



[Click Here to Access this Course](#)

# WORKING WITH MONOLOGUES FOR REHEARSAL AND DEVELOPMENT

## **Instructor**

GAI JONES

## **Materials**

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

## **Course length**

11 modules  
2 hours, 9 minutes of video  
4 credit hours

## Course Description

In "Working With Monologues For Rehearsal And Development" you will develop ten sessions of study on monologues. The study contains the definition and history of the monologue; monologue vocabulary; analysis of a practice monologue, staging a short monologue; working with musical theatre lyrics as a monologue; writing short autobiographical monologues.

At the end of this course, you will have a curriculum which can be used as introduction to monologue work.

## About the Instructor

Gai Jones is a freelancer, director, and teacher with experience in Ojai, California, Ojai Arts Center Theatre, Elite Theatre, and Ojai Youth Entertainers Studio. She currently teaches at Ventura Charter Schools and the Rubicon Theatre. She has directed intergenerational productions and summer youth productions for the past 10 years. She runs workshops for the Education Department of Ojai ACT and has served on the national board of Educational Theatre Association, the governing board for International Thespians. She is also an adjunct assistant professor at Cal State University, East Bay and Santa Barbara Community College Center for Lifelong Learning.

Gai writes theatre ed books and is a SAG-AFTRA commercial actress. She's the author of Raising the Curtain through perfectionlearning.com, Break a Leg, Love Letter to Theatre Teachers and Students, The Student Actor Prepares: Acting for Life, with intellectbooks.com. She has a new self-published book entitled Curtain Going Up; Truisms and Tips for Community Theatre Actors, Directors, Technicians and Other Volunteers.

Gai has taught over 5,000 students and directed over 500 productions. She believes in the power of reflection to assess at what level the student is and creating to let them give input, thus increasing engagement.

## Course Curriculum

### Lesson 0: Introduction 16:56

#### Lesson 1: The Monologue 8:46

In Lesson 01, you and the instructor will experience what a monologue is, a very brief history of monologue and the different types of monologues.

#### Lesson 2: Working With a Monologue 13:15

This lesson presents experiences in working with a short monologue for rehearsals. The methods presented in this workshop can be used to work on future monologues.

#### Lesson 3: Scoring Your Role 9:04

In this session, you will mark beats, improvise your text and begin to act this simple monologue, scoring your role, marking your emotional beats for the monologue. Read the monologue yet another time from the first line to the last line.

#### Lesson 4: Keeping it Real 9:41

In this lesson we cover keeping it real, in the moment, not indicating, texting or telegramming your monologue, tracing the emotions in the monologue.

#### Lesson 5: Staging Your Monologue 16:12

In this lesson we add action, learn about thinking land, rehearsing with natural gestures, get some staging tips, memorizing tips, how to slate and how to end your monologue performance.

#### Lesson 6: Musical Theatre Lyrics 10:40

In this session you'll use CWOW; remember, character, where, objective, who, or to whom to explore musical theatre scripts.

#### Lesson 7: Solo Actor as Playwright 14:22

In this lesson, there are experiences which will encourage your past and present thoughts and feelings. Creating your own original monologue incorporates your thoughts and feelings into personal material.

#### Lesson 8: Exploring Original Monologues 17:39

In Lesson 08, we work with comic and serious perspectives of thinking and writing.

#### Lesson 9: Writing Monologues 7:02

Creating a character from your memories for your autobiographical monologue.

#### Lesson 10: Working With Students 5:36

Looking at the four processes involved in the new Arts standards, you can see how all of the monologue work fits somewhere. The four processes, including creating, performing, responding, connecting.

# Standards Connections

## National Core Arts Standards

### Generate and conceptualize artistic ideas and work - Grade 6

TH:Cr1.1.6.c - Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.

### Select, analyze, and interpret artistic work for presentation - Grade 6

TH:Pr4.1.6.a - Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.

TH:Pr4.1.6.b - Experiment with various physical choices to communicate character in a drama/theatre work.

### Generate and conceptualize artistic ideas and work - Grade 7

TH:Cr1.1.7.c - Envision and describe a scripted or improvised character's inner thoughts and objectives in a drama/theatre work.

### Select, analyze, and interpret artistic work for presentation - Grade 7

TH:Pr4.1.7.a - Consider various staging choices to enhance the story in a drama/theatre work.

