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**CURRICULUM AND STANDARDS:
THEATRE EDUCATION IN CALIFORNIA PUBLIC HIGH SCHOOLS**

**A Thesis
Presented to
The Faculty of the Department of Television, Radio, Film, and Theatre
San José State University**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Arts**

**by
Shauna Honey Yelnick
December 2008**

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CURRICULUM AND STANDARDS:
THEATRE EDUCATION IN CALIFORNIA PUBLIC HIGH SCHOOLS

by
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ABSTRACT

CURRICULUM AND STANDARDS: THEATRE EDUCATION IN CALIFORNIA PUBLIC HIGH SCHOOLS

By Shauna Honey Yelnick

This thesis examines the Theatre Content Standards issued by the California Department of Education. A brief history of the Standards is given, along with an examination of the importance of arts education in schools. The literature review examines the value of having Standards in the theatre arts classroom, as well as criticism from its opponents.

Research revealed that the list of suggested literature from the Department of Education for use in the 9-12 classroom is outdated and inadequate. Many of the books suggested were published before the Standards' 2001 inception. The remaining suggested literature either does not fulfill any of the five Standards, or fulfills only one per book.

To research what theatre teachers in California are using in their high school classrooms, a survey of forty teachers was conducted to see if theatre teachers are teaching a Standards-based curriculum. The research revealed that California theatre teachers are, in fact, not teaching the Standards in their high school classroom. This thesis makes suggestions for future research to discover if the survey data is similar and consistent with the data of the three other visual and performing arts disciplines: music, dance, and visual art.

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CHAPTER I INTRODUCTION

Theatre education Standards in California have a short history; National Visual and Performing Arts Standards were developed in 1994 and presented frameworks for the content areas in theatre for K-12 students. The proposal of theatre Content Standards to California was introduced in 1998, but it would be another three years before the Standards were officially adopted; California received an official Standards-based reform in theatre education in public schools on January 21, 2001. The California State Board of Education (SBE), adopted Standards that were designed to help guide school districts in their development of a comprehensive arts education program at all grade levels. These Standards “provide a way by which all students can work at a personalized pace, develop self-expression and self-confidence, and experience a sense of accomplishment” (Visual and Performing Arts Content Standards for California Public Schools, xi) and represent a means by which California could more clearly track student learning by theatre teachers. The goal was to present clear guidelines of what students should be learning in the arts at all grade levels. In contrast to the arts, other academic subjects, such as science, history-social science, mathematics, and English, adopted Standards between 1997 and 1998.

How do the Standards affect students in California? According to the California Department of Education, the Standards were designed to provide

students with an arts program that will help them “develop and demonstrate literacy in and through dance, music, theatre, and visual arts” (Visual and Performing Arts Content Standards, xi). They were also developed to support participation in arts criticism and to help students make connections between concepts in all of the arts and across subject areas (x). The end result is that all students in California will end their years in high school with the same knowledge as their peers from other schools.

There are five “strands” of the California Content Standards for the high school theatre division of Visual and Performing Arts: artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections, relationships, and applications. The research in this thesis discusses the current status and criticism of theatre education in the classroom, and presents what high school theater teachers in California are using as curriculum in their classrooms, as well as. Are theatre teachers in California high schools using the State-issued Standards in their classrooms? Teachers were surveyed in all areas of California to determine if the Visual and Performing Arts Content Standards are being taught in the classroom. This thesis researches and discovers what high school theatre teachers are using and teaching in their beginning theatre classrooms, and whether their assignments and class activities

fulfill any of the five Visual and Performing Arts Standards.

This thesis examines first the history of theatre Standards on both a national and state level. The definitions and descriptions of the Standards are examined and noted as to how they relate to the California State Frameworks and the National Theatre Standards. A brief history of the Standards is given, as well as their inception by the California State Board of Education. Once it is established what the Standards are (the five strands of the Visual and Performing Arts Standards, and their descriptions and definitions), resources were found that could be applied to the five Standards for theatre education.

The main question asked in this thesis is "What are high school theatre teachers in California using as curriculum and assignments, and do the teachers follow the Content Standards for Visual and Performing Arts?" This question was asked and researched to discover and analyze what is currently being taught in theatre classes throughout California. Forty high school theatre teachers from throughout California, selected at random, were contacted to participate in a twenty-eight question survey. Teachers were informed that the survey was for data purposes only and that their names and schools would be kept confidential. Teachers answered survey questions through email and were not aware of the

other teachers who participated. California was divided into three geographical sections and approximately fifteen teachers from each section were surveyed. Teachers were asked a variety of questions about their educational background, experience, and curriculum. They were informed only that data was being collected to see what theatre teachers are doing in their classrooms as compared to other theatre teachers, and were not told that the survey was designed to find out if they are teaching the Standards in their classroom. No personal contact was made with any teachers, and the communication took place solely through email. Teachers were contacted through email versus regular mail to avoid unanswered letters sitting on teachers' desks, and to facilitate an early, rapid response.

Teachers' names and contact information were located from the California Department of Education website, where teachers were listed first by county and then by school. Attempts were made to survey no more than one theatre teacher per school district, but in several cases certain counties were much less populated and had fewer schools, thus fewer theatre teachers. The most teacher responses came from the most populated counties, as there were more teachers from which to choose: Alameda, Los Angeles, San Bernardino, and San

Diego Counties had the highest number of schools with theatre programs/teachers.

Forty high school theatre teachers from throughout California were surveyed about their curriculum. Contacting teachers through email resulted in much delay and stagnancy as many did not reply either immediately or at all. Even when a follow-up email was sent, many teachers still needed prompting to reply and voluntarily participate. In addition, the California Department of Education's website provided a directory of all schools in California, including schools' phone numbers, email addresses of employees, and district information. However, much contact information was outdated or incorrect for schools in all counties, which further resulted in the delay of initial teacher contact.

Theatre in the high school classroom, as opposed to the middle school classroom, was selected as a curricular focus due to its consistency and prevalence in schools. High school is, by almost all definitions, grades nine through twelve, and students typically attend high school for four years. As such, researching middle school curriculum across California can vary, as some middle schools offer grades six through eight, while others offer grades seven through nine. In addition, visual and performing arts classes are a state requirement at

the high school level; students must take a minimum of two classes in the category. While visual and performing arts classes are required at the middle school level as well, fewer schools teaching grades six through eight offer theatre as a choice. Thus, theatre education at the high school level became the focus of the research.

Researching theatre education in California high schools presented difficulty due to the small number of available teachers of theatre in comparison to teachers of other content areas. In California, there are approximately 1,500 high schools (California Department of Education Educational Demographics Office, 2), and within those high schools, there are 972 full-time theatre teachers (10) who not only teach beginning drama/acting, but also play production, technical theatre/stagecraft, television production, media arts, history/appreciation of theatre or other theatre courses (10). These theatre teachers make up less than one percent of the total number of approximately 300,000 high school teachers in California during the 2007-2008 school year. This number is even lower in middle schools, as there are fewer theatre programs in middle schools. To ensure a large sample could be researched, theatre in high schools was selected rather than theatre at the middle school level.

California issued the five Standards for arts education in hopes that all teachers would prepare their beginning theatre students to be proficient in the discipline. The Standards were implemented for teachers to teach lessons which apply to the five Standards with numerous curricular assignments based on literature serving as guides for the theatre classroom.

While all State-issued Standards are not strictly mandated or monitored by each district, due to the Standards' purpose and creation, the Department of Education promotes all teachers' incorporation the Standards into their classroom. Additionally, superintendents and school principals throughout California, in keeping with the Standards' reason for its initial inception, are given the responsibility of overseeing their faculty members using the Standards in their classroom; many schools and school districts market themselves as having dedicated teachers who teach "Standards-based curriculum." The Los Angeles Unified School District has multiple Standards links on its website, such as "Guidelines for Instruction". Additionally, "Resources to Support Standards-Based Education" and "California State Grade Level Content Standards," on the website provide a direct link to the California Department of Education's website.

Information about the size, student interest, and theatre program's

popularity of all surveyed California public high schools' theatre classes and teachers came from both the surveys and schools' websites, which was collected without setting foot on any campuses or having any previous interactions with teachers or students. This allowed a completely neutral assessment of the schools, whereas, schools with which the researcher was already familiar could possibly change the survey results. Furthermore, none of the teachers contacted to participate had any previous interactions or contact with the researcher, which further allowed candid and truthful responses. A teacher responding to survey questions conducted by a familiar acquaintance could possibly limit or otherwise influence genuine answers and responses.

Approximately three of every ten high schools and districts listed on the California Department of Education website did not have their own website. Of the schools that did have their own website, approximately one of every five did not list their faculty's email address; only a phone extension which rings inside the classroom was given. These hindrances limited the number of teachers who could be contacted successfully in each county. If there were only two districts in one county, and only one school in each district had a website and teachers' email addresses, then only two schools in one county could be contacted. If one

of the two schools in a county listed incorrect or outdated contact information, then only one school in that county could be used for research. Many schools' websites listed outdated teacher contact information; a teacher's name, email address, and phone number were often mistakenly listed when that teacher had left the previous year and the new teacher's information was not yet posted. As a result, emails were often returned and phone calls were inadvertently made to teachers in different departments who inherited their school's previous theatre teacher's phone extension. Furthermore, many email messages sent to teachers, regardless of county or school district, bounced back as suspected email "spam." Of every ten teachers with whom email or phone contact was attempted, only two teachers were successfully contacted due to these obstacles.

After compiling a list of current reachable theatre teachers from schools throughout California, emails were sent one at a time to each teacher. The purpose of the research was identified as "surveying beginning theatre teachers in California from Humboldt to San Diego on what they are teaching in their classrooms." Participants were made aware that their name and schools would not be identified, and that their honesty was vital to comparing and contrasting all

participants' data. They were informed that the researcher was a graduate student and would be assessing and observing curriculum received from all teachers and drawing conclusions. However, participants were not made aware that the researcher is a credentialed teacher familiar with the State Standards. This allowed for open and honest responses, as numerous teachers attempted to explain the Standards' purpose to the researcher or offered advice about getting into the teaching profession. Having the participants know only that the researcher was a graduate student perhaps made the teachers more likely to share what they are or are not teaching in their classroom. Had it been revealed that the person surveying them was also a credentialed teacher who taught theatre in high school for one year, perhaps that might have elicited less truthful responses due to fear of being judged by a "peer" rather than a "graduate student."

In the initial email, teachers were asked for a copy of their beginning theatre class syllabus [See Appendix B]. Once the syllabus was received, a teacher was then sent a survey with questions on their academic background, experience, and curriculum [See Appendix B, Section Three]. The syllabus was requested first, so as to avoid teachers possibly adding or deleting information on

their syllabus once they viewed the survey questions. For example, all teachers were asked in the survey if they taught Shakespeare or Greek theatre in their beginning class, which satisfies Standard Three, Historical and Cultural Context. If teachers received the survey first and claimed they did, in fact, teach Greek theatre or Shakespeare, then some might have felt compelled to purposefully add that to the returned syllabus, although it would not have been the same syllabus their students had received at the beginning of the semester. To avoid this temptation of dishonesty, teachers were asked first for their syllabus and then notified they would later be sent a survey. Twenty-eight questions were asked about each teacher's educational background and curriculum, and questions were designed to elicit responses on a variety of theatre education topics. Questions were not phrased making references to the Standards, but general questions were posed that addressed issues such as "Do you get the opportunity to take your students to see plays outside of school?" rather than "Do you take your students to see plays outside of school in order to fulfill Standard Five, responding to, analyzing, and critiquing theatrical experiences?" Other questions addressed goals for the class, their students' most liked and disliked activities, and whether they give their students an opportunity to write their own

scripts (as suggested in Standard Two, Creative Expression).

After these initial emails were sent out, two out of thirty teachers enthusiastically responded with a syllabus. The others simply did not respond. One Visual and Performing Arts Department chair from a Humboldt County high school felt uncomfortable passing along the email to her school's theatre teacher, stating, "I cannot address your needs. Secondly, I don't think it's appropriate for me to ask my theatre teacher to participate in your survey this time of year. Asking them to just copy and paste a syllabus into an email from someone we don't know, or have no prior contact with, is odd" (Survey).

After several days and weeks of no responses from teachers, a follow-up email was sent to the thirty, plus to an additional ten teachers, but this time a more assertive approach was taken [See Appendix B, Section Two]. The same message was given, that all information would be kept in the strictest privacy and that the survey was for research purposes. The survey was included in the email, asking teachers to answer at their convenience. Several teachers responded within an hour of the email, and the others responded within two days. It was observed that the difference in getting teachers' responses was based on the approach. When thirty teachers were contacted and asked to send back a

syllabus that they had to find and cut-and-paste, almost 90% of the teachers did not respond. When a follow-up email was sent with the same information but with a survey attached that could easily be answered and sent back, the same teachers immediately responded. The first email requested that teachers locate their class syllabus and send it back. The second email contained a survey, which perhaps made it easier for teachers to just hit the “reply” button and respond.

