

Idea Cards

Warm-ups and Attention Boosters

Introduction to Kabuki
 Monologues
 Living Newspaper
 Duets
 Drama Genres
 Improvisation

From Page to Stage CD-ROM

Teaching Theatre: Theatre in History
 Teaching Theatre: Applying the Elements of Drama
 From Page to Stage: Playwriting
 From Page to Stage: Directing
 From Page to Stage: Production Design
 From Page to Stage: Acting

AH-HS-4.3.2

Students will identify skills and training necessary for a variety of careers related to drama.

Lesson Plans

The Scriptwriting Process
 Creating an Historical Setting
 How Characters Are Portrayed on Stage
 Characterization
 Exploring Careers in Theater

From Page to Stage CD-ROM

Teaching Theatre: Applying the Elements of Drama
 From Page to Stage: Playwriting
 From Page to Stage: Acting

Arts Toolkit Web Site

Kentuckians in Theater

AH-HS-5.5.1

Students will compare one art form to another from the stylistic period in another arts discipline.

Tip: Use the Dance and Visual Arts toolkits to find examples of artworks from the same stylistic period as performance excerpts in the Drama Arts Toolkit.

AH-HS-5.5.2

Students will analyze and/or explain how ideas and emotions expressed in one art form are similar or different to ideas and emotions expressed in another art form.

From Page to Stage CD-ROM

Teaching Theatre: Applying the Elements of Drama

DRAMA 1ST EDITION UPGRADE

DRAMA VIDEO INFO SHEETS: ASPECTS OF DRAMA

Insert this section after page 10 in the
Toolkit Resources section of your binder.

DRAMA 1ST EDITION UPGRADE

Aspects of Drama

Video Excerpt Descriptions

ASPECTS OF DRAMA brings together video segments addressing a wide range of subjects and activities. This DVD includes demonstrations of creative dramatics activities appropriate for younger students; a variety of performance segments addressing cultures and styles in the Core Content, including reader's theater performances produced exclusively for the Drama Arts Toolkit; segments useful for social studies, reading, and vocational/practical studies applications; and an electronic field trip to an arts center.

Creative Dramatics

1 Creative Flow

From *Imagine That 4*

Length: 15:00

Host Curt Tofteland leads students in several activities designed to encourage make-believe and the flow of creative movement. Students pretend to be bacon frying, popcorn kernels popping, and balloons filling and emptying with air in an exercise called "Becoming." Moses Goldberg and actors at Stage One demonstrate how actors might prepare for roles as animals. Students then "Move in the Manner Of" various animals and objects and respond to music with movement. A downloadable teacher's guide for *Imagine That* is found at www.ket.org/education/guides/imaginethat.pdf.

Ideas for Use:

- Watch as a guide to leading your students in these or similar exercises.
- Show one or more exercises to students to try as they watch the video.
- Show one or more exercises to students as a discussion prompt after they have tried the exercises in the classroom.

2 Controlling Creative Energy

From *Imagine That 7*

Length: 05:09

Host Curt Tofteland leads students in an exploration of how actors use energy. In an activity called "Passing Energy," students pass an imaginary ball of energy to each other. Jean St. John and Steve Roenker of My Nose Turns Red theater company give some background on commedia dell' arte and discuss and show how actors control energy to perform this physical style of comedy. A downloadable teacher's guide for *Imagine That* is found at www.ket.org/education/guides/imaginethat.pdf.

Ideas for Use:

- Watch as a guide to leading your students in this exercise or similar activities.
- Pair the commedia dell' arte segment with the excerpt from *Pinocchio* on PERFORMANCE EXCERPTS to introduce or explore this type of theater.
- Show the commedia dell' arte segment to inspire student creation and performance of physical comedy routines in the spirit of commedia dell' arte.
- Show this segment, then show a segment from PERFORMANCE EXCERPTS and discuss how the actors use and control energy.

Elements of Drama

Excerpts from *Liz's Circus Story*

This section of the DVD includes three segments from an autobiographical one-woman play written and performed by Liz Bussey Fentress. The play spans 23 years, beginning when Liz is 21 and just graduated from the University of Wisconsin. With job prospects dim in her chosen field of theater, she takes a job as ringmistress, organist, and puppet show performer with Franzen Bros. Circus, a brand-new one-ring circus. Its founder, Wayne Franzen, has dreamed of starting a circus since he was a boy on a Wisconsin dairy farm. An extensive web site on *Liz's Circus Story* is available at www.ket.org/artstoolkit/drama/circusstory/.

1a Brand New Circus

Length: 03:17

The first segment is the play's opening. Liz introduces the circus and her own dream of becoming an actor.

1b First Night

Length: 02:50

With the circus's first performance just hours away, Liz plans the order of the acts, recounting the difficulties the circus has faced getting off the ground.

1c Circus of Lost Souls

Length: 03:53

Years later, after a few disappointing years pursuing acting in New York City, Liz has returned to do advance work for the circus. She tells the story of a circus worker named Killer and how he has found a sense of purpose working for the circus—so perhaps there is hope for other “lost souls.”