TH:Pr4.1.7.b - Use various character objectives in a drama/theatre work.

### Generate and conceptualize artistic ideas and work - Grade 8

TH:Cr1.1.8.c - Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.

### Select, analyze, and interpret artistic work for presentation - Grade 8

TH:Pr4.1.8.a - Explore different pacing to better communicate the story in a drama/theatre work.

TH:Pr4.1.8.b - Use various character objectives and tactics in a drama/theatre work to overcome an obstacle.

### Generate and conceptualize artistic ideas and work - High School Proficient

TH:Cr1.1.HS1.c - Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.

### Select, analyze, and interpret artistic work for presentation - Grade HS Proficient

TH:Pr4.1.HS1.b - Shape character choices using given circumstances in a drama/theatre work.

### Generate and conceptualize artistic ideas and work - High School Accomplished

TH:Cr1.1.HS11.c - Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.

### Organize and develop artistic ideas and work - Grade 6

TH:Cr2.1.6.a - Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.

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

TH:Cr2.1.7.a - Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, background knowledge, and historical and cultural context.

### Develop and refine artistic techniques and work for presentation - Grade HS Advanced

TH:Pr5.1.HS111.a - Use and justify a collection of acting

exercises from reliable resources to prepare a believable and sustainable performance.

### Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation - Grade 6

TH:Cr3.1.6.a - Articulate and examine choices to refine a devised or scripted drama/theatre work.

TH:Cr3.1.6.b - Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

### Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation - Grade 7

TH:Cr3.1.7.b - Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work

### Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation - Grade 8

TH:Cr3.1.8.b - Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted drama/ theatre work.

### Convey meaning through the presentation of artistic work - Grade 8

TH:Pr6.1.8.a - Perform a rehearsed drama/theatre work for an audience.

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

TH:Cr3.1.HS1.a - Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.

TH:Cr3.1.HS1.b - Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

### Convey meaning through the presentation of artistic work - Grade HS Proficient

TH:Pr6.1.HS1.a - Perform a scripted drama/theatre work for a specific audience.

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

TH:Cr3.1.HS11.b - Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/ theatre work.

### Convey meaning through the presentation of artistic work - Grade HS Accomplished

TH:Pr6.1.HS111.a - Present a drama/theatre work using creative processes that shape the production for a specific audience.

## Common Core

### 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.9-10.2 - Determine a theme or central idea of a text and analyze in detail 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.RL.9-10.3 - Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with

other characters, and advance the plot or develop the theme.

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).

CCSS.ELA-LITERACY.RL.9-10.5 - Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.ELA-LITERACY.RL.9-10.6 - Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

CCSS.ELA-LITERACY.RL.9-10.9 - Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

## California VAPA Standards (2019)

### 6.TH:Cr1 Generate and conceptualize artistic ideas and work

6.TH:Cr1.b - Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.

### 6.TH:Pr4 Select, analyze, and interpret artistic work for presentation.

6.TH:Pr4.a - Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.

6.TH:Pr4.b - Experiment with various physical choices to communicate character in a drama/theatre work.

### 7.TH:Cr1 Generate and conceptualize artistic ideas and work

7.TH:Cr1.b - Envision and describe a scripted or improvised character's inner thoughts and objectives in a drama/theatre work.

### 7.TH:Pr4 Select, analyze, and interpret artistic work for presentation.

7.TH:Pr4.a - Consider various staging choices to enhance the story in a drama/theatre work.

7.TH:Pr4.b - Use various character objectives in a drama/theatre work.

### 8.TH:Cr1 Generate and conceptualize artistic ideas and work

8.TH:Cr1.b - Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.

### 8.TH:Pr4 Select, analyze, and interpret artistic work for presentation.

8.TH:Pr4.a - Explore different pacing to better communicate the story in a drama/theatre work.

8.TH:Pr4.b - Use various character objectives and tactics in a drama/theatre work to overcome an obstacle.

### Prof.TH:Cr1 Generate and conceptualize artistic ideas and work

Prof.TH:Cr1.b - Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.

### Prof.TH:Pr4 Select, analyze, and interpret artistic work

### for presentation.

Prof.TH:Pr4.b - Shape character choices using given circumstances in a drama/theatre work.