The official description of the theatre Standards is as follows (taken from Visual and Performing Arts Content Standards for California Public Schools, 109-111):

-Standard One: ARTISTIC PERCEPTION: “Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre: Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre” (Content Standards, 109).

-Standard Two: CREATIVE EXPRESSION: “Creating, Performing, and Participating in Theatre: Students apply processes and skills in acting, directing,

designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them" (109).

-Standard Three: HISTORICAL AND CULTURAL CONTEXT:

"Understanding the Historical Contributions and Cultural Dimensions of Theatre:
Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre" (110).

-Standard Four: AESTHETIC VALUING: "Responding to, Analyzing, and Critiquing Theatrical Experiences: Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities" (110).

-Standard Five: CONNECTIONS, RELATIONSHIPS, APPLICATIONS:

"Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers:
Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre" (111).

In Chapter Two, the literature review explores analysis and discussion by authors and scholars on the Visual and Performing Arts Standards at both a national and state level. It also explores the importance of the role arts in education by national arts advocacy groups.

Chapter Three discusses the history and significance of the California Visual and Performing Arts Standards in the high school classroom. Teachers currently employed both part-time or full-time at a public high school have access to a variety of resources, curriculum ideas and a suggested literature list through the California Department of Education, and teacher training, conferences, and workshops.

In Chapter Four, the survey data are reported, in addition to the participating teachers' statistics, such as their number of years teaching theatre and their school's county. All teachers were surveyed anonymously, and the survey included a specific question asking if the teacher followed the State Standards. They were not made aware of the nature and goal of the thesis; the teachers were solely asked to complete a survey about what they are teaching in their classrooms.

Reflections are made in Chapter Five regarding the teachers' responses

to the survey questions. This chapter reports the result of supplemental research of materials and resources used in the high school theatre classroom. It makes suggestions for future research, such as exploring why such great discrepancies exist in teachers' theatre curricula.

Standards solidify theatre as a necessary and academic subject in public high schools. The goal behind initiating the Visual and Performing Arts Content Standards is that when the Standards are included in instruction, in addition to other supplemental curricula, the students should be proficiently prepared to leave high school arts classes and arrive on the same level as their peers in a more advanced study of arts. The Standards clearly state what all students in grades nine through twelve should be able to accomplish in the visual and performing arts.

Having the Visual and Performing Arts Standards in the high school classroom is not supported without resistance; many theatre educators and scholars oppose the Standards' use in the classroom. Some educators believe that the Standards directly instruct teachers on how to teach the strands, leaving less creativity to the teacher. Additionally, some scholars also believe that a homogeneous theatre education does not necessarily result in a quality theatre

education at the high school level. However, many supporters believe that having theatre Standards becomes a way for holding teachers responsible for a thorough visual and performing arts education in the classroom. The Standards can be a way to solidify visual and performing arts' role in the California curriculum.

CHAPTER II

LITERATURE REVIEW

The case for having State-issued Content Standards in theatre arts begins with both its supporters and opponents. Before the Standards were California Visual and Performing Arts Standards, there were only National Standards for teachers to access. The National Standards for Arts Education outlines “basic arts learning outcomes integral to the comprehensive K-12 education of every American student” (About Standards, 2). The Consortium of National Arts Education Associations developed and published the Standards, and made claims and cases for not only having arts education in primary and secondary education, but also for implementing arts standards in the classroom.

Having an arts education program in schools, whether dance or music, offers many immeasurable and valuable benefits to its students (About Us, 2), as outlined in the National Standards. Students are not just playing games and performing a character in class. They are also learning about themselves, society, and how to become a more reflective individual. The arts include four disciplines: theatre, visual art, dance, and music. They are tools for shaping the

lives of young minds, according to ArtsEdge, a theatre education advocacy group in collaboration with the John F. Kennedy Center for the Performing Arts.

ArtsEdge offers Standards-based teaching materials for use in the theatre classroom, in addition to professional development resources, materials for students, and guidelines for arts-based instruction and assessment. Also known as the National Arts and Education Network, ArtsEdge supports the placement of the arts “at the center of the curriculum and advocates creative use of technology to enhance the K-12 educational experience” (What We Do, 1). This organization presents itself as not only a resource for students, but it also empowers educators to “teach in, through, and about the arts by providing the tools to develop interdisciplinary curricula that fully integrate the arts with other academic subjects” (What We Do, 2).

According to the organization, the arts cultivate the direct experience of the senses; they “trust the unmediated flash of insight as a legitimate source of knowledge. Their goal is to connect person and experience directly, to build the bridge between verbal and nonverbal,” between the strictly logical and the emotional--“the better to gain an understanding of the whole. Both approaches are powerful and both are necessary; to deny students either is to disable them”

(Student Champions for the Arts, 2-3).

Scott Shuler, an arts consultant for the Connecticut State Department of Education in Hartford, discusses high school arts education in his article "Why High School Students Should Study the Arts." According to the author, the more in-depth students' study of the arts is, "the greater the benefits are that they derive in terms of preparation for college and the work force" (26). Shuler suggests the impact that arts education has on adolescents is enormous, and encourages schools and school districts to adopt changes to the school schedule to allow for at least one arts class, such as a block schedule or an eighth-day rotation of classes (24). Schools that seek to provide all high school students with a balanced, life-preparatory curriculum, states Schuler, must ensure that students elect arts classes (26). Schuler's sentiments are echoed by Former Arkansas Governor Mike Huckabee in a 2006 Music Educators Journal article: "To put it simply, we need to focus on the arts education because the arts teach kids how to learn" (10). Huckabee expresses the importance of arts education in the classroom that would extend beyond a student's high school education. The Governor insists on a meaningful education in the arts for the same reason as Schuler: "Ensuring that an adequate arts education is available in all schools will

not only enhance student achievement, it will also give children access to activities that enrich their lives outside of the classroom” (10). Huckabee also serves as chairman of the Education Commission of the States and is creator of the initiative "The Arts: A Lifetime of Learning," which concentrates on making sure that every child - from pre-kindergarten to the 12th grade – “has the opportunity to participate in, learn about and enjoy the arts” (arkansas.gov).

The National Standards make a case for the importance in implementing arts due to their ability to reach students beyond the classroom. Arts are not just an academic subject, according to the National Standards, but a reflection of our world and the way in which we live:

The arts also make a contribution to education that reaches beyond their intrinsic value. A comprehensive, articulated arts education program also engages students in a process that helps them develop the self-esteem, self-discipline, cooperation, and self-motivation necessary for success in life. (What Benefits Does an Arts Education Provide, 12)

Implementing theatre standards is not a solution, but merely a means to further solidify the arts' prevalence in public high schools. According to ArtsEdge, when the Standards are part of the curriculum, it may mean that teachers and others will be able to “spend less time defending and advocating arts education and

more time educating children, turning them toward the enriching power, the intellectual excitement, and the joy of competence in the arts. Success in achieving these Standards will mean something else” (The Difference Standards Make, 7).

TheodoreSizer, Professor Emeritus at Brown University and the Chairman of the Coalition of Essential Schools, expresses his confusion over the “how,” “who,” and “what” of the education Standards in his 1993 article, “Designing Standards: Achieving the Delicate Balance.” Sizer doesn’t necessarily oppose the idea of having standards in the classroom, but rather he proposes exact definitions of standards and suggestions to achieve a more balanced instruction. What right does the state have to decide what values my child should learn, he asks, and can it “fairly decide the meaning of history or the aesthetic basis of any arts?” (25). Achieving a balance “depends on our ability to honor the individual school as the proper locus of accountability” while also acknowledging that schools cannot manage this task “in isolation” (25).

Sizer does not feel set standards will work for each school, and that we must acknowledge the individual in each student. He suggests that parents, students, and the community be held responsible for setting the standards, and

that the standards' implementation should be a collaborative process, not a government-issued decree: "In our ideal world then, the individual school takes the initiative in setting standards, and the process is powerfully affected by parents, those who critique student work on a national basis, and by state officials" (26). Furthermore, Sizer emphasizes the output and accomplishments of student work, focusing on the quality of the final product: "We know that if we trust schools, achievement will vary wildly [...] the actual performance provides a public opportunity to encourage the redefinition of standards" (26).

Sizer's questions and concerns about education standards were echoed by Richard Colwell, chair of the Music Education Department at the New England Conservatory, in Colwell's 1995 article, "Will Voluntary National Standards Fix the Potholes of Arts Education?" He referenced Sizer's criticism of incorporating standards in schools, as standards are not a guarantee for academic achievement: "We will only prove that poor kids don't score as well as rich kids" (9). Like Sizer, Colwell's research focused on the students' accomplishments and ways to improve the balance of arts education, rather than teachers mechanically following the standards without regard to improving the curriculum. Both the national standards and related issues in the reform movement are about

“power over arts education, not about the improvement of arts education or the power in art” (4). Thus, Colwell believes the standards are not necessarily a sure solution to fixing the trouble spots in arts education, but rather a means to improve arts education with the help of those who will be responsible for implementing it.

The standards in arts education a decade ago were not being carried out by a cohesive group of teachers, according to the author, and resulted in divergence among educators. Colwell laments, “The tremendous edifice of thought, energy, planning, and vision that is the national standards may prove shaky because the ground on which the standards in all subjects are being constructed has not been identified as rock—and this is particularly true in the area of arts education” (11). If teachers created an overwhelming positive response to implementing standards in their classroom, this ground that Colwell alludes to would be firm and with cohesion, supported by all education. An improvement to arts education would be ideal for Colwell, but it is his belief that implementing standards is not a “one size fits all” resolution.

Another concern about the “one size fits all” approach to standards in arts education was outlined by Harlan Hoffa, Professor of Art Education and

Associate Dean Emeritus at Pennsylvania State University and a former president of the National Art Education Association. Hoffa's ideas in his article "The National Standards: The Whys and What Fors" are in keeping with Sizer's as well, as Hoffa suggests arts education is more about the individual students and schools, rather than implementing one approach and expecting to see the same results. Hoffa expresses concern with applying one set of standards, the National Standards or Arts Education, to all schools in the United States. This approach may not work and could bring opposition to the Standards, as "standardized parts have inevitably led to standardized products --and not accidentally or incidentally, but quite intentionally" (25). Similar to Sizer's views, Hoffa suggests there will be opposition to placing standards in arts education classrooms due to its capability to turn creative classrooms into tedious carbon copies: "The question that will almost certainly arise about the National Standards for Arts Education is whether they, too, might lead to a kind of standardization in arts education that would make what happens in one an or music room indistinguishable from what takes place in any other" (25). Here, he takes the approach of looking at the students and their potential accomplishments. Hoffa suggests that standards on a national level would stifle

human creativity in the classroom setting. To be a proponent of arts education is feasible, but to make student work count, it must be unique; the output of results in the visual and performing arts class should be continuously heterogeneous.

In 1996, Barbara Wills, the Executive Director of the American Alliance for Theatre Education, (AATE), discussed the implementation of arts standards at a national level. The AATE helps promote arts standards in the classroom by assisting in both curriculum development and the professional development of teachers. The participation of a national organization in aiding curriculum development to align with the National Arts Standards can be extremely beneficial for teachers with limited resources or curriculum ideas. The AATE was lauded for taking steps to “acquaint dramatic arts educators” (Wills, 11) with the standards advanced by the National Standards for Arts Education.

State and district education planners across the United States were at least aware of the National Standards for Arts Education, as shown by a 1996 survey conducted by the National Art Education Association, NAEA. The author feels that it would still be a long time before the standards “achieve widespread implementation. Many theatre teachers, as well as art, music, and dance teachers, have either not heard about the standards or they have heard about

them but really do not know what they are” (Wills, 11). While Wills is an advocate of all students in America receiving a quality arts education, her ultimate concern was the actual feasibility on not the Standards themselves, but rather the teachers’ responsibility in taking the initiative to use them, and use them thoroughly, in their classroom.

While it has been more than a decade since Wills’ statements, they hold true for hundreds of thousands of theatre teachers across the United States. It would be optimistic to believe that 100% of high school theatre teachers are aware of, and are implementing, Standards-based curricula in their classrooms. The author offers a possible explanation as to why teachers were not adhering to the Standards: “Many are quite happy about what they are doing and, at this point, see little reason to change” (Wills, 11). The importance of Standards and teachers’ defense of the Standards as outlined by ArtsEdge was echoed by Wills when she discusses the involvement of initiatives from the Educational Theatre Association (ETA): “Advocacy efforts must continue to grow so that the teacher or parents who does not know what the arts standards are and why they are important will be a rarity” (Wills, 12).

Wills also offers a solution when dealing with teachers who are concerned

about how to deal with teaching and using the Standards. She suggests that teachers can incorporate the arts into multidisciplinary studies; “Multidisciplinary studies are being embraced by many schools and arts educators need to be involved in planning and implementing them so that the arts are not merely the handmaidens of other subjects” (Wills, 12). The use of Standards and their implementation will not “disappear if we ignore it” so the author suggests that educators seek “positive ways to work with curriculum planners and teachers so that the integrity of the arts is preserved in multidisciplinary courses of study” (12). Again, this leaves the implementation of the Standards up to the teacher, and is idealistic in its core statement. There is the challenge of the cause and effect—Wills makes suggestions for educators in hope that they can, and will, implement any arts Standards into their curriculum. It is her hope that the arts become as necessary and present in schools as their counterpart subjects, but once she delivers a recommendation to teachers, there is no direct and quantitative result. If the Standards are to be implemented, the responsibility lies solely on that of the arts educator.

