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Appendix A. Selected Theater Glossary*

Abstract Realism: Theater works and performances that are grounded in realism but have nonrealistic elements and may not follow conventional plot and narrative structures. They often incorporate a nontraditional use of language and abstract theater devices. The works of Beckett, Pirandello and Ionesco may be defined as abstract realism.

Act: To represent, perform, interpret, communicate a character other than oneself; a major division of a play.

Actor: A person who performs a role or represents a character in a play, using vocal as well as physical techniques to bring the character to life.

Antagonist: The antagonist sets the conflict in motion by offering an obstacle to the protagonist's objective.

Apron: The curved part of the stage that extends beyond the main curtain.

Arena Stage: Also called theater-in-the-round and central staging. There is seating on all sides of the stage.

Aside: The dramatic device in which a character speaks his/her thoughts aloud unheard by other characters onstage at the same time.

Audition: An action-oriented interview between director and actors for the purpose of deciding who will be cast in what role; usually involves script reading, performing a prepared monologue, and/or improvisation.

Backdrop: A painted piece of muslin hung from the battens to depict a scene.

Backstage: The designation also applies to the wings area and, loosely, can be used to indicate anything in the physical plant that is not stage or house.

Base Makeup: Applying base, highlights, and shadow to improve or alter the facial appearance for the stage.

Batten: A wood or metal pipe from which stage lights, drops and scenery are hung.

Blackout: Stage goes to complete black; the blackout lighting cue is often used for a startling effect at the end of a scene.

Blocking: The actor's basic stage positioning given to the actor by the director or used in self-direction.

Blocking Symbols:

X= Cross E= Entrance EX= Exit C= Center SR= Stage Right SL= Stage Left DC= Down Center DSR= Down Stage Right

DSL= Down Stage Left UC= Up Center USR= Up Stage Right USL= Up Stage Left RC= Right Center USRC= Up Stage Right Center

USLC= Up Stage Left Center LC= Left Center DSCR= Down Stage Right Center DSLC= Down Stage Left Center

Booms: A vertical pole on which horizontal arms can be mounted, carrying lighting instruments. Often used behind wings for side-lighting, etc. Sometimes known in the as a light tree.

Box Office Manager: A person in charge of selling the tickets for a production.

Box-Set: A two- or three-walled set representing the interior of a room; a feature of realistic theater.

Case Book: The collected research (i.e., photographs, reviews, essays, etc.) used by the dramaturge to help define the vision and intent of a particular dramatic work and its production.

Cast: 1. (verb) to assign the roles of a dramatic production to actors; 2. (noun) the group of actors with specific roles in a play or narrative.

Cat-Walk: A narrow bridge above the stage providing access to stage scenery or lighting units.

Character: A person or entity (e.g., animal) in a play, or the personality of that person or entity (e.g., animal).

Characterization:

The art of developing the character (e.g., his/her life, emotions, choices, motivations, objectives).

Choices: The decisions of the actor, director, designer or playwright regarding how a character will be interpreted in a given production or work.

Choral Speaking: Reciting, in unison, a poem or piece of literature.

Chorus: In classical drama, the chorus was used to narrate offstage events.

Classical Theater: Typically Western theater from the periods of Greece and Rome through Shakespeare, Moliere and up to circa 1850; may also refer to ancient theater forms in non-Western theater. Most classical theater has an element of heightened or poetic language, and requires distinct vocal and physical acting styles. Sometimes referred to as "period plays."

Collage Play: A theater piece incorporating devices of multiple perspective, forms and voices that can be centered on one or multiple events or themes. They are often compiled in a pastiche format of monologues, poems, stories, songs and scenes.

Commedia dell'Arte: The basic plots derived from Roman comedy, and the cast of stock characters including Arlecchino, Columbine, Pierrot, Pantaloon, Pagliaccio, Pulcinello, and Scaramouche. The players appear in masks and costumes that became the convention for the genre (e.g., the black-and-white "domino" costume of Arlecchino).

Theater terminology and vocabulary should be used in classroom, studio and production settings. The specific language will be dependent upon the activity and the prior training of the students

* This document is based on a glossary from *Theatre: A Resource Guide for Standards-Based Instruction*, The University of the State of New York/The State Education Department, November 2004. The Theatre Resource Guide is available at www.emsc.nysed.gov/ciai/pub/pubart.html.

For additional theater and technical theater dictionaries, check this online resource: www.glossarist.com/glossaries/arts-culture/theatre.asp

Appendix A. Selected Theater Glossary *continued*

Concentration: The actor's focus on the movement of the play.

Conflict: Conflicts generally are described either as "human against human" (e.g., an equal struggle); "human against self" (e.g., a psychological struggle); and "human against an outside force" (e.g., an unequal struggle against some greater force, such as nature, the gods or some organization).

Costumes: Clothing worn by the actors in a performance.

Cue: The action or words that signals what happens next.

Creative Drama: An improvisational, nonexhibitional, process-centered form of theater in which participants are guided by a leader to imagine, enact and reflect upon human experience.

Crew: The group of people who work on technical aspects of production (e.g., set crew, costume crew, lighting crew, sound crew, running crew).

Clowning: Highly physical theater, often without text, that draws on the traditions of Commedia dell'Arte, the circus and pantomime.

Comedy: A play that treats characters and situations in a humorous way and has a happy ending.

Culture: The arts, beliefs, customs, institutions, and all other products of human work and thought at a particular time period.

Cyc: Short for cyclorama. It is a huge, light blue curtain at the back of the stage that can be made to look like the sky.

Denouement: The solution to the conflict in the play, the untangling of the complications and conflict between antagonist and protagonist.

Dialogue: Two or more characters speaking with each other.

Diction: The word choice made by the playwright; also, the enunciation of the actors as they say their lines.

Director: Person responsible for coordinating, guiding and developing of all aspects of a production so that the performance represents a unified vision.

Docudrama: A script and performance based on real events that attempts to capture the voices, perspectives and actions of the actual occurrence.

Drama: A literary composition intended to portray characters, conflict, situations or emotions through action and/or dialogue; designed for theatrical performance

Dramatize: To present or view a story in a dramatic way.

Dramatic Criticism: An evaluation and analysis of a play according to accepted aesthetic principles.

Dramatic Play: The imaginative play of children in which the participants often take on different roles (e.g., hero, housekeeper or camp counselor).

Dramaturg: A literary and production advisor to the director, designers and cast who researches the culture, period and literary references in a play.

Ensemble: Acting in which a cast works together as a team to create a total effect rather than a group of individual performances.

Environment: Physical elements that establish, place, time, mood and atmosphere. The physical and design elements that reflect and affect the thoughts, actions, choice and emotions of the characters.