### Acc.TH:Cr1 Generate and conceptualize artistic ideas and work.

Acc.TH:Cr1.b - Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.

### 6.TH:Cr2 Organize and develop artistic ideas and work.

6.TH:Cr2.a - Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.

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

7.TH:Cr2.a - Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, personal experience, and historical and cultural context.

### Adv.TH:Pr5 Develop and refine artistic techniques and work for presentation.

Adv.TH:Pr5.a - Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.

### 6.TH:Cr3 Refine and complete artistic work.

6.TH:Cr3.a - Receive and incorporate feedback to refine a devised or scripted drama/theatre work.

6.TH:Cr3.b - Identify effective physical and vocal traits of characters in a drama/theatre work.

### 7.TH:Cr3 Refine and complete artistic work.

7.TH:Cr3.b - Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

### 8.TH:Cr3 Refine and complete artistic work.

8.TH:Cr3.b - Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted drama/ theatre work.

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

8.TH:Pr6 - Perform a rehearsed, scripted scene from a drama/theatre work for an audience.

### Prof.TH:Cr3 Refine and complete artistic work.

Prof.TH:Cr3.a - Rehearse and revise a devised or scripted drama/theatre work using theatrical conventions.

Prof.TH:Cr3.b - Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

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

Prof.TH:Pr6 - Perform a rehearsed, scripted short drama/theatre work for a specific audience.

### Acc.TH:Cr3 Refine and complete artistic work.

Acc.TH:Cr3.b - Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/ theatre work.

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

Acc.TH:Pr6 - Present a drama/theatre work using creative processes that shape the production for a specific audience.

## Florida Sunshine State Standards Critical Thinking & Reflection

TH.912.C.1.3 - Justify a response to a theatrical experience through oral or written analysis, using correct theatre terminology.

TH.912.C.1.5 - Make and defend conscious choices in the creation of a character that will fulfill anticipated audience response.

TH.912.C.1.6 - Respond to theatrical works by identifying and interpreting influences of historical, social, or cultural contexts.

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

TH.912.C.1.8 - Apply the components of aesthetics and criticism to a theatrical performance or design.

TH.912.C.2.5 - Analyze the effect of rehearsal sessions and/or strategies on refining skills and techniques by keeping a performance or rehearsal journal/log.

TH.912.C.2.6 - Assess a peer's artistic choices in a production as a foundation for one's own artistic growth.

TH.912.C.2.8 - Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism.

### Historical & Global Connections

TH.912.H.1.1 - Analyze how playwrights' work reflects the cultural and socio-political framework in which it was created.

TH.912.H.2.11 - Describe the significant works and major contributions of major playwrights, performers, designers, directors, and producers in American musical theatre.

TH.912.H.2.2 - Research and discuss the effects of personal experience, culture, and current events that shape individual response to theatrical works.

TH.912.H.2.3 - Weigh and discuss, based on analysis of dramatic texts, the importance of cultural protocols and historical accuracy for artistic impact.

TH.912.H.3.1 - Apply critical-thinking and problem-solving skills used in theatre collaboration to develop creative solutions to real-life issues.

TH.912.H.3.5 - Explain how the social interactions of daily life are manifested in theatre.

### Innovation, Technology & the Future

TH.912.F.1.1 - Synthesize research, analysis, and imagination to create believable characters and settings.

### 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.2.2 - Perform a scene or monologue in a non-traditional way that stays true to its dramatic structure and can be justified within the script.

TH.912.O.3.7 - Apply standard conventions of directing, stage management, and design to denote blocking and stage movement for production documentation.

### Skills, Techniques & Processes

TH.912.S.1.3 - Develop criteria that may be applied to the selection and performance of theatrical work.

TH.912.S.1.4 - Compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product and assess the success of the final artistic product using established criteria.

TH.912.S.1.6 - Respond appropriately to directorial choices for improvised and scripted scenes.

TH.912.S.1.7 - Interpret dramatic texts, organize and

conduct rehearsals, and justify directorial choices for formal and informal productions.

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.2.3 - Demonstrate an understanding of a dramatic work by developing a character analysis for one or more of its major characters and show how the analysis clarifies the character's physical and emotional dimensions.

TH.912.S.2.4 - Sustain a character or follow technical cues in a production piece to show focus.

TH.912.S.2.8 - Strengthen acting skills by engaging in theatre games and improvisations.