The actual implementation of the arts in the classroom is discussed by Lin Wright, Arizona State University Theatre Professor Emeritus. Wright expresses

concern about the National Standards in her 2000 Arts Education Policy article, "But Are They Implemented? The Promise and Reality of the National Theatre Standards." According to the author, most junior and senior high schools offer theatre programming only for "specially motivated students," not the entire school population. The general student body learns about the art form from "English teachers, the occasional field trip to the theatre, and the media. This is a far cry from comprehensive, universal education in theatre" (Wright, 12). According to Wright, reports from national arts advocacy and theatre associations, State Departments of Education, and local school districts indicate efforts to achieve the following:

1. Change public and school (administration and teacher) attitudes so that *the arts are seen as integral to basic education and theatre is seen as an arts discipline to be taught*
2. Create and adopt state arts Standards and district curriculum guides aligned with the Standards
3. Develop, administer and report arts assessment
4. Maintain or create teacher certification
5. Mandate student graduation requirements in the arts
6. Fund and implement professional development for teachers (13)

Additionally, Wright believes that the Arts Education Partnership, a coalition of "arts, education, business, philanthropic, and government

organization,” is doing an unprecedented job of keeping public attention on school reform in the arts (Wright, 17). The Partnership has three goals: 1). to expand the commitment to and resources for, quality education in and through the arts in schools, school districts, and partnering arts and cultural institutions, 2). to increase the quantity and quality of learning experiences that enable students to meet and exceed high standards of achievement by creating, performing and responding to the arts, and 3). to strengthen the infrastructure of support for the arts in education by increasing the number and capacities of state and local partnerships and linking their efforts to those of the national Arts Education Partnership (Wright, 17). Similar to Wills’ concerns, Wright looks to the teachers as persons held responsible for the Standards’ implementation and completion.

Elliot Eisner, Professor of Education and Art at Stanford University, approaches teaching to the Standards in “The National Assessment in the Visual Arts” from Arts Education Policy Review. Mr. Eisner reflects on the lack of students’ thoughtful knowledge of art due to the deficiency of qualified teachers, in respect to the state’s education framework. He offers an examination of student data:

As I look at samples of student responses, I cannot help coming to the conclusion that they are, on the whole, mainly common sensical rather than tutored responses. That is, I see relatively little evidence that students have learned and are able to apply, say, a technical vocabulary for talking or writing about art.

(16)

Eisner does not believe the quality of fine arts education received by students is adequate: "I see little evidence that the responses show that students have been engaged in a substantive art curriculum or that they have had experience with the kind of tasks that were presented to them in the assessment" (16). His words suggest that students in public high schools are not being prepared for curriculum upon graduation and after high school. The students are going through the motions, being passed after each grade, but yet cannot apply the skills they should have learned in their classroom.

The author offers an explanation for this below-average arts ability by students. The easiest explanation for the disappointing level of student scores is "to point fingers at teachers. Do they not have the obligation to teach what the assessment assesses? The thrust of curriculum reform in the visual arts has been toward the development of competencies in the productive, critical, and

historical or cultural areas” (Eisner, 17). The focus on creativity as a primary aim of art education has long waned in most curriculum policy statements. But according to Eisner, policy is one thing; educational practice is another: “From the looks of things, little attention was directed in classrooms toward promoting learning in the areas the assessment addresses. If that is so, why might this be the case?” (18). While Eisner is pleased with the idea of having the Standards implemented in the classroom, a practical application is the next step. He views the outcome and achievements by most students as below-average and not reflective of the Standards’ goals and benchmarks.

Eisner suggests that assumptions are made that theatre teachers are wholly competent in their art and are easily adapting their lesson plans to fit the Standards. If teachers are not teaching to the Standards and giving students a quality education in the arts, who is responsible? Eisner suggests a closer look at what is being taught in arts classrooms.

Paul R. Lehman, author of “Control of Arts Education of K-12: Who Sets the Curriculum?” from the Arts Education Policy Review, tackles the issue of fine arts teachers not teaching to the set Standards. Lehman discusses the correlation between educators and the Standards recommended in their

classrooms, and touches upon the "closed door" freedom (Lehman, 17) of a teacher's curriculum.

"The second curriculum (what is taught) lies primarily in the hands of teachers. Here is where de facto control lies, and in the arts, there are relatively few checks on what the teacher can do. The influence of the teacher is dominant despite the best efforts of politicians and administrators because teachers, more than any other professionals, tend to work in isolation from other adults. Once the classroom door is closed, there is no one to monitor what they do." (Lehman, 17)

If lesson plans are not scrutinized in a 9-12 classroom, curricula are left completely up to the teacher. What about drama teachers collaborating with others in the district or school? "Of course, the isolation of teachers is also a disadvantage in that it provides few opportunities for them to learn from their colleagues. Still, ultimately, no one has greater influence over the curriculum than teachers" (18). Here, Lehman seems to agree with Eisner and acknowledge that students are graduating from high school with a below-average knowledge of fine art. Lehman looks more at the teacher than the student for where to place any blame, if at all. If no one is directly observing the teachers'

curricula, the effect is then the sub-par performance by students. Furthermore, his article seems to suggest that if a survey were taken of drama teachers instructing in grades 9-12, the data would indicate that secondary-level drama teachers create their own curriculum.

ArtsEdge provides an extensive look at the Standards and their role in theatre education. The two main claims are that arts Standards “are at the core of education reform” and “provide a crucial foundation” (Context and Issues, 1, 5). With regards to the arts as a core subject, there are three suggested criteria for certifying the Standards with the objectives: to ensure that the Standards are internationally competitive, to ensure they reflect the best knowledge about teaching and learning, and to ensure they have been developed through a broad-based, open adoption process (Context and Issues, 1). Standards in arts education are significant for two fundamental reasons. First, they help define what a good education in the arts should provide: “a thorough grounding in a basic body of knowledge and the skills required both to make sense and to make use of each of the arts disciplines—including the intellectual tools to make qualitative judgments about artistic products and expression” (The Standards Provide a Crucial Foundation, 4). Second, when states and school districts

adopt the Standards, they are taking a stand for “rigor, informed by a clear intent” (4).

This philosophy helps further justify arts standards and continues the idea that much advocacy is needed to continue standards and standards-based arts education. Furthermore, the standards are keys to each of the arts disciplines, according to ArtsEdge. The Standards, rooted in the individual integrity of the visual arts, dance, music, and theatre, are more than doors to new capabilities and discoveries. They also serve as the “foundation for making connections among the arts and to other areas of the curriculum” (The Standards Are Keys to Each of the Arts Disciplines, 3). This statement is in keeping with Lin Wright’s suggestion that teachers can incorporate arts into multidisciplinary studies and therefore keep the arts a vital subject.

The Standards provide a foundation for clearer student assessment, without which educators may only have a vague means to appropriately assess their students’ work and achievements. Because the Standards are consensus statements about what an education in the arts should contain, according to ArtsEdge they can be used for evaluating programs, at national, state, and local levels. A broad range of measures could well be used to assess whether a given

standard is being met. As in any area of the curriculum, tests and other measures used in assessing students in the arts should be statistically valid and reliable, as well as sensitive to the student's learning context. When teachers and students are made aware of performance rubrics, the Standards might be easier to follow when looking at assessment. ArtsEdge suggests that the assessment tools used in the arts have become a template for other subjects. Arts educators can take pride in the fact that other content areas have borrowed heavily from "assessment techniques long used in the arts, e.g., the practice of portfolio review in the visual arts and the assessment of performance skills through the auditions used in dance, music, and theatre" (The Standards Provide a Foundation for Student Assessment, 3).

As previously discussed by Barbara Wills, the creation, development, and implementation of Standards, whether issued nationally or statewide, is a complicated process. Adopting the Standards is only a beginning, claims ArtsEdge, and if our theatre students are to have a complete education, they need "instructional programs in the arts that accurately reflect and faithfully transmit the pluralistic purposes, skills, and experiences that are unique to the arts -- a heritage that also deeply enriches general education" (Adopting the

Standards is Only A Beginning, 2). These statements further validate those set forth by Barbara Wills and the importance and significance of advocacy: "What happens in the schools will require the active support of arts organizations, trade and professional groups in the arts, educational organizations, performers, and working artists" (2). Lin Wright asks "but are the Standards implemented?," and the National Standards addressed the same issue. The carrying out of the Standards cannot and will not happen without support from teachers, administrators, and other educators in the community.

What roles do teachers play in the implementation of theatre arts Standards in the classroom? Teachers encourage and lead this interactive process, declares ArtsEdge, and, since it is impossible to teach what one does not know, bringing the Standards to life in students will require professional development for many teachers and changes in teacher preparation programs. In many places, "more teachers with credentials in the arts will be needed. Preservice training will have to be restructured to include the arts, or an existing arts training component will have to be strengthened" (Adopting the Standards is Only a Beginning, 4). A written set of standards is simply not enough, although it is clearly a first step. Simply adopting them is not enough to make them

independently effective, “nor will changing the official expectations for student performance suffice to change the performance itself” (6). The responsibility lies in the hands of the teachers and Standards-based reform. ArtsEdge suggests that new policy will be necessary, and new and reallocated resources will be required. People who care about the arts and arts education “will have to commit themselves to a broad, cooperative, and, indeed, relentless effort if implementation is to be successful” (6).

The definitions and descriptions of the Content Standards for theatre education can vary according to different organizations, such as the California Department of Education, school districts, or theatre education groups, such as the California Educational Theatre Association (CETA), although the focus and main ideas are the same. The State Board of Education wanted to redefine the State’s role in public education; thus, California went beyond mere reform with the adoption of Content Standards. The Standards designed and developed are “rigorous,” according to the press release issued in 2001 from the State Board of Education and the State Superintendent of Public Instruction, Delaine Eastin, and “With student mastery of the content, visual and performing arts achievement in California schools will equal that in the best educational systems in other states

and nations...standards describe what to teach, not how to teach it" (Arts Education State Policy Database, 16).

Delaine Eastin's Challenge Initiative challenged districts to be held accountable for how well its schools reported meeting the district's standards. Students are not leaving high schools with different knowledge from other high school visual and performing arts programs, but rather with a consistent and analogous Standards education. The goal with the Standards is geared more toward providing the classroom teacher with theatre topics to teach, divided into components, as opposed to a step-by-step instruction manual that all teachers must follow and how they must implement such guides.

If teachers do commit to teaching Theatre Standards in their high school classroom, what resources are available? How much of a role does the California Department of education play in providing resources to its teachers? In order for the Standards' implementation to be successful, there need to be myriad resources made available for teachers in all disciplines.

CHAPTER III
APPLYING RESOURCES AND CURRICULUM TO THE
CALIFORNIA AND PERFORMING ARTS
CONTENT STANDARDS FOR THEATRE

This chapter examines the variety of instructional resources available for use in the high school beginning level theatre classroom. Resources were found at theatre education advocacy websites suggested by the California Department of Education, the Department's list of suggested visual and performing arts curriculum. The Content Standards differ from its predecessor, the Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve. The Frameworks for all academic subjects outline what students should know in the arts. It reminds educators of the essential ideas of arts education (Curriculum Frameworks and Instructional Materials, 2). Most disciplines such as foreign language, health, mathematics, physical education, reading/language arts, and science have Frameworks.

Furthermore, the Frameworks explain the value of arts education and "presents criteria for evaluating instructional resources. It recommends the implementation of professional development programs at the school and district

levels” (Curriculum Frameworks and Instructional Materials, 3). California began developing curriculum frameworks in California in 1985 under the leadership of Bill Honig, then the State Superintendent of Public Instruction. The recent shift in education policy, a Standards-based reform, and school reform have moved toward reaching consensus on and establishing standards for what students need to know and be able to do at each grade or developmental level (edsources.org).

The National Standards were adapted into becoming the California Standards in response to Senate Bill 1390 (Murray) which stated that instruction in the visual and performing arts “should be made available to all students” and that the Content Standards are intended to “provide a framework for programs that a school may offer in the instruction of visual or performing arts” (Visual and Performing Arts Content Standards for California Public Schools, ix). The bill would not have passed without an initiative, which asked school districts “to set high Content and Performance Standards, stating clearly and publicly what each student in the district should know and be able to do at the end of each year in each subject area” (Challenge Standards for Student Success, Visual and Performing Arts, vii). The California Department of Education report on the

Challenge Standards states that it took three years before the Standards were officially signed and implemented statewide. There is currently no known public report or record explaining this 36 month stagnancy, and no published explanation or criticism is readily made available. With theater educators such as Lin Wright and Elliot Eisner analyzing the importance of arts in education, it appears that the population of arts supporters was met with criticism from those not viewing visual and performing arts necessary to add to the existing Standards with other academic subjects.