Ideas for Use:

- Use the segments as an exploration of the elements of drama—literary, technical, and performance. For literary elements: How does Fentress intertwine her story and that of other characters such as Franzen and Killer? For technical: Discuss the set, props, and sound. (Compare the scenes at the web site with and without sound effects.) For performance: How does Fentress convey multiple characters using her voice, expressions, and movements?
- Show the segments as an example of a monologue.
- Show as inspiration for students to write and/or perform monologues about their own experiences.

Cultures/Periods/Styles

1 West African: Anansi's Rescue from the River

From *Telling Tales* #10

Length: 11:30

Mama Yaa (Gloria Bivens) tells one of the Anansi tales told by the Ashanti people of Ghana, West Africa. In many of the tales Anansi the spider—said to be the owner of all the stories in the world—is a trickster, but this tale is a “why” story, explaining how the moon came to be in the night sky. While on a journey deep in the forest, Anansi is eaten by a great fish. Each of Anansi's six sons uses a special power to help rescue him, and Anansi wants to reward them with the gift of a great light. Their bickering over who is most deserving of the gift leads Anansi to make a decision. A downloadable teacher's guide for *Telling Tales* is found at www.ket.org/itvvideos/offering/reading/tellingtales.htm.

Ideas for Use:

- Use to discuss similarities/differences between storytelling and acting.

- Show as an example of a “why” story. Compare it to another “why” story, such as “The Buzzard and the Monkey” on the STORYTELLING SAMPLER.
- Use this story as a prompt for encouraging students to write their own “why” stories.
- Use in conjunction with video segments “Gospel Train,” “Go Rabbit,” and “Rosebud-Trinidad” from KET's *Old Music for New Ears* series and “Little Johnny Brown” from KET's *Dancing Threads* series to explore how music, dance, and drama help define specific groups and reflect unique histories, situations, and perspectives.

2 Japan: Bunraku

From *Faces of Japan: Puppeteer's Apprentice*

Length: 06:29

In these two excerpts from a documentary on Bunraku, students meet an apprentice studying to be a puppeteer at Bunraku Theater in Osaka, learn a little bit about the history of this classic Japanese art form, and see puppets being manipulated in a performance excerpt.

Ideas for Use:

- Show to introduce a lesson or unit on Bunraku, Japanese culture, or puppetry.
- Show along with segments from the KABUKI video.

3 Greek Theater: Oedipus

Performed by Carmen Geraci and Sidney Shaw

Produced for the Drama Arts Toolkit

Length: 11:00

This is a reader's theater performance of a scene from *Oedipus the King* (or *Oedipus Rex*), generally regarded as the masterpiece work of the great Greek tragedian Sophocles (circa 497-406 BCE). Sophocles' career coincided with the rise, maturity, and downfall of the Athenian Empire. The play tells the story of the young King Oedipus. Oedipus learns that his predecessor, King Laius, had been murdered years ago. He vows to avenge the king and bring prosperity back to the kingdom. However, his pride makes him ignore the warnings of his brother-in-law, Creon, and the blind sage, Teiresias. Oedipus fails to see that he, in fact, mistakenly killed the former king. In this scene, Oedipus argues with Teiresias about Laius' murder. Director Robert Pickering introduces the scene with contextual information.

Ideas for Use:

- Show to introduce a lesson or unit on Greek theater.
- Show along with the Introduction to Greek Theater segment from ABOUT DRAMA.
- Have students give their own reader's theater performances of this and other scenes from Greek drama.

- Pair with the Scene from Hamlet on PERFORMANCE EXCERPTS and Macbeth, Kabuki-Style on KABUKI to explore the nature of the tragic hero.

4 Medieval: Everyman

Performed by Spencer Christensen and the Reader's Theater cast

Produced for the Drama Arts Toolkit

Length: 08:15

This is a reader's theater performance of part of *Everyman*, the best surviving example of the type of Medieval drama known as the morality play. Morality plays used allegory to dramatize moral struggles. The characters in a morality play were personifications of good and evil usually involved in a struggle for a man's soul. *Everyman*, written near the end of the 15th century, is a short play of some 900 lines. When the complacent *Everyman* is informed by Death of his approaching end, he can persuade none of his friends—including Beauty, Strength, Discretion, and Knowledge—to go with him, except Good Deeds. The play makes its grim point that we can take with us from this world nothing that we have received, only what we have given. Director Robert Pickering introduces the scene with contextual information.

Ideas for Use:

- Show to introduce a lesson or unit on Medieval drama or history.
- Show along with the Mummer's Play video excerpt to demonstrate allegory.
- Have students give their own reader's theater performances of this and other scenes from Medieval drama.
- Discuss how this play might be staged using contemporary setting and characters.
- Have students write and perform their own allegories using contemporary characters.

5 Allegory: Mummer's Play

From *Winter: Season of Darkness and Light*

Length: 09:34

The tradition of mumming involved troupes of actors and minstrels who performed allegorical plays for neighbors and the community at the holiday or winter season in trade for food, drink, and tips. The script was usually transmitted by oral tradition. This tradition came to Appalachia from England as "breaking up Christmas," the

tradition of musicians, storytellers, and revelers holding a dance party at a home in the community, usually between Christmas Day and January 6. This performance was created by Joy D'Elia and Tommy Bledsoe and features a cast of musicians and actors.