TH.912.S.3.2 - Exercise artistic discipline and collaboration to achieve ensemble in rehearsal and performance.

TH.912.S.3.3 - Develop acting skills and techniques in the rehearsal process.

TH.912.S.3.7 - Demonstrate the audition process by researching and selecting monologues and presenting a memorized selection.

TH.912.S.3.9 - Research, analyze, and explain the processes that playwrights, directors, designers, and performers use when developing a work that conveys artistic intent.

## Georgia Performance Standards - Theatre Arts

### Grade 6 - Creating

TA6.CR.1 - Organize, design, and refine theatrical work., a. Identify artistic choices, utilize theatre vocabulary, and demonstrate non-verbal communication skills in the rehearsal process., b. Interpret a character's motivation by understanding the relationship between their background and their behavior., c. Identify the variety of relationships between characters., d. Identify, define, and classify character traits., e. Recognize and demonstrate the roles, responsibilities, and skills associated with collaborative performance., f. Use resources to identify and create technical elements of theatre.

TA6.CR.2 - Develop scripts through theatrical techniques., a. Identify the elements of a story., b. Identify the theme and structure of a play., c. Articulate creative ideas in oral and written forms., d. Use the dramatic writing process to generate a script., e. Demonstrate the conventions of dialogue and stage directions.

### Grade 6 - Performing

TA6.PR.1 - Act by communicating and sustaining roles in formal and informal environments., a. Demonstrate effective verbal and non-verbal communication skills (e.g. rate, pitch, volume, inflection, posture, facial expression, physical movement)., b. Execute character creation in a performance., c. Demonstrate a variety of types of theatre performances.

### Grade 7 - Creating

TA7.CR.1 - Organize, design, and refine theatrical work., a. Identify and rehearse effective communication skills., b. Compare and contrast character types and relationships by analyzing character motivations, objectives, and goals., c. Compare the physical, emotional, vocal, and social dimensions of a character., d. Investigate the role and responsibility of the cast and crew., e. Identify and model ensemble skills in the rehearsal process., f. Utilize staging and blocking choices to enhance the performance., g. Compare, contrast, and design elements of technical theatre., h. Utilize

theatre vocabulary throughout the rehearsal process.

TA7.CR.2 - Develop scripts through theatrical techniques., a. Create ideas for stories., b. Analyze the theme and structure of a play., c. Use the dramatic writing process to generate a script., d. Utilize dramatic conventions in the scriptwriting process (e.g. stage directions, dialogue, scenes).

### **Grade 7 - Performing**

TA7.PR.1 - Act by communicating and sustaining roles in formal and informal environments., a. Execute effective verbal and non-verbal communication skills in performance (e.g. rate, pitch, volume, inflection, posture, facial expression, physical movement)., b. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or theatre performance., c. Engage in various performance styles.

### **Grade 8 - Creating**

TA8.CR.1 - Organize, design, and refine theatrical work., a. Differentiate the physical, emotional, vocal, and social dimensions of a variety of characters., b. Compare the relationships and interactions between characters by analyzing character motivation (objectives, obstacles, strategy, action, stakes, outcome)., c. Incorporate dramatic elements through improvisation., d. Connect theatre vocabulary to the application of theatre performance., e. Identify and demonstrate both ensemble and leadership skills in the rehearsal process., f. Evaluate the effectiveness of artistic and technical elements used in a theatre production., g. Design and create scenery, props, costumes, lighting, and sound., h. Assume different roles and responsibilities in the rehearsal process.

TA8.CR.2 - Develop scripts through theatrical techniques., a. Classify different points of view in a story., b. Identify, analyze, and articulate the structure of a script., c. Utilize improvisation techniques to generate script ideas., d. Use the dramatic writing process to generate a script.

### **Grade 8 - Performing**

TA8.PR.1 - Act by communicating and sustaining roles in formal and informal environments., a. Demonstrate the physical, emotional, vocal, and social dimensions of a character in different types of theatre performances (e.g. rate, pitch, volume, inflection, posture, facial expression, motivation, physical movement)., b. Demonstrate appropriate ensemble skills throughout a performance., c. Use appropriate listening and response skills during performances.