Experimental Theater: A term associated with avant-garde theater that attempts to break theatre traditions and explore theater in new style and modes.

Exposition: As part of dramatic structure, the information that is often presented at the beginning of a play. Here the playwright may set the atmosphere and tone, explain the setting, introduce the characters, and provide the audience with any other information necessary to understand the plot.

Falling Action: The action after the climax of the plot. (See *Denouement*.)

Farce: Stylized comedy that involves artificial and convoluted plotting and eccentric characters.

Fourth Wall: The invisible wall of a set or the imagined barrier through which the audience sees the action of a play.

Front of House: 1. The part of the theatre in front of the proscenium arch. For example, the lighting equipment placed there is referred to as *front-of-house lights*. 2. Production concerns unrelated to the stage, such as ticket sales, seating, concessions, and theater house maintenance by the front-of-house staff.

Gel: A thin piece of colored plastic, available in a wide variety of colors, that can be cut and fitted to a light to color the beam directed onto the stage.

Genre: Each of the main genres may be subdivided by style or content. Comedy, for example, may be absurdist, comedy of humors, comedy of manners, or romantic. Genre studies examine a particular work in relation to others of the same kind, determining how closely it meets the characteristics in that genre.

Gesture: An intentional movement of the arms, hands or body that expresses or emphasizes a feeling or idea.

Given Circumstances: A term and concept invented by Stanislavski to help actors and directors understand the world of the play; the descriptions and details of the script as noted by the playwright that informs the actor about time of day, setting and character background information. Given circumstances may also reveal setting and environment.

Gobo: A thin metal plate etched to produce a design that can then be projected by a light. The image can be used in soft focus to add texture, rather than a defined image.

Grid/Gridiron: A steel framework above the stage to which lines are attached to fly scenery and lights.

Ground Plan: A bird's-eye view of a stage set; also called a floor plan that often includes scenery placement.

House: The place where the audience sits.

House Manager: The person in charge of the theater house, seating people, ushers, etc.

Improvisation: A spontaneous scene or episode created without script by an actor or actors.

Appendix A. Selected Theater Glossary *continued*

Imitate: To copy, recreate or mimic the movements, actions, speech and appearances of people and animate and inanimate objects

Linear Narrative: A sequence of events in storytelling, drama or literature that follows a chronological order and tells the story in the proper sequence of events with a beginning, middle and end. The idea of cause and effect is embedded a linear narrative.

Leg: A tall, narrow curtain that an actor can stand behind before an entrance without being seen.

Lighting Plot: A plan, usually drawn to scale, showing the placement of lighting instruments in the performance space.

Magic Realism: Realistic drama that introduces fantastic or nonrealistic elements to heighten the theme, plot or characters.

Mask: 1. (verb) To use backing, such as flats, draperies and drops, to hide backstage areas from the view of the audience. 2. (noun) A facial covering that depicts a character, animal and/or an abstract or neutral idea worn by the actor.

Melodrama: Features emotional action (more than motivation), stock characters and a strict black-and-white view of morality (i.e., virtue rewarded and evil villains punished).

Mime: Physical acting without words or props.

Monologue: A work written to be spoken by just one person.

Motivation: The reason a character does something; the reason for an action.

Musical: A production consisting of a series of song and dance scenes, as well as spoken words.

Nonverbal Communication: Communication without spoken words.

Nonlinear Narrative: Theater script or performance that, while using narrative, re-shapes the plot line with dream sequences, flashbacks and other nonlinear devices.

Non-Western Theater: Theater that does not have its origins in Europe or the United States such as the theater and theatrical traditions developed in Asia and Africa.

Objective: The goal a character has in a particular scene or throughout the play.

Obstacle: A person, place or thing that gets in the way of characters reaching their objective.

Off Book: The time at which an actor has his lines memorized and does not need to look at the script.

Opera: A form of music drama that dates from the 1600s and is most often through-sung, incorporating an orchestra and classically trained singers.

Orchestra Pit: The place where the orchestra or band is set up; usually in front of the theater or under the stage.

Oral Interpretation: Interpreting and communicating a story or script primarily through voice, facial expression, posture and minimal gestures.

Pantomime: Creating an imaginary object, situation or character through hand and body movement.

Par: A lamp containing a filament, reflector and lens in one sealed unit. The word is an acronym for “parabolic aluminized reflector” lamp.

Places: A stage manager’s term. It means actors are to go to their first entrance position and be quiet, so that they are ready to start the show.

Play Space: Any space where drama takes place (e.g., classroom, stage, and auditorium) or an area within the classroom differentiate for dramatic activities.

Playwright: A person who writes a play.

Plot: In dramatic literature, the sequence of actions; in theater performance, the actions presenting the story on stage.

Portfolio: An organized, systematic record of student work, chosen by the student and teacher, that documents growth in student learning. Portfolio types usually include process, product, and cumulative portfolios.

Producer: The person who puts together a theatrical production. He/she obtains financial backing; leases rights to the play; rents the theater; hires the directors, designers, crews; and supervises the budget.

Prompt Book: A notebook containing a script pasted on large pages with areas for notes. The notebook also contains production notes, blocking and all lighting, sound, and special effects cues.

Props: See **Stage Properties**.

Proscenium Stage: A performance space in which the audience views the action as if through a picture frame.

Readers’ Theater: A performance at which a play is read aloud for an audience rather than memorized.

Realism: A theater movement, associated with naturalism beginning in the late 1800s. Realism emphasizes character-based plotting, realistic acting and, often, minimalist scene design.

Rendering: A sketch or illustration of a proposed product often used to depict scenery that reflects the meaning and intent of a play.

Resolution: A period of time in which the conflict in the play is ended.

Review: An announcement in print or broadcast media of a production with some description of the cast, plot and technical elements.

Ritual: An act or practice regularly repeated in a set precise manner that usually has some symbolic meaning, as in placing one’s hand over the heart for the Pledge of Allegiance. Theater may incorporate ritual both in performance and in repeated ensemble activities.

Role: The designated name and description of a character in dramatic literature.

Rigging: The process of hanging scenery or lights; the handling of stage curtain or drops.

Rising Action: The events of a play leading up to the climax; the creation of conflict; the entanglement of forces.

Role-Play: Taking on a role in a play or improvisation.

Appendix A. Selected Theater Glossary *continued*

Royalty Pool: Associated with commercial production, a royalty pool determines the percentage divisions of the profits from a show. Typically the producer, investors, artistic team and star performers will share in the royalty pool.

Scene: A division of an act or of the play itself.

Scenery: The constructed, projected or film elements of a production that define the space, mood and setting.

Scrim: A drop made from sharkstooth scrim or theatrical gauze and dyed or lightly painted. It becomes transparent when lit from behind.

Script: The text of a play, motion picture or broadcast.