The Challenge Standards report formed a clear model for the State Standards' inception. The five visual and performing arts Standards "are addressed for each of the four arts disciplines and grade levels—dance, music, theatre, and visual arts [...] each set of standards contains grade-span benchmarks statements of students' growing capacities in the arts, and tasks that might be used to give some evidence of student achievement" (Challenge Standards, ix). This format is in keeping with the current State Standards and their goal that students gain knowledge and build upon learning after each grade level.

The Content Standards for Visual and Performing Arts, starting in

kindergarten, are designed to build upon the students' knowledge from the previous grades. The strands are specific and were developed to intertwine and relate to each other in a classroom context and setting. According to the California Department of Education, a comprehensive arts education includes the following:

- Learning through active practice, rehearsal, and creation or performance of works in the arts
- Reading about the arts and artists
- Researching, writing, and communicating about the arts
- Reflecting on the arts in thoughtful essay or journal writing on one's observations, feelings, and ideas about the arts
- Participating in arts criticism on the basis of observation, knowledge, and criteria (VAPA Standards, x). These guidelines indicate what all high school theatre students in California should be accomplishing in their theatre classroom.

What can California high school theatre teachers use to accomplish these goals to fulfill the Standards' criteria? How do the five Visual and Performing Arts Standards for California Public Schools, Pre-Kindergarten Through Grade Twelve relate to instructional assignments and activities for teaching theatre in

the classroom? Lesson plan ideas and assignments can be found in a variety of instructional materials, all of which can apply to the five Standards, and from conducting searches in library catalogues. The Visual and Performing Arts Contents Standards are clearly defined and were created to ensure that every high school student who graduates having taken a theatre class will have been taught the same ideas, lessons, and curricula as the other students in California. Five specific Standards were created and are designed to be implemented in the high school theatre arts classroom.

The California Department of Education website provides direct links and information for curriculum of professional development. With the goal of implementing “high-quality visual and performing arts education programs,” (Visual and Performing Arts Content Standards, x) the website provides the California theatre teacher with four significant links to theatre arts education resources:

- Visual and Performing Arts Introduction: Information for implementing and improving visual and performing arts programs; discusses the Content Standards, framework, assessment, and policies for arts education.

- Local Arts Education Programs: Funding sources including foundations,

local and state organizations, national partners, and professional arts groups, such as the National Art Education Association, National Endowment for the Arts, and the Arts Education Partnership.

-Publications for Visual and Performing Arts: The visual and performing arts publications available for classroom use from the Educational Resources Catalogue.

-Resources for Visual and Performing Arts: General arts education information, such as links to the California Educational Theatre Association, John F. Kennedy Center for the Performing Arts, and the California Arts Project (Curriculum and Instruction, 3-5).

The California Department of Education website is organized in a way that resources, website links, curriculum and professional development, and basic arts education information all are located in the same place. Furthermore, the theatre websites are often cross-listed and have links to other websites, so that, for example, the California Arts Council has a link on its website to the California Alliance for Arts Education, which in turn has a link back to the California Arts Council and the Department of Education, among others. Additionally, the California Alliance for Arts Education website has its own list of resources,

including the Arts Education Partnership and the California Art Education Association. An examination of the California Art Education Association website reveals art education links, including ArtsEdge, California State Department of Education, Americans for the Arts, and the Kennedy Center Alliance for Arts Education Network. As such, this continuous connecting and interweaving pool of resources simplifies the process of finding materials and curriculum for the theatre teacher of grades 9-12. What can these resources offer? They are mostly arts advocacy groups, promoting arts education in the classroom and a fulfilling arts program to all students. Information is available from numerous websites for theatre educators to develop curriculum ideas, find lessons and activities that align with State Standards, and be kept abreast of arts policies and reports.

The California Department of Education Website is updated consistently and includes a variety of links specifically relating to teaching theatre in California public high schools. Teachers are not necessarily automatically made aware of the California Department of Education website by their school site or district; newly-hired teachers in any discipline in any district in California must themselves seek out online resources relating to the Content Standards set forth

by the State, as opposed to knowledge of its presence being mandated in every district and county. There are currently no existing penalties for teachers or districts if the teachers do not follow and implement the Standards' curriculum. A school's principal might choose to offer a directive for teachers who stray from an otherwise Standards-based curriculum. Districts and county offices of education throughout the state do not frequently list the CDE as a resource on their websites, as it is not a requirement of the CDE to have its resource listed. In the unusual instance where a direct link to the CDE is listed on a district or office of education website, it is a simple link, such as "For more information, click here to go to the California Department of Education website," and the teacher has to navigate the additional website to find the visual and performing arts resources. In other words, most school district websites in California do not list on their websites the resources for theater education provided by the CDE. In order to find these resources for visual and performing arts, or any subject, teachers have to go directly to the CDE and most districts do not list the CDE or the CDE's list of suggested resources. As reported in Chapter Four, less than 10% of the schools whose teachers were surveyed listed a link to the CDE on their school's website.

click on multiple links and pages within the website to ultimately arrive at “Teaching Resources,” where a link to the LAUSD Guidelines for Instruction exists. Here, there are four entries; the first is a direct link to the CDE website for information on the Content Standards for math. Two of the remaining three entries, language arts and science for secondary school, are “not available at this time-document being updated” (Instructional Resources, 12). The fourth entry is a history and social science PDF guideline for instruction compiled and issued by the district, not by the CDE, although it acknowledges the 165 page guideline was based on the State Content Standards and Frameworks. Visual and performing arts guidelines for instruction as a resource for teachers is nonexistent on the website for the largest school district in California that in the county employs over 75,000 teachers (Countywide Profile, 20) and has over 2,000 schools (Countywide Profile, 21) serving over 1.5 million students.

Despite the difficulty teachers might face when trying to locate the CDE-recommended theatre education resources, the resources that the CDE does list provides information in helping the California theatre arts teachers design lesson plans to align with the State Content Standards for the Visual and Performing Arts. Based in Washington D.C., the National Endowment of the Arts is a public

agency dedicated to supporting excellence in the arts, whether recent or established. Created in 1965, the Endowment is the nation's largest annual funder of the arts and "strives to bring the arts to all Americans and provide leadership in arts education" (NEA at a Glance, 8). The newsletter, NEA ARTS, is published five times a year and has information on the organization's national initiatives, sponsored programs, awards, grants, and a calendar of upcoming events. In 2005, the NEA issued six grants to California-based arts organizations, including The California Shakespeare Festival, TheatreWorks, and San Jose Children's Theatre, the latter of which was received to "support the training of young artists, workshops, and the production of a musical" (New Grants for Arts Projects, 6).

Additionally, the National Endowment of the Arts founded and supports the Arts Education Partnership, which continues the goal: to promote the essential role of the arts in the learning and development of every child and in the improvement of America's schools (The Arts Education Partnership, 2). Here, teachers can find resources, such as publications available for ordering or downloading free of cost, as the AEP is "committed to increasing resources for quality education in and through the arts in schools and school districts." Theatre

educators can download publications that describe the benefits of an arts education, such as Making a Case for the Arts: How and Why the Arts are Critical to Student Achievement and Better Schools and Gaining the Arts Advantage: Lessons from School Districts that Value Education, both of which can encourage theatre teachers to be their own theatre education advocate in their school and community. These two publications are solely distributed by the AEP and are not readily available through other arts advocacy organizations. As of fall 2008, the AEP offers approximately 20 publication resources, the majority of which are free to download.

ArtsEdge, the National Arts and Education Network, is another arts advocacy organization founded to promote arts education in the United States and is a program of the Kennedy Center for Performing Arts. ArtsEdge empowers educators to “teach in, through, and about the arts by providing the tools to develop interdisciplinary curricula that fully integrate the arts with other academic subjects” (What We Do, 1). On this website, teachers will not only find over 400 sample lessons relating to, involving, or encouraging arts in the classroom, but ArtsEdge also provides an in-depth link to the National Standards, all of which involve or include the California Standards, such as analyzing,

critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions. Teachers select the art subject (dance, music, visual art, or theatre) and grade bands (K-4, 5-8, 9-12) and are connected to suggested lesson plans for each of the Standards.

A visual and performing arts teacher need only select minimal criteria (grade, subject) in the “Lessons” section of the resource to be immediately connected to hundreds of lesson plans which are clearly identified by the Standard or Standards they address. For instance, the Greek Theatre lesson provided by ArtsEdge for grades 9-12 meets California Standard Three, where students learn about historical and cultural context of theatre. This in-depth lesson plan is designed to span five class sessions and includes a lesson overview (“Students will discover the origins of our own modern theater in the ancient Greek Theatre. After learning about the history of Greece, Athens and Dionysus, students will understand the evolution of theater, as we know it today”), instructional objectives (“Students will understand the origin of Greek drama, identify terminology related to Greek theatre, research Greek tragedy and comedy...”), an instructional plan, and an assessment rubric (Lessons and Standards, 2). ArtsEdge provides dozens of additional lesson plans that

specifically address theatre content Standards. Furthermore, lessons can be found by both searching for a particular Standard and by being presented with a description of that Standard and a list of lessons that will meet that Standard, or by selecting a lesson plan and immediately being presented with the Standard(s) it meets. Therefore, if a theatre instructor knows what Standard s/he is looking for at ArtsEdge but does not know what lesson plans to create, typing the Standard will yield the sample lesson plans meeting that Standard. Conversely, if a teacher seeks to find a unit about family dynamics in dramatic plays, for example, s/he can use the ArtsEdge lesson “Fractured Families in American Drama,” which examines A Streetcar Named Desire and Long Day’s Journey Into Night and meets Standard Two, Creative Expression (Write dialogues and scenes, applying basic dramatic structure: exposition, complication, conflict, crises, climax, and resolution. Design, produce, or perform scenes or plays from a variety of theatrical periods and styles, including Shakespearean and contemporary realism). This unit plan also can meet Standard Three, Historical and Cultural Context: “Describe the ways in which playwrights reflect and influence their culture in such works... identify key figures, works, and trends in world theatrical history from various cultures and time periods.”

ArtsEdge and the Arts Education Partnership provide a thorough examination of arts advocacy and instruction curricula for the high school theatre arts teacher. These two resources are connected through the California Department of Education as a means of professional development. The CDE offers its own publications relating to curriculum and instruction, including a list of recommended texts for dance, visual arts, music, and theatre, Literature for the Visual and Performing Arts: Kindergarten Through Grade Twelve. There are several negative complicated issues with the suggested list distributed by the CDE. While the list is extensive and contains over four hundred suggested texts for all grade levels of all four visual and performing arts disciplines, the number of theatre texts for grades 9-12 is inferior. There are twenty suggested texts for theatre, which make up five percent of the total list of recommended texts for the visual and performing arts classroom. If each book could be applied to at least one theatre arts Standard, then twenty suggested texts from the California Department of Education might be adequate. The books do not cover all of the Standards; Standards One, Two, and the second section of Four ("Report on how a specific actor used drama to convey meaning in his or her performances") are missing. Conclusively, twenty books recommended by the CDE is not

sufficient, especially when most of them do not greatly cover any Standards, or no more than one Standard can be applied to a single book.

One of the biggest concerns with the literature list is both its publishing date and the dates of the suggested material. The list was released through the Educational Resources Catalogue of CDE Press in 1996, five years before visual and performing arts had their own Content Standards. As such, none of the texts recommended by the CDE was written after the Standards were developed and signed into law. Second, a decade has passed since the first and only list, and an updated list has yet to be published. Third, the average year of publication for the recommended texts is 1985, with the most recent text published in 1999. While texts written two decades earlier can certainly be still be apropos to the present, with regard to the Standards they are insufficient, as the texts do not cover all Standards. This is most evident with the suggested texts that are fiction or biographies, such as Bill Adler's The Letterman Wit: His Life and Humor, where the author traces the late night talk show host's humble Indiana beginnings to his success in the mid 1990s, when the book was published. This biography, like many other suggested texts from the CDE list, does not relate to any of the five Content Standards and cannot be used, for example, to have

students “make acting choices, using script analysis, character research, reflection, and revision through the rehearsal process” as stated in Standard Two, nor can the text be used to meet Standard Four: “Report on how a specific actor used drama to convey meaning in his or her performances” (Content Standards, 118, 119). Other biographies from the suggested text list that would not meet the Standards enough to create a lesson or unit plan around are Susan Aller’s J.M. Barrie: The Magic Behind Peter Pan and Margaret Bonnanno’s Angela Lansbury: A Biography. Conversely, there are two biographies that meet at least one Standard; Bill Cosby: The Changing Black Image, Robert Rosenberg’s 1992 book, and 1992’s The Shuberts of Broadway, by Brooks McNamara. The former can be aligned with Standards Three and Four, historical and cultural context and aesthetic valuing, respectively. The latter text can be used for an entire unit for Standard Five, Connections, Relationships, Applications. McNamara’s book on the early days of the Shubert brothers and the history of their theatre ownership aligns with the Standards’ goal of having students learn to “Manage time, prioritize responsibilities, and meet completion deadlines for a production as specified by group leaders, team members, or directors. Demonstrate an understanding of the professional standards of the

actor, director, scriptwriter, and technical artist, such as the requirements for union membership” (Standards, 120).