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

TAHSA.CR.1 - Organize, design, and refine theatrical work., a. Use script analysis in the development and presentation of formal and informal theatre performances., b. Examine various theories of dramatic structure., c. Engage in and apply meaningful cultural, literary, and historical research to create acting choices or directorial concepts.

TAHSA.CR.2 - Develop scripts through theatrical techniques., a. Examine theatre practices regarding the development, structure, layout, and format of scripts., b. Use improvisation, personal experiences, heritage, imagination, literature, and history to develop scripts., c. Perform formal and informal monologues and scenes based on published and original scripts.

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

TAHSA.PR.1 - Act and direct by communicating and sustaining roles within a variety of situations and environments., a. Examine and implement the voice, body, observation, and imagination as tools of the actor in

presentations of formal and informal theatre., b. Research and assess the development of acting skills for character creation and performance including historical movements, personal experience, and cultural influences., c. Act by developing, communicating, and sustaining roles within a variety of situations and environments., d. Identify and examine the responsibilities and tasks of an actor in relationship with directors, designers, and technical crew., e. Use the skills and tools of a director to conduct rehearsals for performance.

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

TAHSA.RE.2 - Critique various aspects of theatre and other media using appropriate supporting evidence., a. Develop and utilize meaningful, structured criteria for assessing the work of an actor.

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

TAHSAD.CR.1 - Organize, design, and refine theatrical work., a. Examine various theories of dramatic structure., b. Engage in and apply meaningful cultural, literary, and historical research to create acting choices or directorial concepts.

TAHSAD.CR.2 - Develop scripts through theatrical techniques., a. Utilize theatrical conventions to produce scripts based on personal experiences, imagination, literature, and history.

### **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 - Creating**

TAHSFT.CR.1 - Organize, design, and refine theatrical work., a. Recognize and/or employ realistic and conventional speech patterns within dialogue or dramatic verse., b. Incorporate dramatic elements through improvisation., c. Recognize and interpret artistic choices in performance.

TAHSFT.CR.2 - Develop scripts through theatrical techniques., a. Differentiate between dramatic and traditional literary writing and utilize common steps of the playwriting process., b. Assess the need for script analysis, concept development, and directorial and technical concerns of a theatrical script., c. Construct and critique elements of dramatic structure, character, and dialogue., d. Create and perform scenes for audiences.

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

TAHSFT.PR.1 - Act by communicating and sustaining roles in formal and informal environments., a. Observe and demonstrate aspects of verbal and non-verbal techniques in common human activity for performance (e.g. voice, breathing, posture, facial expression, physical movement)., b. Construct and interpret artistic choices in performance including the objectives, decisions, and actions of characters., c. Explore various acting methods and techniques (e.g. Stanislavski, Uta Hagen, sense memory, emotional recall) for the purpose of character development., d. Perform acting

choices for an audience based on critiques.

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

TAHSMT.CR.1 - Organize, design, and refine theatrical work., a. Analyze various theories of dramatic structure in a musical and explain how text, music, and movement can be used to advance the plot of a musical., b. Engage in and apply meaningful cultural, literary, and historical research to support formal or informal theatrical performance.

### **Grades 9-12 - MUSICAL THEATRE LEVELS I-IV - Performing**

TAHSMT.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, singing, and dancing, incorporating vocal and movement technique, observation, and imagination to create characters for formal and informal performances., b. Identify and examine the responsibilities and tasks of an actor in relation to directors, designers, choreographers, technical crew, and production staff., c. Use the skills and tools of a director to develop a presentation of formal and informal musical theatre performances., d. Conduct rehearsals to present a musical theatre performance for a live audience.

## **North Carolina Essential Standards**

### **Beginning High School Standards - Communication**

B.C.1.3 - Understand how to read and write scripts that communicate conflict, plot, and character.

B.C.2.2 - Interpret various selections of dramatic literature through formal and informal presentations.

### **Beginning High School Standards - Analysis**

B.A.1.2 - Analyze informal or formal theatre productions in terms of the emotions or thoughts they evoke, characters, settings, and events.

### **Beginning High School Standards - Culture**

B.CU.2.1 - Illustrate appropriate theatre etiquette as a member of an audience, as a performer, and as a technician.

B.CU.2.2 - Use acting conventions, such as stage presence, subtext, style, and ensemble work, to perform formal or informal works.