Script Analysis: The separation of the script into its parts in order to determine/understand its nature.

Setting: The time and place in which the action of the play takes place; the units of scenery that combine to suggest a particular place.

Sight Line: Lines indicating visibility of onstage and backstage areas from various points in the house or audience.

Side Coaching: A teaching/directorial technique used in theater games, activities and rehearsals, in which comments and directions are offered from the side to heighten the portrayals or action.

Spike: To mark the placement of set pieces, furniture or other theater equipment with colored tape or paint on the floor of the performance space.

Stage Areas/Directions:

UR= Up Stage Right

UC= Up Stage Center

UL= Up Stage Left

R= Stage Right

C= Center Stage

L= Stage Left

DR= Down Stage Right

DC= Down Stage Center

DL= Down Stage Left

A= Apron

Stage Crew: The backstage technical crew responsible for running the show.

Stage Manager: The person in charge backstage during the performance.

Stage Property: Anything that the actor handles onstage as well as furniture and other items used to enhance the set; also known as props.

Stage Combat: The depiction of fighting, staged battles and swordplay onstage in a safe and choreographed manner.

Story Board: The depiction of the script in comic book form to help visualize a play.

Story Dramatization: An improvised play based on a story and used in informal drama. At the elementary level, students are usually guided by a leader who reads or tells a story while the students take on roles. At upper levels, students assume the various roles and work in ensemble to dramatize the story, often interchanging roles and experimenting with ideas.

Storytelling: The process of orally interpreting a story with a script or from memory using voice, facial expression and gestures.

Strike: To take down the set.

Subtext: The information (i.e., thoughts and motivations) that are implied but not spoken by the character. Subtext may be revealed through the actions, movement and interaction of the character as created by an actor.

Tableau: A frozen picture.

Tech Control Center/Console: The place where the lighting and sound operation equipment is set up and run.

Technical Elements: Lighting, sound, makeup, costumes, set design/construction, props.

Theme: What the play means as opposed to what happens.

Thrust Stage: A combination of the proscenium and arena stages, where the audience sits on two or three sides of the acting area.

Tragedy: A play in which the protagonist fails to achieve desired goals or is overcome by opposing forces and, in many tragedies, dies.

Trompe l'oeil: French for “deceive the eye,” a style of painting that gives an illusion of three-dimensional reality on a two-dimensional painted surface. It is frequently used in scenic design in painted drops to suggest landscapes and interior settings.

Understudy: Someone who learns a role for the purpose of performing in the absence of the primary actor cast in that role.

Unit Set: A stage setting consisting of units of scenery that are capable of being rearranged in various combinations for different scenes.

Venues: Types of performance space.

Verbal Communication: Communicating with words.

Wings: The offstage area to the right and left of the set used as entrances but concealing backstage areas.

Appendix B. Suggested Reading and Repertoire

Elementary School/K-5

Read/Perform

10 Easy-to-Read American History Plays That Reach All Kinds of Readers by Sarah Glasscock

25 Just-Right Plays for Emergent Readers by Carol Pugliano-Martin

Androcles and the Lion by Aurand Harris

The Big Book of Thematic Plays by Tracey West (ed.)

[Braille]: *The Early Life of Louis Braille* by Coleman Jennings and Lola H. Jennings

Cinderella: The World's Favorite Fairy Tale by Lowell Swortzell

Devon's Hurt by Laurie Brooks

Easy-to-Read Folk and Fairy Tale Plays (Grades 1-3) by Carol Pugliano

Eight Plays for Children: The New Generation Play Project by Coleman Jennings (ed.)

Folktales on Stage: Children's Plays for Reader's Theater (or Readers' Theatre) With 16 Play Scripts From World Folk and Fairy Tales and Legends by Aaron Shephard

Folktale Plays From Around the World - That Kids will Love (Grades 3-5) by Marci Appelbaum and Jeff Catanese

Frantic Frogs and Other Frankly Fractured Folktales for Readers Theatre by Anthony D. Fredericks

In Between by R.N. Sandberg

Johnny Tremain by Lola H. Jennings

The Honorable Urashima Taro by Coleman Jennings

Just a Minute: Ten Short Plays and Activities for Your Classroom by Irene N. Watts

The Last Bridge by Wendy Kesselman

The Mischief-Makers by Lowell Swortzell

Mother Hicks by Suzan Zeder

A Musical Journey Along the Oregon Trail by John Jacobson and Roger Emerson

New Kid by Dennis Foon

Paul Sills' Story Theater: Four Shows by Paul Sills

Peacemaker by David Holman

Plays Children Love: A Treasury of Contemporary and Classic Plays for Children by Coleman Jennings (ed.) and Aurand Harris (ed.)

Plays Children Love: Volume II by Coleman Jennings (ed.) and Aurand Harris (ed.)

The Portrait The Wind The Chair by Y. York

Rapunzel Uncut by Mariah Everman

Read-Aloud Plays: Civil War (Grades 4-8) by Timothy Nolan

Read-Aloud Plays: The Middle Ages (Grades 4-8) by Jeannette Sanderson

Read-Aloud Plays: Revolutionary War (Grades 4-8) by Dallas Murphy

Salt and Pepper by José Cruz Gonzalez

Shakespeare Can Be Fun Series (Romeo and Juliet, A Midsummer Night's Dream, The Tempest, Much Ado About Nothing) by Lois Burdett

Shakespeare for Young People Series by Diane Davidson

Shakespeare Mini-Books by Jeannette Sanderson

Six Plays for Children by Aurand Harris

Step On a Crack by Suzan Zeder

Theater for Children: Fifteen Classic Plays by Coleman Jennings (ed.)

Theatre for Young Audiences: 20 Great Plays For Children by Coleman Jennings (ed.)

Wiley and the Hairy Man by Suzan Zeder

You're On! Seven Plays in English and Spanish by Lori Marie Carlson

Elementary School/K-5

Literature and Other Resources for Classroom Sharings, Storytelling and Adaptations

Aesop's Fables by Aesop

Amazing Grace by Mary Hoffman

Anansi and the Talking Melon by Eric A. Kimmell

Anansi, the Spider: A Tale from the Ashanti by Gerald McDermott

Arrow to the Sun: A Pueblo Indian Tale by Gerald McDermott

Asian-Pacific Folktales and Legends by Jeannette Faurot

Bad Day at Riverbend by Chris Van Allsburg

Boundless Grace by Mary Hoffman

The Bunny Play by Loreen Leedy

The Cat in the Hat by Dr. Seuss (Theodore Seuss Geisel).