Ideas for Use:

- Show along with the *Everyman* reading to demonstrate allegory.
- Have students write and perform their own allegories using contemporary characters.

6 Neo-Classicism: Tartuffe

Performed by Spencer Christensen, Kim Dixon, Adam Luckey, and Missy Johnston

Produced for the Drama Arts Toolkit

Length Scene 1: 07:10

Length Scene 2: 04:32

The art of satire reached a high point in Europe during the 17th and 18th centuries, exposing the follies of everything from individuals and the aristocracy to institutions like the church. French playwright Moliere's (1622-1673) mastery of the genre is clear in *Tartuffe*, a comedy that ridicules religious hypocrisy and pokes fun at the willingness of certain individuals to be manipulated by charm rather than substance. Tartuffe is a religious hypocrite who has ingratiated himself with Orgon, the head of an aristocratic house, in an attempt to win both Orgon's daughter in marriage and, ultimately, his wealth. This reader's theater presentation includes two scenes from the play. In the first, Dorine tries to make her mistress Mariane (Orgon's daughter) see that she can fight her father's decision to have her wed Tartuffe when she loves another. In the second scene, Cleante, Orgon's brother-in-law, confronts Tartuffe, who has managed to convince Orgon to disown his son Damis and hand over Damis' property to him. Director Robert Pickering introduces the scenes with contextual information.

Ideas for Use:

- Show as an example of satire. Trace the evolution of satire by comparing this scene to the scene from *Heartbreak House* by George Bernard Shaw.
- Have students present reader's theater performances of other scenes from the play.
- Have students plan the technical elements for a performance of this play. Encourage students to research the time period and strive for historical accuracy or set the play in another time peri-

od, indicating the time period through costumes and set.

- Pair with the scene from *A Doll's House* to initiate a discussion of the role of theater in commenting on society. Compare the two approaches—satire and realism.

7 Melodrama: Uncle Tom's Cabin

Performed by Whit Whitaker, Starr Fields, and Sidney Shaw

Produced for the Drama Arts Toolkit

Length: 06:12

This is a reader's theater performance of a scene from George Aiken's 19th century dramatization of the novel *Uncle Tom's Cabin*. Harriett Beecher Stowe's book was the best-selling novel of the 19th century—both praised for its anti-slavery stance and criticized for perpetuating racial stereotypes. Given the lax copyright laws of the time, stage plays based on *Uncle Tom's Cabin*—"Tom shows"—began to appear while the story itself was still being serialized. These plays varied tremendously in their politics—some faithfully reflected Stowe's sentimentalized antislavery politics, while others were more moderate, or even pro-slavery. In this scene, the escaped slave Eliza reunites with her husband George and their friend Phineas. She recounts how she crossed the Ohio River with their child while escaping from slave hunters. Phineas warns them that the hunters are still in pursuit. Their exaggerated language and performance are characteristic of melodramas, which were popular at the time. Director Robert Pickering introduces the scene with contextual information.

Ideas for Use:

- Show to initiate a discussion of melodrama.
- Show and compare to the novel *Uncle Tom's Cabin*.
- Have students write and perform melodramatic scenes based on books they have read.
- Have students research the origins of the Uncle Tom character, said to be based on Josiah Henson of Henderson, Kentucky.

8 Realism: A Doll's House

Performed by Kim Dixon and Adam Luckey (with Misty Adams)

Produced for the Drama Arts Toolkit

Length: 08:00

Norwegian playwright Henrik Ibsen (1828-1906) is considered one of the most influential playwrights in the rise of modern realistic drama. His works examined the realities behind the Victorian values of family life and propriety, and these challenges to his time were often considered scandalous and outrageous. This reader's theater performance presents a scene from *A Doll's House*, writ-

ten in 1879. The play is a scathing criticism of the traditional roles of men and women in Victorian marriage. Just before the scene opens, a former employee (Krogstad) of the protagonist's husband (Torvald Helmer) has threatened to blackmail Nora, the protagonist. The blackmail stems from Krogstad's knowledge that Nora forged a loan application to pay for a trip. In the scene, Torvald affectionately treats Nora like a plaything. It is clear that he does not understand why Nora is nervous and preoccupied. But it is also clear that Nora sees why she cannot tell Torvald about her predicament. By the play's end, Torvald has learned Nora's secret, and though he forgives her, Nora realizes that he is not the noble creature she has supposed him to be. Director Robert Pickering introduces the scene with contextual information.

Ideas for Use:

- Show as an example of realism.
- Show to initiate a discussion of the purposes of drama/social commentary.
- Use in conjunction with a unit exploring the status of women.
- Have students predict the outcome of the play and write a concluding scene between Nora and Torvald.

9 American Musical Theater: The Glass Christmas Tree

Performed by Stage One

From *The Glass Christmas Tree*

Length: 06:43

In this holiday musical by Billy Edd Wheeler and Ewel Cornett, photographer Lewis Hine uses his camera in a glass factory to help the children who work there. In this scene, the children sneak into the factory at night and encounter Hine, who explains what he is trying to do. The children sing "Pitiful." Hine is an historical figure whose photographs were instrumental in documenting the abuses of children in factories.