### **Intermediate High School Standards - Analysis**

I.A.1.2 - Evaluate the works of theatre artists for strengths, weaknesses, and suggestions for improvement.

### **Intermediate High School Standards - Culture**

I.CU.2.2 - Use production conventions, such as blocking or style, as given by directors or as indicated by playwrights.

### **Proficient High School Standards - Communication**

P.C.2.2 - Interpret monologues through formal and informal presentations.

### **Proficient High School Standards - Analysis**

P.A.1.1 - Analyze full-length plays in terms of plot structure, pacing, given circumstances, and character development.

P.A.1.2 - Distinguish the evolution of written texts to theatrical performances.

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

### **MS 117.213 LIII - Creative Expression: production**

B.3.C - explore the director's role as a unifying force, problem solver, interpreter of script, and collaborator.

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

C.1.E - analyze characters by describing attributes such as physical, intellectual, emotional, and social dimensions through reading scripts of published plays.

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

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

C.2.D - use physical, intellectual, emotional, and social awareness to portray believable characters and convey a story when applying acting concepts, skills, and techniques.

### **HS 117.315 LI - Critical evaluation and response**

C.5.E - evaluate film, television, or other media in written or oral form with precise and specific observations using appropriate evaluative theatre vocabulary such as intent, structure, effectiveness, and value.

### **HS 117.316 LII - Foundations: Inquiry and Understanding**

C.1.D - analyze dramatic structure and genre.

### **HS 117.317 LIII - Foundations: Inquiry and Understanding**

C.1.D - analyze and evaluate dramatic structure and genre.

### **HS 117.318 LIV - Creative Expression: production**

C.3.C - demonstrate understanding of a director's responsibility to the author's intent, script, actors, designers, technicians, and audience.

## **Alberta, Canada**

### **Speech Drama 10**

11 - demonstrate how phrasing and pausing, intonation, rate and rhythm affect meaning

14 - demonstrate effective narrative techniques

3 - recognize the effect of good posture on voice

### **Speech Drama 20**

17 - identify script indicators of a character's vocal quality

18 - demonstrate that spoken interpretation is affected by characterization

20 - apply movement and gesture to clarify and enhance spoken interpretation

21 - apply previously learned speech skills to characterization and presentation

### **Speech Drama 30**

22 - examine the effects of emotion, posture and age on vocal characterization

### **Improvisation Drama 10**

11 - apply the essential elements of a story: character, setting, conflict, climax and plot in planned and unplanned scenes

15 - initiate a dramatic situation in response to a given stimulus

16 - make logical choices spontaneously within the boundaries of situation and character

20 - critique the work of self and others through observation and expression of specific detail

27 - demonstrate economy in movement and speech by making appropriate selections

29 - demonstrate understanding of and apply the concept of status

- 30 - demonstrate understanding of and apply the concepts of a character's objectives and motivation
- 5 - create experiences through imaging, visualizing and fantasizing

### **Improvisation Drama 30**

- 37 - demonstrate various ways of expressing emotions that are consistent with a character
- 38 - demonstrate various ways of creating and communicating mood

### **Acting Drama 20**

- 1 - analyze a script for explicit character clues
- 10 - critique the work of self and others through observation of specific details
- 11 - demonstrate understanding of antecedent action, acting beat, operative word, transitions, interior monologue
- 12 - analyze script for clues to create antecedent action
- 14 - identify and use operative words in a script
- 15 - analyze script for a character's transitions
- 17 - create and use an interior monologue
- 2 - create, select and sustain physical details of the character from scripted material
- 3 - demonstrate understanding of and identify motivation and objectives (overall, main and immediate).
- 5 - demonstrate a character's main objective within a scene
- 6 - demonstrate a character's immediate or moment-to-moment objectives within a scene
- 7 - demonstrate the ability to play a character from the character's point of view
- 8 - demonstrate the ability to memorize required text

### **Acting Drama 30**

- 19 - create a character's life that extends beyond, but is consistent with, the script
- 20 - physicalize character through selected and economical movement and gesture

### **Movement Drama 10**

- 12 - demonstrate knowledge of elements of space
- 18 - appreciate that physical expression can enhance language
- 24 - demonstrate understanding of mood, and communicate mood
- 6 - recognize when to use specific breathing techniques