Cinderella Outgrows the Glass Slipper and Other Zany Fractured Fairy Tales by J. M. Wolf

Chicka Chicka Boom Boom by Loretta Krupinski

Chicken Soup with Rice by Maurice Sendak

Complete Brothers Grimm Fairy Tales by Brothers Grimm

Complete Hans Christian Andersen Fairy Tales by Hans Christian Andersen

Coyote: A Trickster Tale from the American Southwest by Gerald McDermott

Daisy Head Maisy by Dr. Seuss (Theodore Seuss Geisel)

Dancing in the Wings by Debbie Allen

Dear Mr. Blueberry by Simon James

Dear Children of the Earth by Schim Shimmel

The Giving Tree by Shel Silverstein

The Garden of Abdul Gasazi by Chris Van Allsburg

Appendix B. Suggested Reading and Repertoire *continued*

The Grapes of Math by Greg Tang
Harriet Tubman: The Road to Freedom by Catherine Clinton
Hiawatha by Henry Wadsworth Longfellow
How Much Is a Million? by David Schwartz
How Do Dinosaurs Say Goodnight? by Jane Yolen and Mark Teague
Italian Folktales by Italo Calvino
Japanese Children's Favorite Stories by Florence Sakade
Insectlopedia by Douglas Florian
King & King by Linda de Haan and Stern Nijland
The Magic Boots by Scott Emerson and Howard Post
The Lion and the Gypsy by Geoffrey Patterson
The Lorax by Dr. Suess (Theodore Suess Geisel)
The Magic Orange Tree, and Other Haitian Folktales by Diane Wolkstein
Mirandy and Brother Wind by Patricia McKissack (Adapted into a play by Gloria Bond Clunie)
More, More, More, Said the Baby by Vera B. Williams
Multicultural Fables and Fairy Tales by Tara McCarthy
Multicultural Myths and Legends (Grades 4-7) by Tara McCarthy
The Mysteries of Harris Burdick by Chris Van Allsburg
Nice Try, Tooth Fairy by Mary W. Olson
Never Take a Pig to Lunch by Nadine Bernard Westcott
The Little Old Lady Who Was Not Afraid of Anything by Linda Williams
Oliver Button Is a Sissy by Tomie dePaola
The Other Side by Jacqueline Woodson.
Papagayo: The Mischief Maker by Gerald McDermott

Positively Mother Goose by Diane Loomans, Karen Kolberg and Julia Loomans
The Rag Coat by Lauren Mills
Raven: A Trickster Tale from the Pacific Northwest by Gerald McDermott
The Real Mother Goose by Blanche Fish Wright
Seven Brave Women by Betsy Hearne
Stories to Dramatize by Winifred Ward
The Story of Ruby Bridges by Robert Coles
Tacky, the Penguin by Helen Lester
Tales from Shakespeare by Tina Packer
Tar Beach by Faith Ringgold
Teaching with Cinderella Stories From Around the World by Kathleen M. Hollenbeck
Through My Eyes by Ruby Bridges
Today I Feel Silly by Jamie Lee Curtis
Walking the Bridge of Your Nose by Michael Rose
We Were There, Too: Young People in U.S. History by Phillip Hoose
The Z was Zapped: A Play in Twenty-Six Acts by Chris Van Allsburg
Zomo, the Rabbit: A Trickster Tale from West Africa by Gerald McDermott

Middle School 6-12

Read

Classical:

Antigone by Sophocles
The Birds by Aristophanes
The Frogs by Aristophanes
Oedipus Rex by Sophocles
Medea by Euripides

16th 17th and 18th Century:

A Midsummer Night's Dream by William Shakespeare
Romeo and Juliet by William Shakespeare
Twelfth Night by William Shakespeare
The Servant of Two Masters by Carlo Goldoni

20th Century:

Ah, Wilderness! by Eugene O'Neill
Androcles and the Lion by George Bernard Shaw
The House of Bernarda Alba by Federico Garcia Lorca
Oklahoma! by Richard Rodgers and Oscar Hammerstein
Glass Menagerie by Tennessee Williams
On the Town by Betty Comden, Adolph Green and Leonard Bernstein
Our Town by Thornton Wilder
Pullman Car Hiawatha by Thornton Wilder
Long Christmas Dinner by Thornton Wilder
The Member of the Wedding by Carson McCullers
Under Milk Wood by Dylan Thomas
A Raisin in the Sun by Lorraine Hansberry
Twelve Angry Men by Reginald Rose

Appendix B. Suggested Reading and Repertoire *continued*

West Side Story by Arthur Laurents, Leonard Bernstein and Stephen Sondheim

Bye Bye Birdie by Charles Strouse

The Crucible by Arthur Miller

Paul Sills' Story Theater: Four Shows by Paul Sills

In White America: A Documentary Play by Martin B. Duberman

Prelude to a Kiss by Craig Lucas

Roosters by Milcha Sanchez-Scott

Widows by Ariel Dorfmann

Blood Knot by Athol Fugard

Works to Consider for Performance

Androcles and the Lion by Aurand Harris

Story Theatre by Paul Sills: Around the World in Twenty Plays by Lowell Swortzell (ed.)

Devon's Hurt by Laurie Brooks

In Between by R.N. Sandberg

Jungalbook by Edward Mast

The Last Bridge by Wendy Kessleman

Mother Hicks by Suzan Zeder

The Mischief-Makers by Lowell Swortzell

New Kid by Dennis Foon

Peacemaker by David Holman

The Portrait, The Wind, The Chair by Y. York

Salt and Pepper by José Cruz Gonzalez

Step On a Crack by Suzan Zeder

Theatre for Youth: Twelve Plays with Mature Themes by Coleman Jennings (ed.)

Wiley and the Hairy Man by Suzan Zeder

Note: Also consider the Music Theater International: Broadway Junior Series, which includes *The Music Man*, *Bye Bye Birdie*, *Into the Woods*, *Godspell*, etc.

Music Theatre International
421 West 54th Street
New York, NY 10019
212-541-4684
www.broadwayjr.com/default_HOME.asp

High School 9-12

Read

Classical:

Antigone by Sophocles

The Frogs by Aristophanes

Medea by Euripides

Oedipus Rex by Sophocles

16th, 17th and 18th Century:

Hamlet by William Shakespeare

Macbeth by William Shakespeare

Othello by William Shakespeare

Antony and Cleopatra by William Shakespeare

Dr. Faustus by Christopher Marlowe

Fuente Ovejuna by Lope de Vega

The Miser by Jean-Baptiste Poquelin Molière

The Doctor in Spite of Himself by Jean-Baptiste Poquelin Molière

The Phantom Lady by Pedro de la Barca Calderon

Phaedra by Jean Racine

School for Scandal by Richard Sheridan

She Stoops to Conquer by Oliver Goldsmith

The Marriage of Figaro by Pierre-Augustin Beaumarchais

19th Century:

