



[Click Here to Access this Course](#)

# INTRODUCTION TO STAGE MANAGEMENT PART TWO

## **Instructor**

KAREN LOFTUS

## **Materials**

Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

## **Course length**

8 modules

1 hours, 28 minutes of video

3 credit hours

## Course Description

Karen Loftus instructs this second course in stage management - a companion to Introduction to Stage Management Part One.

This course will review the major concepts covered in Introduction to Stage Management, and discuss the different types of technical rehearsals and how student stage managers prepare for and run them. You'll learn how to teach your students to notate and call cues for a show. The course will also introduce strategies for student stage managers who work with student crews. It will discuss how you can provide the support your student stage managers need to be effective, and how that support helps to strengthen your overall program and theatre community.

Student stage managers start in the classroom, train during school productions, and can take these newly discovered and acquired skills on with them to colleges and careers and theatre (and beyond)!

## About the Instructor

Karen Loftus currently serves as the Production Manager at The Lee Strasberg Theatre and Film Institute in New York City. She also teaches fourth, sixth, and eighth graders throughout Brooklyn and Queens as part of an in-school theatre and film residency through the Stages on the Sound theatre company. She's a proud member of Actors' Equity Association and has served as a professional Stage Manager for companies such as: Manhattan Theatre Club, The Vineyard Theatre, Blue Man Group, New York Classical Theatre, and The Walt Disney Company.

She's a former theatre director and fine arts department head at St. Cloud High School in Osceola County Florida where she was recognized as an "Arts Teacher of the Year." She holds certifications in Drama 6-12 and Language Arts 6-12 and was an early candidate for the Content Area Reading Certification in the state of Florida.

She received her BA in Acting and Directing from DeSales University and her MFA in Design and Production with an emphasis in Stage Management from the University of California, Irvine.

In addition to arts administration and education, Karen continues to direct both the young (Rent, School Edition and Into the Woods at the White Plains Performing Arts Center) and the not-as-young (Much Ado About Nothing - White Plains Shakespeare in the Park). She was also seen last Spring in the Metropolitan Playhouse's Guided Stage Festival as part of a devised work created by Stages on the Sound.

## Course Curriculum

### Lesson 0: Technical Rehearsals and Beyond 7:32

This module introduces the course and instructor, with an outline of what's to come in each module.

### Lesson 1: Responsibilities of a Stage Manager 9:33

This module is a quick recap of the responsibilities of the stage manager leading up to the technical rehearsal. We'll talk about how the skills they've learned and the paperwork they've already created will help them as they enter into this more challenging aspect of the rehearsal process for a stage manager.

### Lesson 2: Technical Rehearsals 16:19

In this lesson, you'll be introduced to the various types of technical rehearsals and how they may benefit your production process.

### Lesson 3: Company Rehearsals 11:00

This module continues the discussion of what technical rehearsal is, how a stage manager prepares for it, and in this lesson you'll learn how a stage manager runs the technical rehearsal.

### Lesson 4: Calling the Cues 20:08

In this lesson, you'll explore the various ways a stage manager can put notations in their scripts and how they call the cues.

### Lesson 5: Working with Student Crews 10:56

In this lesson, you'll learn tips and tricks to set up your student crews and to support your student stage manager as they manage their fellow classmates.

### Lesson 6: Running the Show 7:22

In this lesson, we'll go over procedures you can teach your stage managers - and all of your students, to be honest - to help them work more cohesively.

### Lesson 7: Wrap Up 5:23

This lesson will be the final checklist to review the concepts, exercises, games, and tips and tricks we've learned throughout the course. It's the chance to press the save button. There's also some tips on how to get started setting up your own student stage management program at your school.

# Standards Connections

## National Core Arts Standards

### Synthesize and relate knowledge and personal experiences to make art - Grade HS Advanced

TH:Cn10.1.HSIII.a - Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.

### Organize and develop artistic ideas and work - Grade 7

TH:Cr2.1.1.7.b - Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.

### Organize and develop artistic ideas and work - Grade 8

TH:Cr2.1.1.8.b - Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.

### Organize and develop artistic ideas and work - Grade HS Proficient

TH:Cr2.1.1.HSI.b - Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

### Organize and develop artistic ideas and work - Grade HS Advanced

TH:Cr2.1.1.HSIII.b - Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.

### Convey meaning through the presentation of artistic work - Grade 7

TH:Pr6.1.1.7.a - Participate in rehearsals for a drama/theatre work that will be shared with an audience.

### Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation - Grade HS Advanced

TH:Cr3.1.1.HSIII.c - Apply a high level of technical proficiencies to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre work.

## Common Core

### Speaking and Listening

CCSS.ELA-LITERACY.CCRA.SL.1 - Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2 - Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.CCRA.SL.3 - Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

CCSS.ELA-LITERACY.CCRA.SL.4 - Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.SL.6 - Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

### Language

CCSS.ELA-LITERACY.CCRA.L.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-LITERACY.CCRA.L.2 - Demonstrate command of the conventions of standard English capitalization,

punctuation, and spelling when writing.

CCSS.ELA-LITERACY.CCRA.L.6 - Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

### Reading: Literature

CCSS.ELA-LITERACY.RL.9-10.1 - Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.9-10.4 - Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

### Reading: Informational Text

CCSS.ELA-LITERACY.RI.9-10.1 - Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.9-10.2 - Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.9-10.4 - Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

CCSS.ELA-LITERACY.RI.9-10.8 - Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

### Language

CCSS.ELA-LITERACY.L.9-10.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-LITERACY.L.9-10.2 - Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

CCSS.ELA-LITERACY.L.9-10.6 - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

### Writing

CCSS.ELA-LITERACY.W.9-10.1 - Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.W.9-10.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

## California VAPA Standards (2019)

### Adv.TH:Cn10 Synthesize and relate knowledge and personal experiences to make art.

Adv.TH:Cn10 - Collaborate on a drama/theatre work that examines a critical global issue using multiple personal,

community, and cultural contexts.

### **7.TH:Cr2 Organize and develop artistic ideas and work.**

7.TH:Cr2.b - Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.

### **8.TH:Cr2 Organize and develop artistic ideas and work.**

8.TH:Cr2.b - Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.

### **Prof.TH:Cr2 Organize and develop artistic ideas and work.**

Prof.TH:Cr2.b - Investigate the collaborative nature of the actor, director, playwright, and designers and their interdependent roles in a drama/theatre work.

### **Adv.TH:Cr2 Organize and develop artistic ideas and work.**

Adv.TH:Cr2.b - Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.

### **7.TH:Pr6 Convey meaning through the presentation of artistic work.**

67TH:Pr6 - Create through improvisation a drama/theatre work that will be shared with an audience.

### **Adv.TH:Cr3 Refine and complete artistic work.**

Adv.TH:Cr3.c - Apply a high level of proficiency in design using technical theatre elements to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre work.

## **Florida Sunshine State Standards**

### **Critical Thinking & Reflection**

TH.912.C.1.4 - Research and define the physical/visual elements necessary to create theatrical reality for a specific historical and/or geographical play.

TH.912.C.1.7 - Justify personal perceptions of a director's vision and/or playwright's intent.

TH.912.C.2.1 - Explore and describe possible solutions to production or acting challenges and select the solution most likely to produce desired results.

TH.912.C.3.3 - Critique, based on exemplary models and established criteria, the production values and effectiveness of school, community, and live or recorded professional productions.

### **Historical & Global Connections**

TH.912.H.2.5 - Apply knowledge of dramatic genres and historical periods to shape the work of performers, directors, and designers.

TH.912.H.3.2 - Compare the applications of various art forms used in theatre production.

### **Innovation, Technology & the Future**

TH.912.F.2.4 - Apply the skills necessary to be an effective director, designer, stage manager, and/or technician in the mounting of a theatrical performance.

TH.912.F.3.3 - Exhibit independence, discipline, and commitment to the theatre process when working on assigned projects and productions.

TH.912.F.3.7 - Use social networking or other communication technology appropriately to advertise for a production or school event.

### **Organizational Structure**

TH.912.O.1.1 - Research and analyze a dramatic text by

breaking it down into its basic, structural elements to support development of a directorial concept, characterization, and design.

TH.912.O.1.3 - Execute the responsibilities of director, designer, manager, technician, or performer by applying standard theatrical conventions.

TH.912.O.3.1 - Analyze the methods of communication among directors, designers, stage managers, technicians, and actors that establish the most effective support of the creative process.

TH.912.O.3.2 - Analyze a variety of theatre and staging configurations to understand their influence on the audience experience and response.

TH.912.O.3.3 - Analyze and demonstrate how to use various media to impact theatrical productions.

### **Skills, Techniques & Processes**

TH.912.S.1.8 - Use research to extract clues in dramatic texts to create performances or technical elements, choosing those that are most interesting and that best convey dramatic intent.

TH.912.S.2.1 - Create one or more technical design documents for a theatrical production.