### **Playwriting - Drama 20**

- 10 - define conflict
- 4 - generate and collect ideas that have dramatic possibilities
- 6 - identify character types and their functions and attributes
- 9 - define character objectives

### **Improvisation/Acting Level III - Advanced**

- 29 - use improvisational skills and concepts in exploration of text
- 30 - analyze text for meaning and character development
- 33 - critique the work of self and others through observation of specific details

### **Junior Goal II Objectives**

- become familiar with disciplines that enhance dramatic process
- become familiar with dramatic terminology and script

format

explore specific techniques demanded by various dramatic forms

### **Junior Goal III Objectives**

develop the ability to analyze and assess the process and the art

### **Junior Orientation**

- offer and accept constructive criticism, given specific guidelines, with a desire to improve
- recognize the purposes of and participate in warmup activities
- share ideas confidently with others
- support positivity the work of others

### **Movement Level I - Beginning**

- 13 - control focus and energy in movement and gesture

### **Speech Level I - Beginning**

- 4 - use techniques of storytelling

### **Speech Level II - Intermediate**

- 10 - demonstrate effects of intonation, rate, pause and phrasing on the meaning of words

### **Improvisation/Acting Level I - Beginning**

- 1 - use warm-up techniques for preparation of body, voice and mind
- 11 - create a dramatic situation in response to varied stimuli: objects, pictures, music
- 4 - create experiences through imaging, visualizing and fantasizing
- 6 - understand and apply the essential elements of a story: character, setting, conflict, climax and plot

### **Improvisation/Acting Level II - Intermediate**

- 19 - discover how feelings affect a character
- 21 - sustain a character throughout an exercise or scene
- 23 - demonstrate understanding of character motivation

### **Junior Goal I Objectives**

develop the ability to offer and accept constructive criticism  
extend the ability to think imaginatively and creatively

### **Theatre Studies Level 1 - Beginning (performance analysis)**

- 1 - demonstrate understanding of the need for analysis of the work of self and others

### **Theatre Studies Level III - Advanced (The script)**

- 12 - analyze a script to identify character, setting and plot
- 9 - read a script aloud

### **Senior Goal I Objectives**

demonstrate the ability to contribute effectively and constructively to the group process  
demonstrate the ability to offer, accept, and reflect upon, constructive criticism

### **Senior Goal II Objectives**

be capable of creating and expressing a believable character from scripted and non-scripted material  
explore various approaches to analyzing a script for purposes of study and/or presentation  
gain knowledge of disciplines that enhance dramatic process and product

### **Orientation Drama 10**



offer and accept constructive criticism with a desire to progress  
positively support the work of others  
work with abstract concepts

## **British Columbia (2018)**

### **GRADE 6 - ARTS - Exploring and creating**

Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts

Explore relationships between identity, place, culture, society, and belonging through the arts

Intentionally select and apply materials, movements, technologies, environments, tools, and techniques by combining and arranging artistic elements, processes, and principles in art making

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

Describe, interpret and respond to works of art and explore artists' intent

Express, feelings, ideas, and experiences through the arts

Interpret and communicate ideas using symbols and elements to express meaning through the arts

Take creative risks to express feelings, ideas, and experiences

### **GRADE 7 - ARTS - Exploring and creating**

Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts

Explore relationships between identity, place, culture, society, and belonging through the arts

Intentionally select and apply materials, movements, technologies, environments, tools, and techniques by combining and arranging artistic elements, processes, and principles in art making

### **GRADE 7 - ARTS - Communicating and documenting**

Express, feelings, ideas, and experiences through the arts

Take creative risks to express feelings, ideas, and experiences

### **GRADE 8 - ARTS - Exploring and creating**

Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts

Explore relationships between identity, place, culture, society, and belonging through arts activities and experiences

### **GRADE 8 - ARTS - Communicating and documenting**

Experience, document, choreograph, perform, and share creative works in a variety of ways

Take creative risks to express feelings, ideas, and experiences

### **GRADE 9 - DRAMA - Exploring and creating**

Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental in relation to drama

Explore relationships between identity, place, culture, society, and belonging through dramatic experiences

Take creative risks to experience and express thoughts, emotions, and meaning

### **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 9 - DRAMA - Connecting and expanding**

Demonstrate respect for themselves, others, and the audience

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

Develop a repertoire of dramatic skills and techniques through presentation or performance