Reader's Theater

In a reader's theater format, the actors read from the scripts wearing everyday clothes and seated or standing on a stage in limbo or with a minimal set. This format focuses on the script itself and forces the viewer to use his or her imagination. This format offers a model for student readings and an opportunity to have students imagine (and produce) the scene in costume and with sets, lighting, props, and music.

Ideas for Use:

- Show as an example of a musical. Discuss how the music and acting are combined.
- Analyze in terms of the dramatic elements.
- Have students discuss or work in groups to plan how a story or book they have read might be adapted as a musical.
- Use in conjunction with social studies/American history/economics to discuss the need for child labor laws.

10a Contemporary American Theater: The Ryan Interview

Performed by Eddie Bracken and Ashley Judd
From *American Shorts: The Ryan Interview*
Length: 02:24

The Ryan Interview was written by one of America's foremost playwrights of the 20th century, Arthur Miller. In this 35-minute play, shot entirely on location in Kentucky, Ashley Judd plays a journalist given the assignment of interviewing Mr. Ryan (Eddie Bracken) on the occasion of his 100th birthday. She expects the result to be a curiosity piece, but as she talks with this man whose front yard is filled with his collection of junk, she slowly realizes that Ryan is also a collector of stories from a vanished world—and a front-porch philosopher full of earthy wisdom.

Ideas for Use:

- Show as an example of contemporary theater.
- Show as an example of a duet.
- Show and compare to another work by Miller, e.g. *The Crucible* or *Death of a Salesman*.
- Show and analyze in terms of the elements of drama.
- Discuss how this scene might be different if performed onstage instead of on video.

10b Contemporary American Theater: Interviews with Arthur Miller, Ashley Judd, and Eddie Bracken

From *American Shorts: The Ryan Interview*
Length: 06:53

Playwright Arthur Miller discusses what was on his mind in writing *The Ryan Interview*—the human need to connect to a past, the rapidly changing American countryside and culture, and the importance of valuing older people. He discusses who the characters were based on. Actress Ashley Judd and actor Eddie Bracken chime in about the importance of listening.

Ideas for Use:

- Show with the performance segment from *The Ryan Interview*.
- Show along with the interview segment with Marsha Norman on ABOUT DRAMA and compare the two playwrights' descriptions of where they get their ideas.
- Show this and the performance segment before having students interview older people in their community.

11a The State of Contemporary American Theater: Interview with Arthur Miller

From *American Shorts: The Ryan Interview*
Length: 02:12

One of the world's preeminent contemporary playwrights, Arthur Miller, discusses the state of American theater and the difficulties of getting a serious play produced on Broadway.

Ideas for Use:

- Show in conjunction with the performance segment from Miller's play *The Ryan Interview*.
- Show as a prelude to student research about the economic and financial challenges faced by arts organizations in their community, state, and nation.

11b The State of Contemporary American Theater: The Importance of Regional Theater

From *American Shorts: The Ryan Interview*
Length: 09:04

Arthur Miller's play *The Ryan Interview* was commissioned by Actors Theatre of Louisville in 1993. This Kentucky theater organization is a major force in contemporary theater, and this documentary segment profiles its Humana Festival of New American Plays held each year. The segment includes comments by several playwrights as well as ATL staff.

Ideas for Use:

- Show in conjunction with the Arthur Miller interview and have students explore the state of theater in contemporary America.
- Show in advance of reading *The Gin Game*, viewing *Crimes of the Heart*, or exploring other contemporary works.
- Show in advance of the current year's festival.
- Show before taking students to see a production at Actors Theatre.

Drama Across the Curriculum

1 Drama Based on History: *Jemima Boone*

Performed by Stage One

From *Jemima Boone: Daughter of Kentucky*

Length: 05:12

This play about the daughter of Kentucky's most famous pioneer was written by Moses Goldberg, then-producing director of Stage One. Goldberg said he wanted to portray Kentucky history through the eyes of a female protagonist. The story of the pioneers' longing for independence and their complex relationship with the Indians in Kentucky is told in flashback. This scene opens with the older Jemima recalling a date in 1773. The scene transports us to that day. Daniel and his son James are setting a trap for food. Jemima arrives to tell Daniel that he is needed back in camp. After he leaves, James and Jemima encounter an Indian who speaks French. Through a misunderstanding, James and the Indian fight to a tragic end for both.

Ideas for Use:

- Use as part of a unit of Kentucky history.
- Compare to scenes from *Appleseed John* (found on the From Page to Stage CD-ROM) in terms of history and elements of drama.
- Use to initiate discussion and activities relating to communication barriers and cultural prejudices.
- Have students try to communicate information to each other without speaking. Is the meaning clear?
- Have students choose historical figures or events and write dramatic scenes about them.

2 Staging Historical Drama: *As It Is in Heaven*

Performed by the University of Kentucky Theatre

Department

From *Mixed Media*

Length: 08:24

This segment offers a behind-the-scenes look as the University of Kentucky Theatre Department prepares for a production of *As It Is in Heaven*, a play by Arlene Hutton about Shaker women at Pleasant Hill, Kentucky, in the 1830s. In the segment, we see actors practicing songs and scenes from the play. The director, Rhoda Gail Pollock, and others discuss the challenges of portraying history onstage, how they work with others in the production, and how theater connects an audience with the past.