TH.912.S.2.2 - Apply technical knowledge of safety procedures and demonstrate safe operation of theatre equipment, tools, and raw materials.

TH.912.S.2.6 - Transfer acting and technical skills and techniques from one piece of dramatic text to another.

TH.912.S.3.4 - Apply scientific and technological advances to develop visual and aural design elements that complement the interpretation of the text.

## **Georgia Performance Standards - Theatre Arts**

### **Grade 6 - Connecting**

TA6.CN.1 - Explore how theatre connects to life experience, careers, and other content., a. Identify similarities between theatre and other art forms., b. Draw conclusions about the relationships between theatre and life., c. Define tasks associated with a theatre production (e.g. director, stage manager, designer, technician, playwright, actor).

### **Grade 7 - Connecting**

TA7.CN.1 - Explore how theatre connects to life experience, careers, and other content., a. Compare and contrast theatre with other art forms., b. Articulate relationships between theatre and life., c. Utilize a multi-disciplinary approach to create original theatre., d. Describe the careers and professional responsibilities associated with theatre production (e.g. director, stage manager, designer, technician, playwright, actor).

### **Grade 8 - Connecting**

TA8.CN.1 - Explore how theatre connects to life experience, careers, and other content., a. Investigate and prove common themes and structure among theatre and other disciplines., b. Defend how theatre reflects life., c. Incorporate multi-disciplinary aspects into theatre performance., d. Identify and analyze professions associated with different forms of production (e.g. director, stage manager, designer, technician, playwright, actor).

### **Grades 9-12 - ACTING LEVELS I-IV - Connecting**

TAHSA.CN.1 - Explore how theatre connects to life experience, careers, and other content., a. Examine multiple facets of the business of theatre., b. Examine the methods of

pursuing various acting careers, including demonstrating audition etiquette and techniques.

### **Grades 9-12 - ADVANCED DRAMA LEVELS I-IV -Performing**

TAHSAD.PR.1 - Act and direct by communicating and sustaining roles within a variety of situations and environments., a. Examine and implement the skills and tasks associated with acting, incorporating voice, body, observation, and imagination to create characters for formal and informal performances., b. Implement the duties of the stage manager, including communication and safety procedures, that will assist the director in all areas of production., c. Develop a schedule and organizational plan to prepare a scene for performance, including a rehearsal schedule and a prompt script., d. Conduct rehearsals and present a full theatrical presentation to a live audience.

### **Grades 9-12 - FUNDAMENTALS OF THEATRE LEVELS I-IV - Performing**

TAHSFT.PR.2 - Execute artistic and technical elements of theatre., a. Identify and define the various collaborative roles and relationships of technical production personnel (e.g. sound, lighting, set, scenic, costume, dramaturge, makeup, marketing, business aspects) in relation to the directors and performers., b. Identify and apply the various aspects of directing, staging, performance spaces, and rehearsal management., c. Recognize and apply the basic elements and procedures involved in the construction of props, scenery, and platforms., d. Formulate effective theatrical designs in order to support the text and directorial concept.

### **Grades 9-12 - TECHNICAL THEATRE LEVELS I-IV - Creating**

TAHSTT.CR.1 - Create technical elements of theatre (e.g. sets, props, costumes, makeup, lighting, sound)., a. Explore and utilize the elements of design and principles of composition for a theatrical context., b. Create basic to advanced technical elements by choosing appropriate materials, tools, and techniques., c. Analyze and/or develop choices in technical elements (e.g. sets, lights, costumes, sound) of informal and formal productions and theatrical texts as a part of the design process, considering mood, tone, and symbolism., d. Create industry standard paperwork (e.g. budgets, cut lists, materials, cue sheets, lighting and costume plots, schedules, calendars) as it relates to completing design renderings and/or models., e. Conceptualize and/or generate design elements for a dramatic work (e.g. scene, one act, full-length, musical).

### **Grades 9-12 - TECHNICAL THEATRE LEVELS I-IV - Producing**

TAHSTT.PR.1 - Produce technical elements in theatre., a. Identify, explain, and demonstrate standard safety guidelines and operating procedures for tools and equipment used in formal and informal theatre productions., b. Identify and interpret design and construction documentation, materials, techniques, and procedures for production., c. Differentiate between stock and non-standard material, scenic, or technical elements related to a production., d. Conduct initial research about design to inform further development of the production concept., e. Explore and/or produce an appropriate series of design documentation for a theatrical production (e.g. thumbnail sketches, swatches, first renderings, mixed media presentation).