Hedda Gabler by Henrik Ibsen

A Doll's House by Henrik Ibsen

Three Sisters by Anton Chekhov

The Cherry Orchard by Anton Chekhov

Appendix B. Suggested Reading and Repertoire *continued*

Miss Julie by August Strindberg

The Importance of Being Earnest by Oscar Wilde

20th Century:

A Flea in Her Ear by George Feydeau

Major Barbara by George Bernard Shaw

Antigone by Jean Anouilh

The House of Bernarda Alba by Federico García Lorca

Blood Wedding by Federico García Lorca

Long Day's Journey into Night by Eugene O'Neill

Mother Courage by Bertolt Brecht

The Three Penny Opera by Bertolt Brecht and Kurt Weill

The Man Who Came to Dinner by George S. Kaufman and Moss Hart

Blythe Spirit by Noel Coward

The Glass Menagerie by Tennessee Williams

A Street Car Named Desire by Tennessee Williams

Cat on a Hot Tin Roof by Tennessee Williams

Death of a Salesman by Arthur Miller

All My Sons by Arthur Miller

Six Characters in Search of a Author by Luigi Pirandello

The Bald Soprano by Eugene Ionesco

Waiting for Godot by Samuel Beckett

The Children's Hour by Lillian Hellman

The Little Foxes by Lillian Hellman

A Raisin in the Sun by Lorraine Hansberry

Guys and Dolls by Frank Loesser

Zoo Story by Edward Albee

The American Dream by Edward Albee

The Sandbox by Edward Albee

For Colored Girls ... by Ntazake Shange

Brighton Beach Memoirs by Neil Simon

Biloxi Blues by Neil Simon

Golden Child by Henry David Hwang

M Butterfly by Henry David Hwang

A Colored Museum by George C. Wolff

Execution of Justice by Emily Mann

The American Play by Suzanne Lori Parks

The Man Who Turned Into a Dog by Osvaldo Dragun

Burning Patience (Il Postino) by Antonio Skarmeta

I Swear to You, Juana, That I Feel Like It by Emilio Carballido

Filumena Marturano by Eduardo De Filippo

Only Drunks and Children Tell the Truth by Drew Hayden Taylor

Short Eyes by Miguel Pinero

Fences by August Wilson

The Piano Lesson by August Wilson

Joe Turner's Come and Gone by August Wilson

'night, Mother by Marsha Norman

Fires in the Mirror by Anna Deavere Smith

Marisol by José Rivera

Works to Consider for Performance/High School 9-12

Note: Many of the works listed in the previous reading list above may be suitable for high school performance, depending on the skill level of the student actors.

Deadly Weapons by Laurie Brooks

The Wrestling Season by Laurie Brooks

Five Visits From Mr. Whitcomb by Carter S. Bays

Guyworld by Brett LaGree

Tender Places by Jason Brown

Psychoneurotic Phantasies by Gilbert David Feke

This Is a Test by Stephen Gregg

Theatre for Youth: Twelve Plays With Mature Themes by Coleman A. Jennings (ed.) and Gretta Berghammer (ed.)

Appendix C. Resources and Bibliography

Elementary Teacher Resources/Bibliography

Acting and Improvisation

Bany-Winters, Lisa.
On Stage.

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Props

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Scenic Design and Construction

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Scene Technology.
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Boston: Little Brown & Co., 1972.

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Players Press, 3d ed., 1994.

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Raoul, Bill.
Stock Scenery Construction.
Broadway Press, 1990.

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Quite Specific Media Group, reprint ed.,
1991.

Kelly, Thomas.
A Backstage Guide to Stage Management.
New York: Watson-Guptill, 1991.

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Drama Book Publishers, 1990.

Volz, Jim.
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New York: Backstage, 2004.

Appendix C. Resources and Bibliography *continued*

Online Theater Resources

Acting & Performance

Acting Lesson Plans
www.byu.edu/tma/arts-ed/units/unithome.htm

The Actor Source
www.actorsource.com

Creative Dynamics
www.kmrscripts.com/cdguide.html

Game Guide
www.irondale.org

Get Your Act Together
www.actingresume.com/getyouracttogether.htm

Improvitational Theatre Structures
www.staircase.org/structures

National Storytelling Network
www.storynet.org

New Actors Workshop
www.newactorsworkshop.com

Story Theatre
www.paulsills.com

The Spolin Center
www.spolin.com

TheatrGROUP Method Acting
www.theatrgroup.com

Arts Advocacy/Funding

Americans for the Arts
www.americansforthearts.org
New York State Council on the Arts
www.nysca.org

The New York State Foundation for the Arts
www.nyfa.org

The New York State Theatre Education Association (NYSTEA)
www.nystea.org

Costumes and Makeup

Angel Mask
www.angel-mask.com

Alter Years
www.alteryears.com

Broadway Costumes
www.broadwaycostumes.com

Costume History & Research
www.artslynx.org/theatre/costume.html

Elizabethan Costuming Page
<http://costume.dm.net>

Encore Theatrical Supply
www.globaldomain.com/encore/makeup.htm

Graftobian Theatrical Makeup
www.graftobian.com

Historic Enterprises
www.historicenterprises.com

History in the Making
www.historyinthemaking.org/catalog/links.htm

History of the Costume
www.siue.edu/COSTUMES/history.html

Mainstage Theatrical Supply
www.mainstage.com/mainstage_av_stage_makeup.html

Makeup FX
www.makeup-fx.com

Mask Making
www.cln.org/themes/masks.html

TDF Costume Collection
www.tdf.org/programs/costume

Mehron Makeup
www.mehron.com

The Costume Gallery
www.costumegallery.com

The Costume Page
<http://members.aol.com/nebula5/costume.html>

The Costume Site
www.milieux.com/costume

Theatre Makeup
www.stagesupply.com/catalog.html

Victorian Millinery
www.victorianmillinery.com

Web Resources in Costume
www.library.ubc.ca/finearts/COSTUME.html

Wings and Roses
<http://wingsandroses.com>

Plays & Playwriting

Applause Books
www.applausepub.com

International Assoc. of Theater for Children and Young People/USA
www.assitej-usa.org/index.html

Bakers Plays Online
www.bakersplays.com

Childrens' Plays
www.ChildrensTheatrePlays.com

Drama Workshop
www.chdramaworkshop.homestead.com

Dramatists Play Service
www.dramatists.com/text/home.html

The Dramatists Guild of America
www.dramatistsguild.com

Internet Theatre Bookshop
www.stageplays.com/plays.htm

Kids 4 Broadway
www.pacificsites.com/~kidsplay/about.htm

Musical Plays for Musically Timid Teachers
www.badwolfpress.com

New Dramatists
www.newdramatists.org

New Plays for Children
www.newplaysforchildren.com

Plays & Playwriting
www.aate.com/resources/links/Playsand-PlaywritingLinks.htm

Appendix C. Resources and Bibliography *continued*

Online Theater Resources *continued*

Playwriting 101
www.playwriting101.com/

Plays Magazine
www.playsmag.com

Playwrights Noticeboard
www.stageplays.com/markets.htm

Playwrights Project
www.playwrightsproject.com

Stage Kids- The Edu-Tainment Company
www.stagekids.com

Storytelling & Creative Dramatics
<http://falcon.jmu.edu/~ramseyil/drama.htm>

Theater Pedia-Listing of Playwrights and Plays
www.perspicacity.com/elactheatre/library/plays.htm