Ideas for Use:

- Show to introduce a discussion of historical drama. For example, why is the use of singing and dancing appropriate for this par-

ticular play?

- Have students choose an historical event and plan appropriate components and necessary research in order to write or direct a play about the event.
- Have students list the various jobs mentioned in the segment and the activities of each job.
- Have students research and write dramatic scenes based on historical characters or events. Have students direct and perform each others' scenes and discuss the roles of playwright and director.
- Show this segment along with *The Ryan Interview* segment and interview in which Arthur Miller discusses drama as a way to connect to the past.

3 Drama Based on History: *Gov. Edwin Morrow*

Performed by Vic Hellard, Jr.

From *Kentucky Chautauqua: Characters from Kentucky History*

Length: 12:48

This segment opens with a brief explanation of Chautauqua and its history, then transitions to background information on the subject of this performance, Edwin Porch Morrow, Kentucky governor from 1919 to 1923. In his monologue as Morrow, Vic Hellard, Jr., speaks colorfully in monologue and while "conversing" with his friend and chief political rival Owsley Stanley. Note: The segment includes extensive references to drinking bourbon, along with the expletives "damn" and "hell."

Ideas for Use:

- Show as an example of a monologue.
- Show and discuss as historical drama. What about history does the viewer learn? Does it seem reliable?
- Compare to Liz Bussey Fentress' performance in the *Liz's Circus Story* segments. How are the two performances similar and different?
- Analyze the segment in terms of the elements of drama.
- Have students choose a figure from history and write a Chautauqua-style monologue.

4 Drama Based on Literature: *The Tell-Tale Heart*

Performed by Kevin Hardesty

From *GED Connection: Reading*

Length: 01:42

Actor Kevin Hardesty reads a brief passage from the Edgar Allan Poe story "The Tell-Tale Heart." The text is shown on-screen alongside his performance.

Ideas for Use:

- Show in conjunction with reading "The Tell-Tale Heart" or other work by Poe.
- Show and analyze in terms of the elements of drama. How

does the actor convey the character, the action, and the mood of this story? Have students close their eyes and listen to the soliloquy. How effective is the actor's voice alone?

- Show as an example of a soliloquy.
- Show along with the other toolkit segment featuring Hardesty as the actor—the Scene from *Hamlet* on PERFORMANCE EXCERPTS—and compare the actor's performances.
- Have students choose a favorite passage from a work of literature and give a dramatic reading for the class.

5 Bringing a Theatrical Work to Television

From *Wind in the Willows*

Length: 14:00

This segment shows preparations for a KET taping of the Stage One performance of *Wind in the Willows*. As he puts on his makeup, an actor talks about preparing for his role as an animal. Also included are technical preparations required by the addition of television to the production—stringing cable, setting cameras—and interviews with the lighting designer, audio supervisors, and director. A downloadable teacher's guide about this program is available at www.ket.org/education/guides/witw_guide.pdf.

Ideas for Use:

- Show in conjunction with the performance segments from *Wind in the Willows* on PERFORMANCE EXCERPTS.
- Discuss the preparations for taping a theatrical performance. (Additional information can be found at the *Liz's Circus Story* web site.)
- Have students list the jobs mentioned in the segment, then research additional information about each job.
- As a class, plan how you would videotape a class performance. What activities would be necessary? See how many you can come with that do not involve on-stage performance.

6 Electronic Field Trip to the Kentucky Center for the Performing Arts

A documentary shown in its entirety.

Length: 60:00

This documentary takes students on a tour of Kentucky's largest performing arts space to meet some of the artists and technicians who create professional theater and musical events. The Kentucky Center, located on the riverfront in Louisville, houses several different theaters and is the home base of several professional arts organizations. During the field trip, students follow one produc-

tion—a touring Broadway show—from initial planning to the excitement of opening night. KET's cameras go behind the curtains to talk with actors, dancers, and musicians as they prepare to go on stage; learn about the many and varied career possibilities in the performing arts; watch as the stage is readied for a large-scale theater production; and learn about innovative ways to make performances accessible to the visually and aurally impaired.

Ideas for Use:

- Show as part of vocational studies exploration of careers in the arts.
- Show in advance of or after a field trip to a professional performance.

DRAMA 1ST EDITION UPGRADE

LESSON PLAN UPDATE TO CORE CONTENT VERSION 4.1

Place this section after page 2 in the
Lesson Plans section of your binder.

Lesson Plan Update to Core Content Version 4.1

Update the lesson plans in your binder using this listing of the Drama Core Content Version 4.1 addressed by each lesson.