### **Grades 9-12 - TECHNICAL THEATRE LEVELS I-IV - Connecting**

TAHSTT.CN.1 - Connect technical elements of theatre., a. Explore and understand the collaborations between designers

and directors to develop design elements., b. Investigate the history of theatre architecture, stage technology, and other technical elements., c. Understand technical theatre career options and various industry unions (e.g. International Alliance of Theatrical Stage Employees, Actor's Equity, United Scenic Artists, Stage Directors and Choreographers Society, League of Resident Theatres)., d. Explore connections with other disciplines associated with technical theatre (e.g. scientific principles behind technical theatrical practices, physics of electricity and sound, basic structural engineering, load ratings, working load limits)., e. Connect design themes with historical and social relevance using dramaturgical research and an understanding of historical and cultural artistic movements (e.g. expressionism, realism, Kabuki, Sanskrit Drama).

## **North Carolina Essential Standards**

### **Beginning High School Standards - Aesthetics**

B.AE.1.1 - Understand the major technical elements, such as sound, lights, set, and costumes, and their interrelationships.

B.AE.1.2 - Explain how the major technical elements, such as sound, lights, set, and costumes, are used to enhance formal or informal productions.

### **Proficient High School Standards - Aesthetics**

P.AE.1.1 - Analyze design concepts for aesthetic impact of technical elements.

P.AE.1.2 - Apply working knowledge to solve problems in the major technical elements, such as sound, lights, set, and costumes, for formal or informal audiences.

### **Advanced High School Standards - Aesthetics**

A.AE.1.1 - Use technical knowledge and design skills to formulate designs for a specific audience.

A.AE.1.2 - Use the knowledge and skills associated with technical roles, such as lighting operator, prop master, or stage manager, in an appropriate and effective manner.

## **Texas Essential Knowledge and Skills for Theatre Arts**

### **HS 117.315 LI - Foundations: Inquiry and Understanding**

C.1.F - demonstrate a working knowledge of the language of theatre such as stage terminology, elements of theatre, or theatrical conventions.

C.1.G - analyze and describe the interdependence of all theatrical elements.

C.1.K - identify and recognize the importance of safe theatre practices.

### **HS 117.315 LI - Creative Expression: production**

C.3.B - apply technical knowledge and skills safely to create or operate theatrical elements such as scenery, properties, lighting, sound, costumes, makeup, current technology, or publicity.

### **HS 117.317 LIII - Creative Expression: production**

C.3.B - analyze and evaluate dramatic texts as a basis for technical discussions, considering themes, settings, times, literary styles, genres, and characters.

## **Alberta, Canada**

### **Technical Theatre/Design 10-20-30 - Costume**

1 - demonstrate understanding of the purpose of costume

### **Technical Theatre/Design 10-20-30 - Lighting**

- 1 - demonstrate understanding of the purpose of stage lighting
- 2 - recognize the importance of illusion in lighting design

### **Technical Theatre/Design 10-20-30 - Management - Stage**

- 1 - demonstrate understanding of the purpose and duties of the stage manager
- 2 - recognize and use basic technical theatre/design terminology
- 3 - demonstrate understanding of the duties of technical crews: costumes, lighting, makeup, stage, properties, set, sound.
- 5 - demonstrate understanding of the need for continuous communication between the stage manager and technical crews during performance

### **Technical Theatre/Design 10-20-30 - Management - Properties**

- 1 - demonstrate understanding of the purpose of stage properties
- 5 - recognize different types of properties: set properties, hand properties, rehearsal properties
- 7 - develop a properties list for a specific script
- 8 - recognize the need for developing and maintaining properties inventories

### **Technical Theatre/Design 10-20-30 - Management - Set**

- 10 - demonstrate understanding of and use ground plans
- 4 - recognize and use theatre terminology related to the proscenium

### **Technical Theatre/Design 10-20-30 - Management - Sound**

- 1 - demonstrate understanding of the purpose of stage sound

### **Junior Goal II Objectives**

- become familiar with disciplines that enhance dramatic process
- gain awareness of how the integration of disciplines enriches dramatic communication

### **Junior Goal III Objectives**

- develop awareness of various conventions of theatre

### **Junior Goal I Objectives**

- develop a sense of responsibility and commitment
- develop the ability to offer and accept constructive criticism
- develop the willingness to make a decision, act upon it and accept the results
- extend the ability to understand, accept and respect others-their rights, ideas, abilities and differences