Develop performance skills in a variety of contexts

Explore dramatic works through presentation or performance

Improvise and take creative risks to express meaning

Intentionally select and combine drama conventions

### **GRADE 10 - DRAMA - Reason and reflect**

Apply feedback to develop and refine ideas

Describe, analyze, and respond using drama-specific language

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

Demonstrate respect for self, others, and the audience

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

Develop a repertoire of dramatic skills and techniques through presentation or performance

Develop and refine performance skills in a variety of contexts

Improvise and take creative risks using imagination, exploration, and inquiry

Purposefully select and combine dramatic elements and conventions

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

Demonstrate awareness of self, others, and audience

Receive and apply constructive feedback to develop and refine ideas

Reflect on dramatic works and make connections with personal experiences

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

Demonstrate awareness of self, others, and audience

### **GRADE 12 - DRAMA - Explore and Create**

Develop a repertoire of dramatic skills, vocabulary, and techniques through presentation or performance

Develop and refine performance skills in a variety of contexts

Improvise and take creative risks using imagination, exploration, and inquiry

Intentionally select and combine dramatic elements and conventions

### **GRADE 12 - DRAMA - Reason and reflect**

Receive, provide, and apply constructive feedback to refine dramatic works

Use self-reflection and awareness of audience to refine ideas

### **GRADE 12 - DRAMA - Communicate and document**

Experience and express emotions through dramatic conventions

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

Demonstrate respect for self, others, and audience

## Ontario, Canada

### Grades 9 & 10 - Foundations - Responsible Practices

C.3.2 - identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works (e.g., use active listening and cooperative problem-solving skills; practise punctuality; use tact in suggesting changes and improvements; demonstrate willingness to accept criticism and build consensus)

C.3.3 - demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts (e.g., as a performer: show willingness to take direction and behave appropriately towards other actors; as a viewer: demonstrate respect for performers and other audience members by paying attention, not interrupting or talking, and applauding when appropriate)

### Grades 9 & 10 - Foundations - Context and Influences

C.2.1 - identify ways in which dramatic expression and performance reflect communities and cultures, past and present (e.g., the prominence of socially and/or politically powerful characters in the drama of pre-industrial societies; the use of boy actors for female roles in Shakespearean theatre; the emphasis on religious themes in the drama of many cultures in different eras)

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

C.1.1 - identify the drama forms, elements, conventions, and techniques used in their own and others' drama works, and explain how the various components are used, or can be used, to achieve specific effects, with a focus on ensemble drama works (e.g., how a comic drama form can be used to convey a serious message, how setting and time period can be used to sharpen the focus on a moral dilemma, how characters can be used to vary the mood within a drama)

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 - Creating and Presenting - Presentation Techniques & Technologies

A.3.1 - identify and use a variety of techniques to influence the audience in specific ways (e.g., have actors enter the performance space from the audience to increase audience connection to the drama; use blocking to focus audience attention on key characters or relationships between characters)

A.3.2 - use a variety of voice and movement techniques to support the creation of character or atmosphere during rehearsal (e.g., use voice and movement to suggest an airport, circus, or factory environment)

### Grades 9 & 10 - Creating and Presenting - Elements and Conventions

A.2.1 - select and combine the elements of drama to achieve a variety of purposes in ensemble presentations (e.g., use the elements of character, time, and place in a drama about making a difficult choice; use the elements of time and place to clarify the focus in a drama about a historical event)

A.2.2 - use a variety of conventions to create a distinct voice that reflects a particular global, social, or personal perspective (e.g., use voices in the head, role on the wall, and hot seating to create a complex character from another region or country)

### Grades 9 & 10 - Creating and Presenting - The Creative Process

A.1.1 - develop interpretations of issues from contemporary or historical sources (e.g., photographs, videos, music, newspaper/magazine articles, an eyewitness account of a historical event) as the basis for drama

A.1.2 - select and use appropriate forms to present identified issues from a variety of perspectives (e.g., use a radio play, improvisation, or series of tableaux to present two opposing views about a political, social, or environmental issue)

A.1.3 - use role play and characterization to explore personal and social issues (e.g., with a partner, create or assume a role that explores an issue such as bullying; create a scenario that reveals details about a character's motivation)