

# Theatre Middle School 3

TEKS Strand	Expectations
<p><b>Foundations: inquiry and understanding.</b> The student develops concepts about self, human relationships, and the environment using elements of drama and conventions of theatre.</p>	<p>Eighth graders design warm-up techniques for specific purposes, teach them to other students, and develop criteria to assess the effectiveness of the warm-up in relation to its purpose. These techniques, other expressive movements, and pantomime help eighth graders refine definitions of both space and character. Also, eighth graders advance their development of proper diction and effective, safe vocal delivery.</p>
<p><b>Creative expression: performance.</b> The student interprets characters using the voice and body expressively and creates dramatizations.</p>	<p>Students identify elements that create tensions and suspense and add them to original creations. Characterization results from careful analysis of roles and incorporates appropriate vocal delivery, movement, costuming, and makeup.</p>
<p><b>Creative expression: production.</b> The student applies design, directing, and theatre production concepts and skills.</p>	<p>Dramatizations are recorded and can be replicated by the same group or other groups. Students build on the role of director. The director has responsibility for unifying a production, solving theatrical problems, and interpreting intent.</p>
<p><b>Historical and Cultural Relevance</b> The student relates theatre to history, society, and culture.</p>	<p>Directors work with other student artists to ensure that historical and cultural components, theatrical traditions and conventions, and technical aspects of production are consistent with the intent of the playwright.</p>
<p><b>Critical Evaluation and Response</b> The student responds to and evaluates theatre and theatrical performances.</p>	<p>Based on critical and creative thinking, eighth graders develop and apply criteria for evaluating works in progress and completed works. As eighth graders participate in and view theatrical events, they participate in formal evaluations, assessing such aspects of the production as intent, structure, total effect, and quality.</p>
<p><b>Example:</b></p> <p>Mr. Thomas selects a scene from <i>Baseball in April</i> by Gary Soto to perform as a one-man show. Without telling students what they will be evaluating, he asks each of them to write criteria they could use to evaluate an actor in a live dramatization. After five minutes passes, he asks students to share some of their criteria in order to derive a class set.</p> <p>When the class is satisfied with its criteria, Mr. Thomas tells them what they will be evaluating. After his performance, Mr. Thomas and the class write evaluations using the criteria and examples from his performance. Students then share with their teacher aspects of the performance that were especially well done and recommend ways his performance could be improved. Mr. Thomas shares his own evaluation and identifies some specific strategies he can use to achieve his own theatre goals.</p> <p>After this modeling session, the class begins to use this procedure for each of its performances.</p>	
<p><b><u>Differentiation Strategies for Students with Special Needs</u></b></p>	