TheatreFolk Original Plays
www.theatrefolk.com

Young Playwrights
www.youngplaywrights.org

Shakespeare

Folger Shakespeare Library
www.folger.edu

Proper Elizabethan Accents
www.renfaire.com/Language/index.html

Mr. Wm. Shakespeare & the Internet
<http://shakespeare.palomar.edu>

Shakespeare Links
www.as.miami.edu/english/jshoulson/431_99/shakelinks.html

Shakespeare Magazine
www.shakespearemag.com

Shakespeare Online
www.nyu.edu/classes/jeffreys/links.htm

Shakespeare on the Internet
www.sogang.ac.kr/~anthony/Shcontacts.htm

Shakespeare's Web
www.shakespeare.com

Shakespeare Illustrated
www.emory.edu/ENGLISH/classes/Shakespeare_Illustrated/Shakespeare.html

Plays of William Shakespeare
www.teachersfirst.com/shakespr.shtml

Surfing with the Bard
www.ulen.com/shakespeare

Welcome to Shakespeare's 3D Globe
www.acslink.aone.net.au/sandhurst/globe

Technical Theatre

Backstage Information Guide
www.bath.ac.uk/~su2bc/infoguides/index.shtml

Careers in Stage Management & Technical Theatre
www.drama.ac.uk/lighting.html

Design & Technical Production for High Schools
www.hstech.org

Lighting & Theatre Effects
www.musicyellowpages.com/lteg.htm

Lighting Links
www.lighting-association.com/links

Stage Managers Handbook
www.geocities.com/Broadway/Stage/2203/Smhandbook.html

Stage Managers Home Page
<http://home.pacbell.net/jmorone>

Technical Theatre Resources
www.theatrecrafts.com

Tools for Stagecraft
www.toolsforstagecraft.com/index.htm

US Institute for Theatre Technology
www.usitt.org/home.htm

Theater Education

Alliance of Resident Theatres
www.offbroadwayonline.com

American Alliance for Theatre and Education
www.aate.com

Artslynx Theatre Education
www.artslynx.org/theatre/thed.htm

Association for Theatre in Higher Education
www.athe.org

Creative Drama and Theatre Education
www.creativedrama.com

Drama in Education Site
www.stemnet.nf.ca/~mcoady

Educational Theatre Association
www.edta.org

Internet Theatre Resources
www.nypl.org/research/lpa/internet/theatretop.htm

Lesson Plans for Creative Drama
www.geocities.com/Broadway/Alley/3765/lessons.html

McCoy's Guide to Theatre Studies
www.stetson.edu/departments/csata/thr_guid.html

National Standards for Theatre Education
www.byu.edu/tma/arts-ed

Appendix C. Resources and Bibliography *continued*

Online Theater Resources *continued*

NYSTEA (New York State Theatre Education Association)
www.nystea.org

Performing Arts Resources
www.educationindex.com/theater

Pro Teacher Drama Resources
www.proteacher.com/080010.shtml

The Educational Theatre Association (ETA)
www.edta.org

The School Page
www.schoolshows.demon.co.uk

Theatre Arts Guide
http://libaxp.hartford.edu/llr/Music_Guides/theatre.htm

Theatre Arts Resources on the Web
<http://library.humboldt.edu/~msj/theatre.htm>

Theater Database
www.theatredatabase.com/index.html

Theatre History
www.theatrehistory.com

Theatre Lesson Plan Exchange
www.geocities.com/Shalyndria13

Theatre Resources
<http://123world.com/theater>

Theatre-Link Resources
www.theatre-link.com

WWW Virtual Library of Theatre & Dance
www.vl-theatre.com

Teacher Resource/ Certification

The New York State Education Department
www.nysed.gov

Appendix D. Assessment and Portfolio Tools

Forms of Traditional Assessment

The nonperforming aspects of theater learning can be measured using traditional instruments that are shared with other subject areas. These may include:

- Written tests and quizzes on topics such as:
 - theater vocabulary and terminology
 - theater history
 - theater styles and genres
 - technical theater and stage craft
- Written work, such as:
 - descriptions of theater experiences.
 - personal responses to performances.
 - critical reviews of performances.
 - research papers on theater artists, periods, styles or genres in the context of society, culture; and general history.
 - reports, interviews, and job-shadow journals about theater and theater-related careers.
 - creative writing in response to or about theater.
 - personal or directorial mission statements in relation to a work of theater, blocking notations and other administrative paperwork associated with theater .
- Oral work, such as:
 - class presentations on theater subjects
 - participation in class discussions

Forms of Alternative Assessment

Courtesy Barbara Bashaw

When students participate in and respond to theater, reflect upon their experience, and revise their work using the methods below, teachers may collect the evidence to evaluate the teaching and learning in their classroom.

Performance Assessment:

Shows evidence of development of skills, projects or tasks.

- Comparing one theater performance with another.
- Engaging in dialogue with a jury.
- Recording theater tasks or performances (using video, blocking notation, written notes, drawings, etc.).
- Using standards or rubrics (teacher-generated or student-generated).
- Self-critiquing.
- Peer critiquing.
- Setting explicit goals for specific skills, projects or tasks.
- Setting personal goals

Perceptive Assessment:

Shows evidence of critical analysis to enhance performance.

Discussion, written work or movement in response to theater creation, performance, research and study of various styles and genres, showing the following processes:

- Discriminating.
- Describing.
- Identifying.
- Analyzing.
- Distinguishing.
- Comparing.
- Synthesizing.
- Using specialized theater vocabulary.
- Using graphic organizers, such as lists, webs and charts.

- Using research, writing and other dramaturgy processes to inform a theater production.
- Viewing theater works with specific content in mind.

Reflective Assessment:

Shows evidence of understanding through self-reflection.

- Student journals.
- Rehearsing.
- Poetry in response to theater.
- Collecting ideas for theater.
- Sharing feelings, dreams and wishes about theater.
- Revising and reworking theater writings.
- Brainstorming with others about theater.
- Remembering/reminiscing about theater.
- Exit slips.