The remaining books devoted to aspects of theatre include Mask Characterization (Libby Appel, 1982), Acting: The First Six Lessons (Richard Boleslavsky, 1987), The Complete Book of Puppet Theatre (David Currell, 1985), Entrances and Exits: A Life in and out of the Theatre (Norris Houton, 1991), Acting Like a Pro (Mary McTigue, 1992), TV Lighting Methods (Gerald Millerson, 1975), Coming to Terms with Acting: An Instructive Glossary (Doug Moston, 1993), On Stage: Producing Musical Theatre (Gerald Ratliff, 1988), Improvisation for the Theatre (Viola Spolin, 1963), and A Dream of Passion: The Development of the Method (Lee Strasberg, 1987). Of twenty texts suggested by the California Department of Education website, approximately half would cover at least one section of one Standard (all five Standards have at least two sections), while the others have no relation or importance with the Standards.

Resources for teachers aiming to teach to the Standards can be found on arts advocacy websites and the recommended literature list for visual and performing arts, but there are numerous other texts that can be used to cover at least one Standard, most of which would be better suited to align with the

Standards. Artistic Perception, Standard One, allows high school theatre students not only to use elements of theatre to respond and observe their environment, but also to use theatre vocabulary such as “theme” and “style” to describe their theatrical experiences. Additionally, students are asked to “document observations and perceptions” after observing both “formal and informal works of theatre” (Content Standards, 109). Many aspects of theatre curriculum relate to this standard, such as mime, creative drama, improvisation, and performing scenes. When students have the opportunity to perform scenes in front of each other it is suggested, by authors Nancy Bentley and Donna Guthrie, their awareness of themselves and their peers can greatly expand. Most activities involving creative play or pretend can guide students toward using their imagination and heighten their sense of perception and observation. This is in keeping with the goals of the California Content Standards for Visual and Performing Arts.

With numerous suggested materials and outside resources from the California Department of Education, the high school theatre teacher of grades 9-12 has myriad curriculum resource guides from which to choose. One of the problems of this availability is the disconnect between the entity of the California

Department of Education and that of the individual school districts. There is currently no cohesive union between the two. The districts hire teachers and the teachers create and implement their curriculum. The Department of Education provides accessible information about its Content Standards, in both paper and electronic form. The Standards are outlined and described and were designed to give all students in California a comparable visual and performing arts education. For the theatre teacher, the Department has outlined what should be taught in grades 9-12 at the proficient level, even offering suggestions for books, as well as a suggested comprehensive list of theatre vocabulary. To what degree are teachers following these guidelines and Content Standards?

CHAPTER IV SURVEY DATA

Forty high school theatre teachers participated in a survey on their academic training background and what they are teaching in their classroom. Theatre curriculum in high schools cannot be reported and assessed unless the teachers involved in the theatre instruction volunteer the information. A survey allowed a basic approach yielding concrete answers. The survey encouraged teachers to discuss their curriculum to an uninvolved and objective third party.

Once the surveys were returned, the comparisons and contrasts of teachers' curricula could be examined. The teachers' geographic areas, their backgrounds, and teaching philosophies varied greatly. Teachers had from one to thirty-three years of theatre teaching experience, with the average being thirteen years. The overwhelming majority of teachers surveyed had either a major or minor in theatre. Of the forty teachers surveyed, just over half, twenty-two, held a bachelor's degree in theatre; eleven had a degree in English and five teachers had only a minor in theatre. Seven of forty teachers (17%) did not hold a degree or minor in theatre. One teacher held a French degree with a minor in

English literature, while another had only a degree in philosophy. Another teacher received a degree in psychology, and the least “qualified” teacher, in terms of educational background, belonged to a Monterey County teacher with a major in education, minor in social science, and a master’s degree in counseling. Twenty-three who responded possess an M.A., which is more than half the teachers surveyed. Of those twenty-three degrees, only eleven were in theatre, and nine of eleven teachers with a master’s degree in theatre also had their bachelor’s in theatre. In other words, almost all teachers who received a master’s degree in theatre were the teachers who also held a bachelor’s degree in theatre. The teachers who held both a bachelor’s and master’s degree in theatre came from Contra Costa, San Joaquin, Orange, Santa Barbara, Ventura, San Diego, Los Angeles, and San Bernardino Counties. Other master’s degrees held were in the subjects of education, English literature, history, and counseling. The teachers with no major, minor, or master’s in theatre came from Santa Clara, Sacramento, Monterey, Santa Barbara, Placer, and Humboldt Counties.

The majority of teachers surveyed, thirty-one, held a teaching credential in English, as California does not currently offer a theatre credential. The remaining nine teachers possess credentials in social studies, health, music, and

primary education. When asked what type of teaching credential held, the most frequent answer given was "Single Subject Secondary in English." These high school teachers taught between two and eight periods of theatre classes a day with the average being four classes. Of the 17 teachers who taught additional subjects other than theatre at their school, 12 were English classes, one was dance, one social studies, one taught choral music and health, one taught choir, and 1 taught American Literature. Of the only six teachers who taught fewer than three theatre classes, five teachers taught English and one taught social studies. As such, only one teacher out of the forty surveyed shared teaching responsibilities in a non-theatre/English Department. All other teachers taught additional classes in either English or dance/music/choir/speech. As such, no teacher surveyed taught math or science classes in addition to theatre. Of the forty teachers surveyed, the least similar academic subject also taught besides theatre was social studies, and the social sciences are certainly more closely related to visual and performing arts than perhaps chemistry, French, or calculus. The social studies teacher from a Contra Costa County school was a theatre major and received a master's degree in history, so she taught three periods of theatre and three periods of social studies.

Teachers were asked about their professional development and affiliations with theatre organizations. Half the teachers surveyed were members of the California Educational Theatre Association (CETA). CETA holds workshops, festivals, and seminars throughout the year, along with an annual conference. The overwhelming majority of its members are theatre educators, as opposed to actors, and the workshops and conference are specifically designed for professional development of theatre educators. Its mission is to "help develop and perpetuate the highest standards in teaching, learning, curriculum, research, scholarship, production and accreditation criteria from pre-kindergarten through university level theatre education" (CETA Home, 2). Are theatre teachers who are not members of CETA the ones who are less likely to have majored/minored in theatre? The academic breakdown of non-CETA members is as follows:

Teacher One: English and Film major, no M.A.

Teacher Two: Theatre major, English minor, no M.A.

Teacher Three: Double major in theatre and education, no M.A.

Teacher Four: Theatre major, social studies minor, M.A. in history

Teacher Five: Theatre major, English minor, M.A. in theatre

Teacher Six: French major, English minor, no M.A.

Teacher Seven: English major, theatre minor, no M.A.

Teacher Eight: Education major, social science minor, M.A. in counseling

Teacher Nine: Psychology major, musical theatre minor, M.A. in education

Teacher Ten: Theatre major, currently working toward an M.A. in technical
theatre

Teacher Eleven: English major, theatre minor, M.A. in theatre

Teacher Twelve: English major, no M.A.

Teacher Thirteen: Theatre major, English minor, no M.A.

Teacher Fourteen: English major, communication minor, no M.A.

Teacher Fifteen: Theatre major, humanities minor, writing/education M.A.

(Survey)

Fewer than half of the theatre teachers who are not members of CETA do not have an academic background in theatre. Of the remaining twenty-five teachers who ARE members of CETA, only three possessed a bachelor's degree in a field other than theatre (psychology and English); the others have at least one degree or a minor in theatre. It can be concluded that 88% of the teachers surveyed who are CETA members also have an academic background in theatre, while 33% of teachers without a strong background in theatre are not

members. Of course, there are always anomalies; one teacher possessed both a bachelor's and master's in theatre and was NOT a member of CETA, while another teacher was a member of CETA but held a degree only in psychology.

Even fewer teachers were members of the national theatre organizations ATHE, the Association for Theatre in Higher Education or ETA, the Educational Theatre Association, although the former organization typically attracts members who teach at the community college level or above. Out of forty teachers, only twelve were members of two or more organizations. All of those twelve teachers who belonged to CETA, ATHE, and/or ETA held a degree or minor in theatre, five of whom held a master's in theatre. It can be noted that teachers who are members of two or more professional theatre education organizations were the most likely to have majored in theatre and/or receive a master's in theatre, as well. There were also eleven teachers surveyed who were not members of any of the organizations. The breakdown of the teachers NOT affiliated with any of these three professional organizations is as follows:

Teacher One: English/Film major, no M.A.

Teacher Two: Theatre and Education majors, no M.A.

Teacher Three: Theatre major, M.A. in history

Teacher Four: French major, English minor, no M.A.

Teacher Five: English major, theatre minor, no M.A.

Teacher Six: Education major, social science minor, M.A. in counseling

Teacher Seven: Psychology major, English minor

Teacher Eight: English major, no M.A.

Teacher Nine: Theatre major, English minor, no M.A.

Teacher Ten: English major, communications minor, no M.A.

Teacher Eleven: Theatre major, humanities minor, writing/education M.A.

(Survey)

It is noted that Teacher Two is in his first year of teaching theatre in Los Angeles County, and while one of his degrees is in theatre, he reported that had never heard of ATHE or ETA. Seven of eleven non-member teachers held a degree in a field other than theatre, and none of these teachers held a master's degree in theatre. Conclusively, 100% of the five teachers who are members of two or three professional theatre organizations held a degree in theatre. Eight teachers surveyed do not belong to any of the organizations and 75% of them do not hold a degree in theatre. It is observed that high school theatre teachers who hold at least a bachelor's degree in theatre are more likely to be a member

of a professional development organization. The average number of years teaching theatre for teachers belonging to two or more organizations was seventeen, while the average number of years teaching for teachers belonging to none of the organizations was eight. Therefore, teachers who hold a degree in theatre or have fifteen to twenty years of teaching experience were more likely to be a member of a professional theatre organization. Teachers who had fewer than ten years of teaching experience and had a bachelor's in something other than theatre were the least likely to be a member of CETA, ATHE, or ETA.

Teachers were asked about their school's theatre club and mainstage productions: "Does your school have a student theatre club?" and "Do you direct your school's productions?" Of the forty schools whose theatre teachers who responded, six schools did not have a theatre club. One teacher from Butte County with seven years' theatre teaching experience stated that she "had a club for 2-3 years and it was way too much to deal with" (Survey). Two schools had a thespian society in place of a standard theatre club, and one school had an afterschool academic theatre program that substituted for a theatre club which met during school hours. The other three schools had no reason or explanation for why there was no theatre club, but perhaps it was due to lack of student

interest in theatre. One school did have a theatre club years ago but recently lost their charter and have not renewed it (Survey).

Almost all of the teachers surveyed, thirty-nine of forty, also directed their school's mainstage shows, although three teachers only direct the fall play and have the spring musical directed by a guest artist/director. All other teachers were responsible for all productions throughout the year. Only one school had a theatre teacher who did not direct her school's productions. Her background is interesting to examine, because this teacher is also at one of the few schools without a theatre club. She has five years of teaching experience and majored in education with a minor in social science. This teacher was also not a member of CETA, ATHE, or ETA, and only teaches two theatre classes (Survey).

Statistically, it should not be surprising that she is not a member of any professional theatre organization when her school does not support a theatre club. Additionally, only two theatre classes are offered at her school, she does not have a bachelor's in theatre, and the directing of the school's productions is executed by another individual.

Does a teacher's academic background and professional organization affiliation affect or influence how many different theatre classes are taught at

his/her school? Of the eleven teachers who were not members of any professional theatre association, seven held degrees in a field other than theatre. Two of these teachers without a degree in theatre only taught beginning theatre; the remaining nine taught beginning, intermediate, and advanced theatre, in addition to stagecraft/technical theatre and musical production. Of the twelve teachers surveyed who were members of at least two professional theatre organizations, none taught only beginning-level theatre. All five teachers who had both a degree in theatre and belonged to CETA, ATHE, or ETA were responsible for teaching beginning and intermediate theatre, with four of the five instructors also teaching advanced theatre, technical theatre/stagecraft and musical theatre/production. When comparing the teachers with fewer years' experience and fewer degrees in theatre with those who have both the background and experience with theatre, only teachers with limited theatre experience were assigned beginning theatre only. The more experienced teachers taught beginning theatre also, but they were responsible for teaching intermediate and advance theatre, as well. It can be concluded that those teachers without a degree in theatre, professional organization affiliation, or more than 15 years' teaching experience are considered less knowledgeable or likely

to teach a theatre class higher than a beginning level. No teachers with both a theatre degree and membership in CETA or ATHE taught solely beginning theatre, while two teachers, from Placer and Los Angeles Counties, without a theatre background only taught a beginning level class. These two teachers who only taught beginning theatre also taught periods of English as well.