Grade	Lesson Title	Version 4.1 Core Content
K-3	Cherokee Stories	AH-EP-1.3.1 AH-EP-1.3.3 AH-EP-2.3.1 AH-EP-3.3.1 AH-EP-4.3.1
1-3	Reading Dramatic Parts	AH-EP-1.3.1 AH-EP-1.3.3 AH-EP-2.3.1 AH-EP-4.3.1
3-5	Stories and Culture	AH-EP-1.3.1 AH-EP-1.3.3 AH-EP-2.3.1 AH-EP-4.3.1 AH-(04) 05-1.3.1 AH-(04) 05-1.3.2 AH-(04) 05-1.3.3 AH-(04) 05-2.3.1 AH-(04) 05-4.3.1 AH-(04) 05-4.3.2
4-5	Dramatizing Fables	AH-(04) 05-1.3.1 AH-(04) 05-1.3.3 AH-(04) 05-2.3.1 AH-(04) 05-4.3.1
	Costuming and Personification	AH-(04) 05-1.3.1 AH-(04) 05-1.3.2 AH-(04) 05-2.3.1 AH-(04) 05-4.3.1
	Cherokee Storytelling	AH-(04) 05-1.3.1 AH-(04) 05-2.3.1 AH-(04) 05-3.3.1
4-8	Comparing Elements of Production Retitled: Comparing Technical Elements	AH-(04) 05-1.3.1 AH-(04) 05-2.3.1 AH-(04) 05-4.3.1 AH-(06) (07) 08-1.3.1

Grade	Lesson Title	Version 4.1 Core Content
4-8 (continued)		AH-(06) (07) 08-1.3.2 AH-(06) (07) 08-2.3.1 AH-(06) (07) 08-4.3.1
5	Theater Jobs and Drama Elements	AH-05-1.3.1
3-5	Elements of Production Retitled: Technical Elements	AH-EP-1.3.1 AH-EP-1.3.3 AH-EP-4.3.1 AH-(04) 05-1.3.1 AH-(04) 05-1.3.2 AH-(04) 05-1.3.3 AH-(04) 05-4.3.1
5-7	Exploring Jack Tales	AH-05-1.3.1 AH-05-2.3.1 AH-05-3.3.1 AH-05-4.3.1 AH-(06) 07-1.3.1 AH-(06) 07-2.3.1 AH-(06) 07-3.3.1 AH-(06) 07-4.3.1
5-8	<p>Character</p> <p>Characterization and Culture</p> <p>Note: West African: Anansi's Rescue from the River on ASPECTS OF DRAMA DVD is new video for use with this lesson.</p>	<p>AH-05-1.3.1 AH-05-4.3.1 AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-1.3.2 AH-(06) (07) 08-1.3.3 AH-(06) (07) 08-4.3.1</p> <p>AH-05-1.3.1 AH-05-1.3.2 AH-05-1.3.3 AH-05-2.3.1 AH-05-3.3.1 AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-1.3.3 AH-(06) (07) 08-2.3.1 AH-(06) (07) 08-3.3.1</p>
5-12	<p>Introduction to Kabuki</p> <p>Note: Kabuki is listed at the high school level for assessment purposes.</p>	<p>AH-05-1.3.1 AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-1.3.2 AH-(06) (07) 08-1.3.3 AH-(06) (07) 08-4.3.3 AH-HS-1.3.1 AH-HS-2.3.1</p>

Grade	Lesson Title	Version 4.1 Core Content
6-8	<p>Elements of Drama</p> <p>Exploring Elements of Production Retitled: Exploring Technical Elements</p> <p>Note: See the online version of this lesson plan—Exploring Technical Elements—for revised Multiple Choice Questions.</p> <p>Theater Careers and Elements of Drama</p> <p>Note: See the online version of this lesson plan for revised Multiple Choice Questions.</p>	<p>AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-4.3.1</p> <p>AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-1.3.2 AH-(06) (07) 08-4.3.4</p> <p>AH-(06) (07) 08-4.3.4</p>
6-12	The Scriptwriting Process	<p>AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-4.3.1 AH-(06) (07) 08-4.3.2 AH-(06) (07) 08-4.3.4 AH-HS-1.3.1 AH-HS-4.3.1 AH-HS-4.3.2</p>
7-12	<p>Characteristics of Greek Theater</p> <p>Note Grade Level Change: Classical Greece is listed under Grade 7; also Greek Theater: Oedipus on ASPECTS OF DRAMA DVD is new video for use with this lesson. Also, see the online version of this lesson plan for revised Multiple Choice Questions.</p>	<p>AH-(07) 08-1.3.1 AH-(07) 08-1.3.2 AH-(07) 08-1.3.4 AH-07-2.3.1 AH-(07) 08-3.3.1 AH-(07) 08-4.3.3 AH-HS-1.3.1 AH-HS-2.3.1 AH-HS-3.3.1 AH-HS-4.3.1</p>
8-12	Exploring the Power of the Spoken Word	<p>AH-08-1.3.1 AH-08-1.3.3 AH-08-2.3.1 AH-08-3.3.1 AH-08-4.3.1 AH-08-4.3.3 AH-HS-1.3.1 AH-HS-2.3.1 AH-HS-3.3.1 AH-HS-4.3.1</p>