Appendix D. Assessment and Portfolio Tools *continued*

Student Theater Portfolios

Courtesy Barbara Bashaw

Here are some examples of the types of evidence teachers want to include in a student theater portfolio:

- Student's individual goals (for theater growth, academic growth, and personal growth through theater).
- Teacher's expectations (rules, guidelines, year-long/project goals, rubrics, theater standards).
- Videotape and photographs of student engaged in process and in performance during the beginning, middle and end of the year or project.
- Student's class notes, reading notes, journals and reports.
- Student's theater journal documenting personal growth and self-reflection.
- Completed class exercises, such as webs, artwork, or graphic organizers used for tasks.
- Completed theater homework assignments and research papers.
- Graded tests on theater subjects.
- Special recognition student has received (awards, citations, performance invitations, competition placements).
- Incidental correspondence or drawings the student may send to the teacher via the theater mailbox.
- Parent feedback, formal and informal.
- Student's self-critique of his/her learning.
- Peer critique of the student's learning.
- Student/teacher conference records.
- Peer conference records.
- Student's defense of the grade he/she feels is deserved.

For high school seniors:

- Student theater and personal résumé with cover letter.

Sample Rubric: Theater Making Strand/Acting 2nd Grade

Imagination and Analysis Skills Category

Indicator	Secure (S)	Developing (D)	Beginning (B)	Not Yet (NY)
Imagination and Analysis Skills	Imagination and Analysis Skills	Imagination and Analysis Skills	Imagination and Analysis Skills	Imagination and Analysis Skills
Builds on skills learned in early activities	<ul style="list-style-type: none"> ■ Demonstrates a consistent ability to use skills learned in earlier experiences into work habits. 	<ul style="list-style-type: none"> ■ Demonstrates a developing ability to use skills learned in earlier experiences into work habits. 	<ul style="list-style-type: none"> ■ Demonstrates an emerging ability to use skills learned in earlier experiences into work habits. 	<ul style="list-style-type: none"> ■ Is not yet integrating skills learned in earlier experiences into work habits.
Demonstrates inventiveness and imagination	<ul style="list-style-type: none"> ■ Shows a high level of curiosity, playfulness and consistent ability to focus on pretending, inventing and imagining in activities, dramatic play and sharings. 	<ul style="list-style-type: none"> ■ Shows a moderate level of curiosity, playfulness and somewhat consistent ability to focus pretending, inventing and imagining in activities, dramatic play and sharings. 	<ul style="list-style-type: none"> ■ Shows a developing curiosity, playfulness and the emerging ability to focus on pretending, inventing and imagining in activities, dramatic play and sharings. 	<ul style="list-style-type: none"> ■ Does not yet demonstrate curiosity and playfulness. Needs work to focus on pretending, inventing and imagining in activities, dramatic play and sharings.
Sustains concentration and commitment in dramatic play and activities	<ul style="list-style-type: none"> ■ Shows consistent ability to sustain concentration, focus and commitment to personal and group goals and the imaginary world of dramatic play. 	<ul style="list-style-type: none"> ■ Shows a developing ability to sustain concentration, focus and commitment to personal and group goals and the imaginary world of dramatic play. 	<ul style="list-style-type: none"> ■ Shows an emerging ability to sustain concentration, focus and commitment to personal and group goals and the imaginary world of dramatic play. 	<ul style="list-style-type: none"> ■ Is not yet able to sustain concentration, focus and commitment to personal and group goals and the imaginary world of dramatic play.
Responds to and incorporates direction	<ul style="list-style-type: none"> ■ Consistently asks for clarification from the teacher and responds to and incorporates directions with enthusiasm and commitment. 	<ul style="list-style-type: none"> ■ Frequently asks for clarification from teacher and responds to and incorporates directions with enthusiasm and commitment. 	<ul style="list-style-type: none"> ■ Occasionally asks for clarification from the teacher. Needs guidance responding to and incorporating directions. 	<ul style="list-style-type: none"> ■ Does not yet ask for clarification from the teacher. Is resistant to responding to and incorporating directions.

By circling the level of a student's strength in various areas, both student and teacher can assess the student's strengths and areas that need attention.

Teachers can devise their own rubrics in greater or lesser detail according to the goals of their lesson, unit or year-long plan. Descriptive values (as shown) or numerical values may be assigned depending on the purpose of the scoring guide. Comparing a student's rubrics over time yields a sense of overall progress.

For ideas about how to create various kinds of rubrics, go to websites such as:

<http://rubistar.4teachers.org/index.php>

www.2learn.ca/projects/together/START/rubricc.html

www2.gsu.edu/~mstnrhx/457/rubric.htm

Appendix E. What the Blueprint Means for School Leaders

All students deserve an excellent arts education, and the reorganization of the New York City Department of Education is an opportunity to recommit to that mission. One of the priorities of the reorganization is to look anew at how the arts are approached and taught across the city. This *Blueprint* outlines how teaching and learning in the arts should be implemented in New York City public schools, PreK–12.

School leaders can ask some simple but vital questions:

- What is the place of the arts in our comprehensive educational plan (CEP)?
- Do we have the staffing in place to support our arts goals? If not, what short- and long-term strategies can we use to implement an infrastructure for effective arts education?
- How can we use ongoing assessment to help us improve our arts instruction?
- Are parents meaningfully involved? If not, how can we help them become more aware of our students' learning in the arts?
- Are we taking advantage of the rich arts resources that New York City has to offer?
- How can strategic arts partnerships help us advance teaching and learning in the arts?
- Do our arts teachers, classroom teachers, and visiting artists have adequate professional development to carry out work that is developmentally appropriate and has artistic integrity? What can we do to support them?
- What resources can the New York City Department of Education provide that would help us meet our goals?

In every school community, different agendas compete for time and resources. Schools are responsible for helping students learn to read and write, compute, investigate, explore, imagine, and create. Research supports the assertion that authentic work in the arts serve all of these goals, and New York City, through its commitment to a PreK–12 citywide arts curriculum, has made a major investment to ensure that there is equity and access to the arts for every child. Effective arts education can only be achieved with the commitment of school leaders.

Appendix F. What the Blueprint Means for Classroom Teachers

Interdisciplinary education enables students to identify and apply authentic connections between two or more disciplines and to understand essential concepts that transcend individual disciplines. —The Consortium of National Arts Education Associations*

Great teachers know the power of the arts to transform, motivate and inspire. Great arts teachers know the power of connecting their work to the teaching and learning in other subjects. Authentic connections reinforce the power and relevance of the arts, and add depth and dimension to studies in other disciplines.