The topics and areas covered in teachers' beginning theatre classes were composed of both common and unique elements. There were some themes that were found in almost every teacher's curriculum, such as studying voice and movement, while some teachers covered unusual or remarkable topics in their class, such as studying beats of a script or making masks. Surprisingly, there were no great curriculum discrepancies between the theatre degree-holding, CETA/ETA-member teachers and the less experienced teachers. Many teachers without a theatre degree or professional organization membership taught ideas and assignments to their beginning theatre class that were more frequently taught in intermediate or advanced high school theatre. These were ideas comparable to the more experienced teachers, such as a Butte County teacher with only three years of theatre classroom experience who included Stanislavski, make-up, dramatic structure, set design, theory, and directing in her beginning

level class. Similarly, a teacher with twenty-four years of theatre teaching experience, from El Dorado County, holding a degree in theatre reported only teaching the basic in his class: improvisation, monologues, movement, oral interpretation, and scenes.

Additionally, many experienced teachers, ten of fourteen teachers with fifteen or more years of experience, taught only basic and less complicated subjects to their students. If masks, beat study, theatre history, mime, and subtext are considered to be subjects of a more complex level for a beginning theatre class, as stated by the State Standards for Theatre, then inexperienced teachers were just as likely to teach them than their more experienced counterparts. In the same vein, if improvisation, monologues, enunciation, and theatre terms are considered basic beginning theatre aspects from the Standards, then teachers with a degree in theatre and twenty to thirty years of teaching experience were just as likely to teach them than their less experienced colleagues.

Of the twenty common topics and areas teachers reported teaching beginning theatre students, both experienced (twenty or more years' experience teaching theatre) and inexperienced (fewer than five years' experience) teachers

taught them just as frequently. For comparison purposes, the curriculum areas and topics were examined from twenty of most and least “experienced” teachers of the forty teachers surveyed; ten teachers had five or fewer years of theatre teaching experience and ten had twenty or more years’ experience. The topics covered by teachers with the most theatre teaching experience (twenty or more years teaching high school theatre) is as follows:

Teacher One: thirty-two years’ experience, bachelor’s and master’s degree in theatre, teaches memorization, vocal skills, characterization, and movement.

Teacher Two: thirty years experience, bachelor of fine arts in theatre, teaches mime, scenes, monologues, characterization, and emotion.

Teacher Three: thirty years experience, bachelor’s in theatre, teaches Stanislavski, working as an ensemble, objectives, focus and character.

Teacher Four: twenty years experience, bachelor’s degree in psychology, teaches movement, voice, character, acting technique, character, make-up, and theatre history.

Teacher Five: thirty-three years experience, bachelor’s and master’s degree in theatre, teaches using voice, body, building character.

Teacher Six: twenty-two years experience, bachelor's degree in French literature, teaches concentration, character development, use of stage, body, voice, objectives of a script.

Teacher Seven: thirty years experience, bachelor's degree in English, teaches memorization, script analysis, subtext, movement, and clarity and volume of voice.

Teacher Eight: twenty-four years experience, bachelor's degree in theatre, teaches creative movement, oral interpretation, improvisation, character development, acting theory, monologues, and scenes.

Teacher Nine: twenty-five years experience, bachelor's degree in theater, master's degree in education, teaches theatre history, acting techniques, mime, movement, improvisation, monologues and scenes, musical theatre, and choreography.

Teacher Ten: thirty years' experience, bachelor's degree in English and master's degree in theatre, reported only "teaching to the Standards" (Survey).

Of the forty teachers who responded about what they teach in their beginning theatre class, the curricula topics from ten teachers with five or fewer years of experience was also examined. The data are as follows:

Teacher One: two years experience, bachelor's degree in English, teaches lighting design, set design, make-up and theatre history.

Teacher Two: four years experience, bachelor's degree in English literature, teaches theatre vocabulary, storytelling, masks, student-created audio shows, monologues, and scenes.

Teacher Three: one year of experience, bachelor's degree in theatre, teaches movement, voice, acting techniques, and body/stage awareness.

Teacher Four: five years experience, bachelor's degree in theatre, teaches plot, play themes, voice, staging, improvisation, acting beats, basic technical theatre.

Teacher Five: five years experience, bachelor's degree in education, teaches basic stage presence, voice projection, diction, stage directions and terms.

Teacher Six: four years experience, bachelor's degree in psychology, teaches mime, improvisation, theatre history, set design, costumes, scene and monologue performance, and basic directing.

Teacher Seven: two years experience, bachelor's degree in English, teaches movement, voice, theatre history, theatre vocabulary, and character

development.

Teacher Eight: three years experience, bachelor's degree in theatre, teaches introduction to theatre, history, set design, playwriting, and play genres and styles.

Teacher Nine: four years experience, bachelor's degree in English, teaches theatre terminology, acting techniques, and scene and monologue performance.

Teacher Ten: five years experience, bachelor's degree in theatre and a master of fine arts degree in theatre/directing, teaches monologues, scenes, masks, warm-up activities/ improvisation, acting terms, and basic theatre history (Survey).

The most common topics covered in beginning theatre classes were improvisation, theatre terms, voice, blocking/movement, focus, stage presence, theatre history, acting technique, monologue and scene work, and character development. All teachers taught these basic units, regardless of experience, educational background, or professional theatre membership. These common activities and assignments cover Content Standard 1 for Visual and Performing Arts: Artistic Perception. Specifically, students should be able to use the

vocabulary of theatre and observe their environment and respond, using the elements of theatre, according to the California Department of Education.

Overall, very few teachers made reference to vocabulary terms issued by the State Department of Education for use in the theatre classroom [see Appendix A]; no teacher mentioned more than ten terms used in either lesson plans or to describe the class curriculum. The most commonly used glossary terms by teachers in their surveys were "improvisation," "monologue," "ensemble," "mime," "character," and "script" (Survey).

State Standard Two, Creative Expression, calls for students to apply processes and skills in acting and directing. One way for students to meet this standard's requirement is to "Write dialogues and scenes, applying basic theatrical structure: exposition, complication, conflict, crises, climax, and resolution" (Content Standards, 110). This is for both proficient and advanced students in grades nine through twelve. Students enrolled in beginning theatre classes as freshmen should be given the opportunity to write their own scripts, according to the Standards. When surveying the forty teachers, six instructors stated that they do not include original script writing as part of their beginning theatre class curriculum, and four of those teachers responded that they "do not have students

write their own scripts in beginning theatre, only in advanced.” An additional Santa Clara County teacher with 22 years of theatre teaching experience and a major in French literature stated she allowed them to write their own scripts “a little” (Survey). Two of these six teachers who didn’t have their students write their own scripts were the less experienced teachers, without the theatre degree or membership. Conversely, all five of the “experienced” teachers, those with degrees in theatre and CETA/ATHE/ ETA membership, reported having students write their own scripts in beginning theatre (Survey). One teacher, a Marin County educator with thirty years’ teaching experience and a B.F.A. in theatre, reported that her students write their own scripts in class “frequently” (Survey). However, the majority of teachers, 80%, did have their beginning theatre students write their own scripts.

The mindset of “I don’t cover it in beginning theatre” also held true when teachers were asked if they also taught Shakespeare or Greek theatre.

Teaching or performing these kinds of plays satisfies not only Standard Two, where students should be able to “Design, produce, or perform scenes or plays from a variety of theatrical periods and styles, including Shakespearean and contemporary realism” (Visual and Performing Arts Content Standards for

California Public Schools, 110) but also Standard Three, where students should “Describe the ways in which playwrights reflect and influence their culture in such works as Raisin in the Sun, Antigone, and the Mahabarata” (Content Standards, 110). While only six teachers responded not having students write their own scripts, seventeen reported not teaching Shakespeare or Greek theatre in their beginning theatre class; that represents almost half the teachers. Most of these teachers commented, “Not in beginning theatre,” “I teach a little,” or “Only in advanced” (Survey). Amazingly, three teachers who taught BOTH Greek and Shakespeare theatre were teachers who did not major in theatre and were not members of any theatre organization. The other six teachers who reported teaching both had a combination of a theatre degree and professional organization membership.

Standard Three, Historical and Cultural Context, covers theatre history, where students in beginning theatre should “Identify key figures, works, and trends in world theatrical history from various cultures and time periods” (Content Standards, 110). The forty teachers were asked if they teach theatre history, and if so, which time periods and playwrights. Thirty teachers responded that they do teach theatre history in their beginning theatre class. Additionally, two

teachers report teaching it "a little" and eight teachers who do not teach theatre history are also among those who do not teach Shakespeare or Greek until advanced theatre. So while the majority of beginning theatre teachers do teach history, even if they don't teach Shakespeare or Greek, there were eight teachers who don't teach Shakespeare, Greek theatre, or theatre history.

The constant and frequent use of improvisation in the beginning theatre classroom is interesting because it is not part of any of the five State Standards. The only Standard it would slightly belong to is Standard Five, Connections, Relationships, and Applications where students "develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills" (Content Standards, 111). The ability to think on one's feet would come in handy in life and career skills, but teaching improvisation in the beginning theatre classroom is not a State suggested idea for curriculum. It is only at the "Grades 9-12 Advanced" level that improvisation becomes a Standard, as Standard Two Advanced claims students should be able to improvise and write dialogues and scenes (Content Standards, 113). Theatre history is a required standard at both the proficient and advanced levels, while improvisation is not required until the advanced level. However,

several teachers, fourteen of the forty (35%), teach theatre history to their beginning students with a fifteenth teacher reporting teaching “only basic theatre history” (Survey), but almost all teachers, 85%, use improvisation frequently in their beginning theatre class. These teachers are teaching something that is not a Standard (improvisation), while NOT teaching the area that is a Standard (theatre history).

Improvisation was one of the few curricular aspects of beginning theatre that was virtually universal among all teachers surveyed. The frequency of improvisation in the beginning theatre classroom varied tremendously from instructor to instructor. With the exception of one teacher, all beginning theatre instructors made improvisation a part of their curriculum, whether it was taught every week or only at the beginning of the semester. One teacher designated Fridays as improvisation days, while another teacher used improvisation activities every day as warm-ups for her students. Another teacher used improvisation during the first two months of the school year, and then only as a warm-up during the remainder of the school year. A few other teachers also reported using improvisation as warm-ups throughout the school year. Seven other teachers stated they use improvisation about 20-25% of the time, while

three teachers made it between 50-70% of their theatre curriculum. One Santa Clara County teacher had thirty-three years' experience teaching theatre and held both a bachelor's and master's in theatre, but made improvisation part of her curriculum only in intermediate theatre. She taught absolutely no improvisation, Shakespeare, Greek theatre, or theatre history in her beginning class, nor did she allow her students to write their own scenes, all of which are covered by the Standards (Survey).

Deciding what to teach in their beginning theatre classrooms presented a "mixed bag" from teachers. Nine teachers cited "past experience" teaching as a rationale for developing their lesson plans; these teachers have been instructing students at the high school level for two or three decades, so they teach the same curriculum every year and do not remember how they first created their curricula during the 1970s. A very common answer to curricular choice was the Standards' requirements; however, six teachers also reported collaborating with colleagues in the district for curriculum ideas. Two teachers use textbooks in their classroom for weekly lectures and assignments, and seven teachers report that they just "start with the basics and just build from there" (Survey). One teacher tries to "be broad and well-rounded" while another just "focuses on

fundamental skills” (Survey).

After discussing their curricular decisions, teachers were asked, “Do you closely follow the California Department of Education Standards, or do you like to create and implement your own curriculum?” This vital question was intentionally issued casually to allow for the best possibility for candid and truthful responses. Teachers were not told the researcher was a credentialed teacher familiar with the Standards, and it was purposefully avoided asking directly, “Do you follow the Standards?” but phrasing it “do you like to” allowed for more honest answers. Of forty teachers, thirty-five reported following the Standards. On one end of the spectrum, one teacher from San Joaquin County responded with an enthusiastic “Yes! I have the Standards memorized and live and teach by them” (Survey) while a Santa Barbara County teacher at the other end responded, “No, I think standards in the arts can do more damage than good. Part of creating a great artist is to teach them to think ‘outside the box.’” (Survey). Other than these two strongly opinionated teachers, the remaining thirty-eight teachers all reported following the Standards. Ten teachers stated that they “start with the Standards and build up their lessons” (Survey), or use the Standards “as a foundation and add elements” that they think are appropriate (Survey).

Although technical theatre is not specifically touched upon in the Standards, one teacher from Merced County felt that the current Standards did not address technical theatre enough, so “we use the acting, performing, and design standards and then add tech” (Survey). Fourteen teachers also felt that the Standards were important for creating the base for curriculum, but they individually added their own lesson plans and assignments that they felt were just as important. 90%, thirty-six, of the teachers responded that they develop their curriculum based on the Standards or they simply start with the Standards and fill in what’s needed for their lesson plans. Since all but four teachers reported using a combination of the Standards and their own curriculum in their beginning theatre classroom, this doesn’t match their answers in teaching theatre history, Shakespeare, Greek theatre, or allowing students to write their own scenes, all of which are part of the Standards. Thirty-six out of forty teachers reported following and implement the Standards, yet five teachers reported they only teach theatre history or assign original script writing in advanced theatre.