### **Technical Theatre - Levels I, II, III - Awareness**

- 1 - recognize the basic terminology associated with the component being studied
- 2 - demonstrate understanding of the basic functions of the component being studied.
- 5 - demonstrate understanding of the various conventions of the components being studied

### **Technical Theatre - Levels I, II, III - Readiness**

- 10 - demonstrate understanding of and use appropriate methods and tools for designing the project; e.g., makeup charts, cue sheets, working drawing
- 11 - arrange and sequence time, ideas, information,

materials and/or personnel for achievement of the project

- 6 - demonstrate understanding of the importance of planning and organization

### **Technical Theatre - Application**

- 13 - determine and acquire necessary supplies or substitutes to construct the planned project
- 16 - demonstrate the integration of technical theatre with other disciplines in order to enhance dramatic communication

### **Senior Goal I Objectives**

- demonstrate a sense of responsibility and commitment, individually and to the group
- demonstrate respect for others-their rights, ideas, abilities and differences
- demonstrate the ability to considered decisions, act upon them and accept the results
- demonstrate the ability to contribute effectively and constructively to the group process

### **Senior Goal II Objectives**

- gain knowledge of disciplines that enhance dramatic process and product

### **Senior Goal III Objectives**

- explore various conventions and traditions of theatre

### **Orientation Drama 10**

- offer and accept constructive criticism with a desire to progress
- work cooperatively and productively

## **British Columbia (2018)**

### **GRADE 6 - ARTS - Reasoning and reflecting**

Develop and refine ideas, processes, and technical skills in a variety of art forms to improve the quality of artistic creations

Research, describe, interpret and evaluate how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments in the arts

### **GRADE 6 - ARTS - Communicating and documenting**

Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and audiences

### **GRADE 7 - ARTS - Reasoning and reflecting**

Develop and refine ideas, processes, and technical skills in a variety of art forms to improve the quality of artistic creations

Research, describe, interpret and evaluate how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments in the arts

### **GRADE 9 - DRAMA - Reasoning and reflecting**

Develop and refine ideas and technical skills to improve the quality of performance pieces

- Receive, offer, and apply constructive feedback

### **GRADE 10 - DRAMA - Explore and Create**

Experiment with a range of props, processes, and technologies

### **GRADE 10 - DRAMA - Connect and expand**

- Demonstrate respect for self, others, and the audience

### **GRADE 11 - DRAMA - Explore and Create**

- Experiment with a range of materials, props, processes, and

technologies to create and refine performances

**GRADE 11 - DRAMA - Reason and reflect**

Demonstrate awareness of self, others, and audience  
Receive and apply constructive feedback to develop and refine ideas

**GRADE 11 - DRAMA - Connect and expand**

Demonstrate awareness of self, others, and audience

**GRADE 12 - DRAMA - Connect and expand**

Demonstrate respect for self, others, and audience

## **Ontario, Canada**

**Grades 9 & 10 - Foundations - Concepts and Terminology**

C.1.2 - demonstrate an understanding of and use correct terminology to refer to the forms, elements, conventions, and techniques of drama, with a focus on ensemble drama works (e.g., chorus, protagonist, ingénue, supporting role, act, scene, climax, resolution, improvisation, mask, freeze-frame image)

C.1.3 - demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works (e.g., set design, costume design, lighting plot, light cue sheet, sound cue sheet, prompt book, set sketch, set model)

**Grades 9 & 10 - Reflecting, Responding and Analyzing - Connections Beyond the Classroom**

B.3.3 - identify connections between their learning in drama and possible employment opportunities in the broader educational and arts sectors (e.g., production and/or performance roles in community theatre, television/radio broadcasting, filmmaking)

**Grades 9 & 10 - Reflecting, Responding and Analyzing - Drama and Society**

B.2.2 - explain how dramatic exploration helps develop awareness of different roles and identities people have in society (e.g., explain what they learned through role playing characters from different socio-economic groups)

**Grades 9 & 10 - Reflecting, Responding and Analyzing - The Critical Analysis Process**

B.1.3 - identify aesthetic and technical aspects of drama works and explain how they help achieve specific dramatic purposes (e.g., write theatre or film reviews assessing whether the lighting, sound, set design, and costumes of a drama are used effectively to illustrate the intended message)

**Grades 9 & 10 - Creating and Presenting - Presentation Techniques & Technologies**

A.3.3 - use a variety of technological tools (e.g., light, sound, set design, props, models) to enhance the impact of drama works