Grade	Lesson Title	Version 4.1 Core Content
9-12	Character Motivation <p>Note Grade Level Change: Renaissance/Shakespeare are now listed under high school for assessment purposes.</p>	AH-HS-1.3.1 AH-HS-2.3.1 AH-HS-4.3.1
	Creating Characters <p>Note Grade Level Change: Renaissance/Shakespeare are now listed under high school for assessment purposes.</p>	AH-HS-1.3.1 AH-HS-2.3.1 AH-HS-4.3.1
	Achieving Effects with Set, Lights, and Sound	AH-HS-1.3.1 AH-HS-4.3.1
	Exploring Commedia dell' Arte <p>Note Grade Level Change: Renaissance/Commedia dell' Arte are now listed under high school for assessment purposes.</p>	AH-HS-1.3.1 AH-HS-2.3.1 AH-HS-3.3.1 AH-HS-4.3.1
	Creating an Historical Setting	AH-HS-1.3.1 AH-HS-2.3.1 AH-HS-4.3.1 AH-HS-4.3.2
	How Characters Are Portrayed on Stage	AH-HS-1.3.1 AH-HS-3.3.1 AH-HS-4.3.1 AH-HS-4.3.2
	Characterization: The Rehearsal Process <p>Note: See the online version of this lesson plan for revised Multiple Choice Questions.</p>	AH-HS-1.3.1 AH-HS-2.3.1 AH-HS-4.3.1 AH-HS-4.3.2
	Exploring Careers in Theater	AH-HS-4.3.2

Grade	Lesson Title	Version 4.1 Core Content
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Trickster Theater Lesson Plans Found in Primary Section of the Binder		
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K-3	Introduction to Trickster Tales	AH-EP-1.3.1 AH-EP-1.3.3 AH-EP-2.3.1
	Elements of a Trickster Tale	AH-EP-1.3.1
	Characters of a Trickster Tale	AH-EP-1.3.1 AH-EP-1.3.3 AH-EP-2.3.1 AH-EP-4.3.1
	Scenery and Props	AH-EP-1.3.1
	The Box Theater	AH-EP-1.3.1
	Performance of a Trickster Tale	AH-EP-1.3.1 AH-EP-1.3.3 AH-EP-2.3.1 AH-EP-4.3.1

Lesson Plans Found on the From Page to Stage CD-Rom		
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3-5	<i>Teaching Theater:</i> Creative Dramatics	AH-EP-1.3.1 AH-EP-2.3.1 AH-EP-3.3.1 AH-EP-4.3.1 AH-(04) 05-1.3.1 AH-(04) 05-1.3.2 AH-(04) 05-2.3.1 AH-(04) 05-3.3.1 AH-(04) 05-4.3.1
	Dramatic Elements	AH-EP-1.3.1 AH-EP-1.3.3 AH-EP-2.3.1 AH-EP-4.3.1 AH-(04) 05-1.3.1 AH-(04) 05-1.3.2 AH-(04) 05-1.3.3 AH-(04) 05-2.3.1 AH-(04) 05-4.3.1
	Elements of Performance	AH-EP-1.3.1 AH-EP-1.3.3 AH-EP-2.3.1 AH-EP-4.3.1

Grade	Lesson Title	Version 4.1 Core Content
<p>3-5 (continued)</p>	<p>Elements of Production</p>	<p>AH-EP-4.3.2 AH-(04) 05-1.3.1 AH-(04) 05-1.3.2 AH-(04) 05-1.3.3 AH-(04) 05-2.3.1 AH-(04) 05-4.3.1 AH-(04) 05-4.3.2</p> <p>AH-EP-1.3.1 AH-EP-1.3.3 AH-EP-4.3.1 AH-(04) 05-1.3.1 AH-(04) 05-1.3.2 AH-(04) 05-1.3.3 AH-(04) 05-4.3.1</p>
<p>5-12</p>	<p><i>From Page to Stage:</i> Acting</p> <p>Directing</p> <p>Production Design</p> <p>Playwriting</p>	<p>AH-05-1.3.1 AH-05-1.3.3 AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-1.3.3 AH-HS-1.3.1</p> <p>AH-05-1.3.1 AH-05-1.3.3 AH-05-4.3.1 AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-1.3.3 AH-(06) (07) 08-4.3.1 AH-(06) (07) 08-4.3.4 AH-HS-1.3.1 AH-HS-4.3.1 AH-HS-4.3.2</p> <p>AH-05-1.3.1 AH-05-1.3.2 AH-05-4.3.1 AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-1.3.2 AH-(06) (07) 08-4.3.1 AH-(06) (07) 08-4.3.4 AH-HS-1.3.1 AH-HS-4.3.1 AH-HS-4.3.2</p> <p>AH-05-1.3.1 AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-1.3.3</p>

Grade	Lesson Title	Version 4.1 Core Content
<p>5-12 (continued)</p>		<p>AH-(06) (07) 08-4.3.1 AH-(06) (07) 08-4.3.3 AH-(06) (07) 08-4.3.4 AH-HS-1.3.1 AH-HS-4.3.1 AH-HS-4.3.2</p>
<p>6-8</p>	<p><i>Teaching Theater:</i> Creative Dramatics</p> <p>Elements of Performance</p> <p>Dramatic and Production Elements Retitled: Literary and Technical Elements</p> <p>Theater in History</p>	<p>AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-1.3.3</p> <p>AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-1.3.3 AH-(06) (07) 08-4.3.1 AH-(06) (07) 08-4.3.4</p> <p>AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-1.3.2 AH-(06) (07) 08-1.3.3 AH-(06) (07) 08-4.3.1 AH-(06) (07) 08-4.3.4</p> <p>AH-(06) (07) 08-1.3.1 AH-(06) (07) 08-2.3.1 AH-(06) (07) 08-1.3.3 AH-(06) (07) 08-4.3.3</p>
<p>9-12</p>	<p><i>Teaching Theater:</i> Applying the Elements</p> <p>Theater in History</p>	<p>AH-HS-1.3.1 AH-HS-4.3.1</p> <p>AH-HS-2.3.1</p>