When asked what types of activities and assignments were the most popular with their students, the two most common answers were improvisation and “anything creative.” The teacher who doesn’t include any improvisation in

her beginning class reported that her students enjoyed scenes, monologues, and a variety of creative projects. One teacher at a Santa Clara County high school found that “Student-centered work that engages, challenges and empowers them is generally the most effective--work that is hands on” (Survey). Nineteen teachers reported that their students enjoyed group scenes and performances, while ten other teachers included unique assignments into their beginning theatre curriculum, such as stage combat, performing poetry or sonnets, radio shows, Kabuki puppets, mime, studying Bertolt Brecht and Augusto Boal, and make-up units. One Santa Barbara County teacher had students write their own script for a performance which would later be filmed as a “silent movie” (Survey). This was the most popular assignment in her class, just as teaching Commedia dell’ Arte in another teacher’s class won his students over (Survey). Additionally, twelve teachers used elements of Kabuki, children’s theatre, and makeup in their beginning theatre classrooms and found that they were well-received.

Overall, students seemed to enjoy assignments that gave them the most creativity and a chance to work in groups. This was further demonstrated when teachers were then asked about which assignments their students enjoyed the least. Two teachers, both of whom have ten years’ teaching experience and

taught five theatre classes, claimed that there were no assignments or projects that were disliked by their students. One teacher responded, "I have no idea, you'll have to ask them." Eight teachers reported that their students didn't like anything research-related or lectures about theatre history. Three teachers felt that memorizing a monologue was difficult for some students. An Orange County teacher with over thirty years of experience observed that "many of my students hate having to memorize monologues. They dislike having to do it, but I require it" (Survey). Three teachers felt that their students had trouble working independently on projects, especially if they were prepared outside of class, as some students have trouble disciplining and focusing themselves to stay on task. Additionally, four teachers felt that they still wanted to give lectures on the classics, but "because of the outdated language, it's hard for many students to grasp and stay interested" (Survey). One San Diego County teacher stated that his students hate listening to lectures on "Restoration and medieval...they get bored" (Survey).

When it came to scripts and scenes, teachers were asked if their students ever analyzed scripts. Another question asked if students also performed scenes they had written themselves. Both questions address Standard Two, Creative

Expression: "Write dialogues and scenes, applying basic theatric structure: exposition, complication, conflict, crises, climax, and resolution" (Content Standards, 109) and "Make acting choices, using script analysis, character research, reflection, and revision through the rehearsal process" (Content Standards, 109). Thirty-two teachers reported they did give their students opportunities to analyze scripts in class, while only four teachers stated that it was solely the advanced students who were assigned script analysis. Two other teachers used scripts only to analyze the beats and characters. The remaining two teachers strongly endorsed script analysis, as well as characterization, as part of their curriculum, with seven of the teachers using script analysis or character work "every day" and "frequently."

One teacher from Tulare County even felt script analysis and characterization were the foundation of his course (Survey); this teacher holds a degree in English and teaches American literature in addition to theatre. When it came to students performing their own scripts, teachers were equally mixed. Eighteen had students perform both original scripts and those of published playwrights; two teachers had their students only perform original scripts, and twenty teachers had their students perform only work previously published. One

teacher specifically included assigning both in his curriculum because “both are equally important” (Survey). Of the eighteen teachers who reported assigning both original and published scripts to perform in their classroom, twelve teachers, 66%, reported that they mostly use published plays.

Looking at play production and performance, teachers were surveyed about their students’ participation in theatrical productions both at their school and outside. With the exception of five schools’ programs, theatre auditions were open to the student body. Two teachers built up their programs and created a core group of serious students every year. The theatre students showed enough interest in theatre to cast productions. One Marin County high school had over two hundred students from all grades enrolled in multiple theatre classes, and it was from this very abundant pool of performers that the school had more than enough students to audition for their theatrical season. However, for the other thirty-five schools where theatre was not as highly-regarded and omnipresent on campus, having open auditions seemed to work to gain student interest. As for stage crew, the selection was a little stricter, as only half of the teachers who opened auditions to the student body also opened sign-ups for stage crew. The remainder allowed the stage crew to be selected from only the stagecraft/

technical theatre class(es). One teacher was cautious about whom she selected for crew responsibilities: "Only a few students in my tech theatre class will be allowed to serve on crew for our school's productions. These are a good group of students I trust and who have been trained on the machinery and equipment" (Survey).

Are students enrolled in beginning theatre able to achieve "aesthetic valuing," by watching live theatre as part of a class requirement? Standard Four, Aesthetic Valuing, dictates that students respond to, analyze, and critique theatrical experiences. Students should be able to make critical assessments of theatre, as well as derive meaning from works of theatre, such as "Reporting on how a specific actor used theatre to convey meaning in his or her performances" (Content Standards, 110). While some of this is possible in the beginning theatre classroom, more substantial and intricate analyses and responses from live theatre comes from viewing full-length stage plays and musicals, as opposed to watching student actors in a theatre class. Teachers were asked whether or not they require their students to see their school's productions, or if it is an option to attend and write a critique for extra credit. The majority of the theatre teachers, twenty-six out of forty, did require their students to see at least one of their

school's productions.

Ten teachers who required their students to see their school's play also made it mandatory to accompany the assignment with an essay/analysis/ critique about the show and answer questions about the elements, such as lighting, set, costumes, and acting; very few teachers required only attending the production without an accompanying written analysis. One teacher even required her students to see an additional play outside of school. One Sacramento County teacher with an English degree who is not a member of any professional theatre organization and only teaches one period of theatre "requires my students to see our school's productions or they fail. I also require their attendance at one non-school production" (Survey). Both seasoned and new theatre teachers equally made it optional to see the school's production.

If students were not required to support their school's theatre department productions and critique and analyze an accessible school play, were the students given opportunities to see a play or musical at a local theatre, either community or professional? Twenty-eight teachers gave their students opportunities to see live theatre outside of their school's theatre department by organizing and chaperoning an evening at the theatre. However, only one school

received marginal funding from the district. Every school either had to raise the money to see productions on their own or use theatre club money. Even at a high school surveyed in Marin County, which has the highest per capita income of any county in the United States and is the most expensive county in California, theatre students had to raise funds themselves to see outside productions. This is a school with enthusiastic student involvement in theatre, as reported by its theatre teacher in the survey, and an established, organized program involving hundreds of students, but their theatre teacher stated that "We raise money through a variety of activities and efforts. The school district provides us with very limited funding. Sometimes we take them to professional productions in the Bay Area that we get a good rate for" (Survey).

Of the twelve schools where the theatre class students were not taken to plays, eleven teachers listed lack of funds as a reason; one teacher simply said she just didn't take her students on field trips. Seven teachers expressed sadness and anger that their students had to be deprived of such rewarding and enriching experiences. One teacher from a Mendocino County school said, "We rarely go...I live in a lower income community" (Survey). Another teacher whose students aren't able to see productions due to lack of funds teaches in the

opposite region of California, Los Angeles County. She stated that she tries to “take my kids to see a number of things...there is no funding for such field trips. My kids earn money to pay for the bus, and they pay for tickets. Unfortunately, many students miss the opportunity because they can’t afford it--sad” (Survey). Another teacher from Butte County stated that her school has the funds, “but I don’t take them. It’s a nightmare, believe me. Just getting the funds out is a full-time job in itself” (Survey). This same teacher is the one whose school no longer has a theatre club because it “was too much to deal with,” and she doesn’t require her theatre classes to see her school’s productions.

Eight of these twelve teachers who cannot or do not take their students to an outside production also do not require their theatre students to see their own school’s play. Requiring students to see their school’s play, especially if there are no funds available for outside “field trips,” would ensure that all students receive an opportunity to analyze and critique a stage production, and thus fulfilling a Standard. Lack of funds too often prohibits a theatre student from attending a theatrical production outside of school, especially when viewing a play meets the needs of a State Standard.

The Standards do not provide rubrics or tools for assessing students’

learning; they state areas that theatre teachers should include in their instruction. For the teachers who do not follow the Standards, assessing student learning is more difficult because those teachers cannot adequately gauge if their students have been taught enough “strands” of theatre education to be prepared for the next level, “advanced” Standards. Teachers who follow the Standards are not required to use an assessment of theatre Standards as an assessment model does not exist. In fact, Senate Bill 1390 specifically states at the end of the document that “Nothing in this section shall be construed as mandating an assessment of pupils in visual or performing arts” (Senate Bill, 3). Thus, it is up to each teacher to assess what his/her students have learned in class and if the students have gained the skills and knowledge set forth in the “proficient” level Standards to be prepared for the “advanced” level Standards. Assessing students’ knowledge of what they learned by the end of their first year of beginning theatre can often be conducted by one of three ways: a final performance, a written test, or both. With regards to the Standards, students need to learn not only theatre vocabulary and history, but also the elements of performance. If a theatre teacher were to give students a paper test at the end of the year on theatre terminology and history, then the written test would satisfy

both Standard One, Artistic Perception: "Use the vocabulary of theatre, such as acting values, style, genre, design, and theme, to describe theatrical experiences" and Standard Three, Historical and Cultural Context: "Identify key figures, works, and trends in world theatrical history from various cultures and time periods" (Content Standards, 110). Conversely, Standard Two, Creative Expression, could be satisfied if a theatre teacher were to have students perform a scene (whether originally written or previously published) for their final exam. Having students perform a memorized script would allow them to "Make acting choices, using script analysis, character research, reflection, and revision through the rehearsal process" (Content Standards, 109).

If a written test fulfills only two Standards and a performance final fulfills a different standard, a combination of both a written exam and performance would better assess students' achievements in proficient theatre. Issuing both a written and "oral" exam would satisfy three Standards. Half of the teachers surveyed include both a written exam on theatre vocabulary and/or theatre history and a performance for the final, both carrying equal weight/points. The other half of the teachers surveyed gave either a performance for the final, or required a final performance with a short written test. Only one teacher gave only a written final

based on textbook chapters, stating that “only the advanced class performs for the final.” This San Bernardino County teacher is a member of CETA and teaches multiple units on theatre history and covers play styles and genres in her beginning class, as outlined by the Standards. Another teacher assigned a research project and an essay test. One teacher in a San Joaquin County school reported that she gives “a district-mandated written exam, because the school board felt a performance final was not enough to evaluate students at the end of the year” (Survey).

To gain a sense of how many Standards teachers are meeting, the final survey question asked theatre teachers about their goals for their students in their beginning theatre class. All teachers were asked, “By June, what theatre skills and abilities should students have accomplished?” The answers were quite varied, although there were multiple commonalities. This question was asked especially in relation to Standard Five, where students should be able to apply what they learn in theatre, film/video, and electronic media across subject areas and “develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre” (Content

Standards, 111). Ten teachers felt it was absolutely imperative for their students to have learned how to work as an ensemble by the end of the school year.

Another very frequent answer of teachers' goals was to instill stage presence and confidence in their students; "gain self-esteem" was a consistent answer reported by twelve teachers. Thirteen teachers listed only a few short goals for their students for the entire year, such as "voice/body awareness and building character," "acting, scenes, research, improvisation," "just basic acting and directing in beginning theatre," "basic knowledge of stage terms and staying in character," and "movement and voice on stage, memorization, and staying in character," (Survey) while other teachers had more extensive goals. One Orange County teacher listed some of her goals as "staying in character, knowing stage directions, taking risks, analyzing scripts, and being confident on stage. I work with them on projection, diction, characterization, script analysis, audition techniques" (Survey). A Santa Clara County teacher also had a detailed list of goals for her students: "In Theatre 1 - comfortable on stage, significant opening in the use of voice and body, ability to concentrate, stay in character and play relationship on stage, understanding of basic script analysis and how to begin making strong choices about character, critical audience, taking risks, and

their bodies on stage” (Survey).

One teacher wanted “the Standards covered, for students to learn basic theatre respect and decorum, feel confident on stage and willing to audition if needed” (Survey). A Los Angeles county teacher with seventeen years’ theatre teaching experience and two degrees in theatre responded that “I want my students to learn to perform with plenty of energy on stage and make each and every performance seem like the first time” (Survey). Other goals from teachers included memorization, staying in character, understanding script analysis, energy, research, theatre vocabulary, basic directing skills, and evaluating their work, as well as the work of their peers. Almost all of the goals teachers had for their students addressed Standard Five, “Connections, Relationships and Applications.” The majority of teachers, twenty-nine, expressed a sincere interest in their students learning to work together as a professional ensemble or learn how to communicate with one another and be responsible participants, as illustrated in Standard Five: “Manage time, prioritize responsibilities, and meet completion deadlines for a production” as well as “Develop competencies and creative skills in problem-solving, communication, and time management that contribute to lifelong learning and career skills” (Content Standards, 111).

California's theatre teachers are as diverse and eclectic as the schools and counties where they work. This survey revealed some important common elements in teaching approaches and curricula, but also disclosed sharp differences in several areas, such as improvisation, student-written scenes, and presence of theatre history in the beginning theatre class. Teachers' experience ranged from one to thirty-three years in the classroom teaching theatre, and teachers received their degrees in subjects from theatre to French literature to sociology.