Since this *Blueprint* is aimed at providing equitable access to an excellent theater education for all New York City public school students, it follows that teachers in theater and in other subjects can work together to help make this a reality. There are already many exemplary models for how teachers can infuse the arts into their general classroom work, many through partnerships with cultural institutions and others through school-based efforts. Successful collaborations generally involve interdisciplinary education and may take the following forms:

- **Parallel Instruction:** Teachers agree to focus on a common topic or theme but work on them separately. Example: An elementary classroom teacher teaching science and the theater teacher agree to examine the five senses in both their classrooms. Students are able to draw connections between these parallel experiences to reinforce learning in both science and theater.
- **Cross-Disciplinary Instruction:** Teachers agree to focus on a common theme, concept or problem. They plan together and often engage in team teaching. Example: A theater teacher, a literature teacher, and a social studies teacher at the middle school level work together to plan a unit of study focusing on and *The Crucible* by Arthur Miller and *The Member of the Wedding* by Carson McCullers, both of which explore issues of power and the interplay of American young women with adults. These collaborative experiences deepen students' understanding of the content areas.

- **Infusion:** Teachers focus on the strong relationships among disciplines and commit to a deep and fruitful collaboration. Example: Theater and history teachers on the high school level plan a seminar involving both their disciplines. They focus on Global Studies and primary-source readings from the particular culture, including scripts, scenarios and other theater-related documents, so that students can draw shared meaning from both disciplines. The infusion could also incorporate a residency by an Asian theater or puppetry specialist.

In the *Blueprint*, the “Connections” strand of instruction suggests how theater and teachers can connect their work to other disciplines. Similarly, teachers of other subject areas can draw on the power of the arts to help their students delve deeper into the topics they study. General classroom teachers may be especially interested in this section. The *Blueprint* does not include examples of how themes or concepts from other disciplines might initiate joint projects, because its purpose is to demonstrate the power of what happens in the arts classroom. Joint planning at the local school level will generate many examples of how theater teachers and teachers from other subject areas can help create healthy, rich learning environments for their students. This *Blueprint* has been designed to encourage such collaborative endeavors in schools.

*Authentic Connections: Interdisciplinary Work in the Arts, The Consortium of National Arts Education Associations (AATE, MENC, NAEA, NDEO), 2002. The examples given in this citation are also drawn from this article.

Appendix G. What the Blueprint Means for Special Education Practitioners

To help all students achieve to their potential, it is recommended that attention to different learning styles be addressed in all teaching strategies. Most of the suggested activities that appear in the New York City Department of Education *Blueprint for Teaching and Learning in the Arts* can be adapted to meet the needs of students and teachers in Special Education programs.

To ensure access and participation in theater classes, some students with disabilities may need services and supports to address their unique learning needs. Advance preparation may be needed to achieve equal access, especially for events taking place outside of the school.

Consultation may be necessary to make activities, events and classroom teaching happen smoothly and efficiently for Special Education students.

For references and assistance, please contact the Office of the Arts Supervisor for District 75.

Appendix H. What the Blueprint Means for Parents

Children First, the city's education reform program, is being implemented to improve teaching and learning in all New York City public schools. Already many innovations have been introduced:

- stronger instruction in reading, writing, and math;
- trained parent coordinators in every school; and
- a simpler, more streamlined structure to redirect resources directly to schools, where funds are most needed.

The arts must also become a rich and vital part of the school experience for every child. As parents and as families, you can help your child by being informed about arts education. This *Blueprint* outlines what theater education should look like for students in PreK-Grade 12. In addition to staying informed, there are several areas of arts learning in which parent participation is explicitly suggested, and others where it would be welcome. All the research about successful arts education indicates that parent involvement is crucial. There is a lot you can do at home to help children do their best in the arts. Here are just a few ideas:

- Share the rich arts traditions of your family and culture: sing to your child, dance, paint, draw, or tell stories you heard when you were young.
- Attend performances or visit museums with your child, taking advantage of the many family programs offered by New York City's cultural institutions.
- Support your school's arts programs by attending workshops or performances in the arts.
- Support the arts goals set by the school. In the preface material, you will find "A Guide to Implementing a Theater Program," which lets you know what kind of theater arts instruction you should expect for your child. If these programs and indicators are not in place at your child's school at the present time, you can start a conversation with your parent coordinator and the school staff by referring to this *Blueprint*. Parents, families, and communities have an important role in contributing to and supporting arts education in the schools. Arts educators and members of the arts community look forward to working with you to give every child in New York City equal access to an excellent education in the arts.

Appendix I. What the Blueprint Means for the Arts Community

The arts community of New York City is a vital element of the theater education of our youth. In recognition of its expertise, the Department of Education has asked theater and theater education organizations and teaching artists to actively participate in the creation of this *Blueprint*. No other major urban school system has a collaboration with its arts community on quite this scale. It is a groundbreaking initiative and a hallmark of this administration.

- What does the *Blueprint* mean to arts organizations? The arts community has been represented by colleagues who have served tirelessly to assist the Department of Education in its work. Representatives from many arts organizations were invited to examine this *Blueprint*, give feedback to the committees whose task it was to refine it, and consider how this work will interact with their educational missions, programs, and offerings. As the *Blueprint* is implemented across New York City, it will strengthen and deepen the partnerships between the arts community, the schools, and the teacher preparatory programs at the city's colleges and universities.
- What does the *Blueprint* mean to teaching artists? Whether they are working independently or are employed by arts organizations, teaching artists are the practitioners who work with teachers and students in schools, and their relationship to the *Blueprint* will be critical. Understanding the educational goals of arts teachers and the schools in which they work will be vital to creating dynamic collaborations that maximize a school's resources.
- Will the *Blueprint* change the way the arts community works with schools? As the school's commitment to the arts increases over the next few years, there will most likely be an even greater need for the participation of the arts community. As the "Community and Cultural Resources" strand indicates, even schools that have not had active theater programs will be asked to consider the strategic use of cultural and community resources to support arts learning. The joint work between the arts community and the schools also means that teaching practices will be examined. Because meaningful and ongoing professional development is required to engage teachers and artists in improving the work they do, the work will be planned collaboratively. It is the hope theater committees that the implementation of the *Blueprint* will lead to increased and improved arts education for New York City students, and that the arts community will play a vital and explicit role in its success.

Appendix J. What the Blueprint Means for the University Community

The *Blueprint* has been developed with the advice and counsel of the members of departments of theater and theater education on college campuses across our city. Since the success of teaching and learning in the arts is dependent upon the skill and competence of the theater teachers in the classroom, the university community is crucial to the future of arts education in our schools. It is crucial that theater education programs in our universities and colleges reflect and support this new Department of Education *Blueprint* so that future generations of theater educators will be prepared to provide exemplary theater instruction to our students. We look to them to integrate this document into the coursework and build upon this important work. We therefore invite our colleagues in higher education to continue with us in this effort to strengthen the work of school-based arts professionals toward a common framework of high expectations and rigorous content for our students.