DRAMA 1ST EDITION UPGRADE

RESPONDING TO DRAMA: A TEACHER AND STUDENT GUIDE

This page replaces pages 1-2 in the
Responding to Drama section of your binder.

DRAMA 1ST EDITION UPGRADE

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Responding to Drama section of your binder.

DRAMA 1ST EDITION UPGRADE

A Teacher and Student Guide

Congratulations! In using the Drama Arts Toolkit you are making a commitment to students learning in, through, and about drama and theater in your classroom. This section of the toolkit will provide you with information and ideas to help you prepare students to get the most out of attending dramatic performances. While this resource is specifically geared to live theatrical performance, many of the suggestions can be easily adapted to responding to film and television performances. —*Jane Dewey, author*

Background: The Importance of the Elements

Theatrical performance can take many forms, including staged readings, reader's theater, improvisations, work-in-process showcases, classroom stagings, one-act plays, and full-length plays. But no matter what the form of the performance, it is likely to include some of the elements of drama—literary, technical, and performance. Which elements are emphasized and how they are put together make each theater production unique. Looking at the performance through these elements with purpose and focus will deepen students' understanding of a theatrical performance.

Elements of drama are part of every level of the Kentucky Core Content for Drama and include concepts and terminology for all students. Make sure you understand these terms and review them with students as appropriate to grade level before students attend and respond to a theatrical performance. If you need definitions, refer to the Drama Arts Toolkit glossary.

Literary Elements

From Core Content

beginning
character
conflict
dialogue
end
falling action
language
middle
monologue
organization
plot (story line)
plot structures
rising action
style
suspense
theme
turning point

Additional possibilities

antagonist
climax
denouement
development
discovery
exposition
foreshadowing
protagonist
symbolism

Technical Elements

costumes
lighting
makeup
music
props
scenery
set
sound
staging
types of stages: arena, thrust,
proscenium

Performance Elements

acting
blocking
body alignment
breath control
character analysis
diction
empathy
facial expression
gestures
inflection
motivation
movement
nonverbal expression
projection
speaking
speaking style
vocal expression

Understanding How We React to Drama

What kind of responses do we want to encourage students to make to dramatic performances? Responses can take many forms, but generally fall into three broad categories. Some classroom activities may elicit responses drawing from all three categories. Other activities may focus on one type of response more than the other.

Immediate Response

This refers to the overall impression made by the performance. Did you like it? Did you understand the story and the character relationships? Did the production make you laugh, cry, sigh with recognition, think?

Intellectual Response

The elements of drama can be used to help analyze a dramatic performance and its effectiveness. Which literary, technical, and performance elements can you identify in the production? How was each element used? Which elements were most important to conveying the story and the ideas? Was this an effective way to perform this drama?

A written response, such as a review of the performance, is a good way for students to respond intellectually to a theatrical production. Use the Four-Step Critique Process included in this resource as a guide for writing a review or open response answer or essay. The process can also be used to guide a class discussion. Encourage students to continue thinking and responding to the production through expanded research, discussion, and writing.

Artistic Response

A dramatic production can be an excellent springboard and source of inspiration for students to express their own feelings, thoughts, and emotions in creative ways. This can be done individually or in groups using drama or one or more of the other art forms.



A Four-Step Process for Critiquing a Play

Regardless of what form of response you are asking students to make, this critique process encourages them to take a focused, detailed, and specific view of a theatrical performance. Answering these questions will assist students in successfully expressing their immediate, intellectual, and artistic responses to a performance. You can adapt this as a handout, use the process as the basis for a class discussion, develop a graphic organizer based on the process, or use the student worksheets included in this guide.

1. Description

Did the production tell the story? What did I actually see and hear during the performance?

(Explain to students that it's good to start with the facts of the performance. Remind them that the performance may be slightly different from the written script. If the performance is an adaptation, it could be very different from the short story or novel from which it is taken.)

2. Analysis

How does this particular performance come to life? How were the elements of drama—literary, technical, and performance—used?

(Review the elements with students before they see the production. To help them focus, you may want to identify certain elements for them to pay special attention to as they watch.)

3. Interpretation

What's the point? What ideas or themes are conveyed? How does what happens—the plot—relate to the major ideas or themes of the production?

(Make sure students understand the difference between plot and theme. Ask them to look for ideas and experiences conveyed in the performance that remind them of their own lives.)

4. Judgment

Was this production enjoyable? How did it make me feel? Did it make me think? Would I recommend that others see it?

(Encourage students to support their opinions with specific examples from the production. Remind them that their examples should draw from the elements of drama and use appropriate drama/theater terminology.)