While the more seasoned teachers with twenty or thirty years of theatre teaching experience often included Standards-based curriculum in their classroom, the same percentage of experienced teachers also taught just "the basics" in their class and saved the more "challenging" elements for intermediate and advanced theatre. Similarly, while half of the theatre teachers with fewer than five years of theatre classroom experience taught curricula relating to the Standards, such as original script writing and theatre history, the remaining half only taught the basics. There were no distinctly noticeable data about teachers following the State Standards; the data revealed that no teacher followed a complete example of "ideal" curriculum, assessment, assignments, and

educational background; not one teacher surveyed held a bachelor's and master's degree in theatre, was a member of ATHE, ETA, and CETA, reported following the Standards completely, took his/her students to plays outside of school, required students to attend the school's productions, taught script analysis, Greek theatre, Shakespeare, characterization, theatre history and theatre vocabulary, and assigned students to write their own scripts. Teachers did none, some, or most of the aforementioned items in their beginning theatre classroom. The survey responses also created a catalyst for further research on the difference in classroom quality of curriculum between teachers who do and do not teach to the California state Standards.

CHAPTER V CONCLUSIONS

It was only in the last five years that the California State Standards for Visual and Performing Arts were created, developed, and implemented for the California public high schools. The National Standards for Arts Education existed, but were not necessarily a part of each state's required curriculum guidelines. With the California Senate Bill 1390 (Murray) going into effect in 2001, Visual and Performing Arts teachers in California finally had their own specific set of curricular guidelines. When the Challenge Standards were issued in 1998 by the State Board of Education, it was proposed that "The standards for visual and performing arts provide a guideline for organizing instruction, developing curriculum, and implementing assessment in dance, music theatre, and the visual arts" (Challenge Standards, vii). With this initiative, school districts were asked to set high content and performance Standards, stating "clearly and publicly what each student in the district should know and be able to do" (vii) in the classroom. Suddenly, teachers and administrators were held accountable for students' academic accomplishments in the arts.

With the Standards came teacher responsibility and the challenge to "hold

schools accountable for results by reporting precisely how well their students are achieving and how many students are meeting the school district's standards"

(vii). The five strands of Visual and Performing Arts Education were specific in their design. It is the goal of the California Department of Education to create the Standards that identify what all students in California public high schools should know and be able to do in the arts at each grade, K-12 (State Standards, xi); students are expected to build upon the knowledge they gained from the previous grade. The Standards overlap in the strands because "the strands and the Standards are intrinsically interrelated" (x).

Furthermore, when teachers are not being carefully observed and questioned about their class materials by an administrator every day, as suggested by Lehman and Eisner, teachers are essentially given carte blanche to teach their classes however they wish, choosing materials and assignments that do not necessarily fulfill any Content Standards. As such, these theatre students are leaving California public high schools without the same knowledge and experience as students who were taught by theatre teachers using a Standards-based curriculum. If a principal asked a teacher if he/she follows the Content Standards and creates most lessons to satisfy the Standards, it is

expected that the teacher does, as his/her job can be at stake. This was the ultimate goal of the thesis: to find out directly and clearly what theatre teachers in California public high schools are teaching in their classes and if they are teaching to the Visual and Performing Arts Content Standards. This thesis reveals that the teachers are, in fact, not teaching to all of the Standards.

The suggested literature list issued by the Department of Education is insufficient, as only a small percent of the recommended texts meet one or more Standards. The suggested literature provided by the Department of Education is outdated, and none of the suggested texts was written after the theatre Standards in California went into effect in 2001. The list is not readily available to teachers and is not advertised by any district or county offices of education that were used for the research. Research from this thesis revealed numerous additional resources for the theatre teacher at several local libraries, including guides in helping adolescents to understand and appreciate Shakespeare, books on the history of theatre, and multiple scene and monologue books. Many of the scene and monologue books contained selections appealing to all audiences and student demographics. These resources often contained lesson plan suggestions for use in the classroom, thus making it easier for teachers to create

lesson plans fulfilling the Standards. Dozens of resources were found for use in the classroom that would satisfy all five Standards, including Standards overlap. Thus, this thesis suggests for future research why more teachers do not use these resources in their theatre classrooms and suggests that the CDE-issued list of theatre literature is in need of an update.

After forty theatre teachers in public high schools across the State of California were surveyed on what they are teaching in their classrooms, the data revealed a variety of responses and numerous inconsistencies in teachers' curricula. The survey was designed to discover what theatre teachers in different California areas are teaching in their beginning theatre classes. Why aren't theatre teachers using all of the Standards in their classroom consistently and thoroughly? Is the State Department of Education responsible for the lack of Standards' implementation for providing an outdated and inadequate list of suggested resources? Should all districts in California be held responsible for ensuring that the Visual and Performing Arts Standards are implemented, or should implementation remain the responsibility of each school site? The survey data show that the majority of teachers are not using all of the Standards. This thesis suggests that, if each school is currently responsible for ensuring that its

teachers follow a Standards-based curriculum, there should be an intervention from the larger entity, the district or the county office of education.

One teacher surveyed had just completed his first year as a theatre teacher, while ten teachers had twenty or more years of theatre-teaching experience. The majority of teachers surveyed had majored in theatre, held a teaching credential in English, and were members of CETA, the California Education Theatre Association. However, that is where the similarities ended. The survey revealed numerous inconsistencies in teachers' responses and curricula. While almost all teachers stated that they did follow the California Standards for Visual and Performing Arts, their answers demonstrated otherwise. Not one teacher surveyed stated he/she followed the Standards AND actually answered other Standards-related questions to reveal dedication to the Standards in the classroom.

Numerous teachers who stated they followed the Standards did not teach topics or areas in their class that related to the Standards, including theatre history, Shakespeare and Greek theatre, script and character analyses and assigning students to write and perform their own original scenes. The overwhelming majority of teachers reported combining the Standards with their

own curriculum, or "start with the Standards as a base and add what's missing" (Survey). Furthermore, when asked how they decided what to teach in their classes, very few teachers reported that they use the Standards as a starting point. Most teachers reported using trial and error each year and adjusting the curriculum accordingly. In addition, many teachers surveyed did not teach theatre history, a Standard, but almost all teachers reported using improvisation in their beginning theatre class, an element that is required only at the advanced level of the Standards. Many teachers felt theatre history or assigning students the task of writing and performing their own scenes were not areas that should be covered in beginning theatre; all teachers who did not include these aspects stated either "not in beginning theatre" or "only in advanced."

Additionally, teachers were asked whether it is a requirement in their classes for their students to see their school's productions, and also if they have the opportunity to take their students to see productions outside of school.

While many teachers did require their students' attendance at the productions, some requiring an accompanying critique, numerous teachers made attendance optional. Students attending a live theatrical production, especially when assigned a written critique on their experience, can fulfill two Standards, Artistic

Perception and Aesthetic Valuing. Even if a teacher consistently develops and assigns curriculum meeting the five Standards, viewing a live theatrical production outside of class, is another way to further demonstrate aesthetic valuing and artistic perception. This is particularly important for teachers who do not assign scenework in their beginning theatre class. Without requiring students' attendance at a school play, students will not fulfill these two Standards.

If students are not required to see their school's production, another means for them to fulfill these two Standards, Artistic Perception and Aesthetic Valuing, would be to see a production outside of school. The survey revealed that half the teachers do attempt to take their students to productions outside of school. Many teachers who did not take their students to see productions cited lack of funds as a reason. This statement poses two concerns. First, why are students being deprived of exposure to the arts outside of school? With the exception of one school, all teachers reported that their students must raise the money themselves through the theatre club, or students must buy their own tickets. Even at a high school in Marin county, one of the most affluent counties in the United States, the teacher reported his students had to raise their money

and pay their own way to outside productions. For the one school that received a small amount of funding, the administration simply paid for transportation to the production; the students still had to buy their own tickets.

Multiple teachers expressed their sadness and anger that many of their students were deprived opportunities to see outside productions due to having no money to afford a ticket. Many of these same teachers also reported in their survey responses that their beginning theatre students do not perform monologues or scenes in class. As such, how do these students gain aesthetic valuing and artistic perception of the theatre, Standards One and Two, if they are not given the opportunity inside and outside of class? Furthermore, this thesis suggests that if teachers do not require their students to see their school's productions, then these teachers should give students an opportunity to see a production outside of school. Similarly, if a teacher is unable or unwilling to take his/her students to a production outside of school for the students to fulfill artistic perception and aesthetic valuing, then such teacher should make it mandatory for all beginning theatre students to attend his/her own school's play or musical and write a critique. Students whose theatre teachers do not assign performed scenes and monologues in class, do not require their students to see their

school's productions, and do not take their students to outside productions are not meeting two or more State Standards for arts education, such as Standard One, Artistic Perception, Standard Two, Creative Expression, and Standard Four, Aesthetic Valuing, where students should receive the opportunity to "respond to, analyze, and critique theatrical experiences" (Standards, 110). The students in these classes are not receiving the same arts education as other students throughout California. Cynthia Brown, a theatre education professor at the University of Illinois, discussed the importance of the theatre instructor in an article based on the findings of an Educational Theatre Association and International Thespian Society study: "The teacher is the most significant factor in high school theatre education [...] theatre teachers are the key to the success of high school theatre programs" (Brown, 25).

Student assessment is area which needs a closer examination and is the most important area for future research. Student achievement with regard to the Standards can be assessed by both written and performed tools. While many teachers who participated in the survey assign both a written and performed final for their beginning theatre class, a notable number of teachers assign only one or the other. This does not adequately allow theatre teachers to assess not only

what their students learned in class, but also how well the students apply their knowledge to the Standards. How can students be assessed how well they have met the five strands of the Standards if the majority of teachers surveyed do not give a written or performed exam? If students need to make acting choices, use script analysis, character research, reflection and revision throughout the rehearsal process, for example, as stated in Standard Two, how can they accurately be assessed on fulfilling this Standard if their theatre teachers are not providing opportunities to do so?

The case for the Standards would suggest that the combination of written and performed tests would best assess a student's learning, particularly in fulfilling all five Standards. A written test would fulfill students' knowledge of theatre terms and theatre history, which would meet Standards One and Three, Artistic Perception and Historical Context, receptively. A performance assessment would fulfill Standards Two, Four and Five, Creative Expression, Aesthetic Valuing, and Connections, Relations, and Applications. Either assessment on its own would deprive students of demonstrating knowledge and skills involved in the missing Standards. Students cannot be assessed accurately on their knowledge without both a written and performed exam.

This thesis proposes future research explaining the lack of funding for high school theatre teachers for extracurricular activities relating to the arts, such as seeing a community theatre production or attending a theatre arts workshop at a local university. This research suggests that although all theatre teachers in California public high schools can have access to the Content Standards developed and provided by the Department of Education, their actual implementation is occasional, as demonstrated by the data. If all teachers were committed to teaching to the Standards, the teachers would be giving their students the same opportunities as other theatre students in the state. This thesis suggests that although this was the intention of making the Visual and Performing Arts Standards, theatre teachers in California are not teaching all of the Standards, and thus are not giving their students the same opportunities as those teachers who are. This was the original intention of the Visual and Performing Arts Standards in California. Research could be conducted to figure out why elements are lacking in the teachers' responsibility in providing the whole theatre arts education to their students.

This thesis also suggests additional research comparing the implementation of theatre Standards in California public high schools with that of

the implementation of the other three components of Visual and Performing Arts Content Standards: dance, music, and visual arts. Is it only teachers of theatre who are overall not teaching the majority of the Standards? This research discovered discrepancies with teachers' educational level and experience in regards to how much they used a Standards-based curriculum in their classroom. Theatre teachers with twenty years' classroom experience were just as likely to only teach a small percentage of the Standards as a teacher with two years' experience. Will this be true of the other three visual and performing arts areas?

Will a survey of California music, visual arts, and dance high school teachers yield data that is similar to teachers of theatre, or will research prove that the lack of Standards-education in theatre classrooms is specific to theatre arts only? If a survey shows that music, dance, and visual arts teachers overall are much more likely to teach their respective Standards than theatre teachers, future research would benefit by discovering why this anomaly exists.

Conversely, data demonstrating that all Visual and Performing arts teachers in California are sorely lacking at implementing a Standards-based curriculum would suggest a major necessary examination of all of the Visual and Performing arts Standards.

It would also benefit research in arts education to see if the same schools and school districts fall into the same category—either teaching most of the Standards or teaching few of the Standards. In other words, will future research uncover that there is no connection between inter-department discrepancies of teaching Visual and Performing Arts Standards? At a school where the theatre teacher lives and breathes by the Standards, will that mean that the dance and music teachers in the same department do as well? Or will future research show that the majority of the time when the theatre teacher doesn't use the Standards in the classroom, the other teachers in the department also do not? Is the lack of implementation of Standards in the California public high school classroom specific to theatre, or are other arts classes following suit?

Many teachers in California claimed to follow the Standards, but did not report teaching numerous Standards-based elements in their classroom. This thesis suggests future research on why there are such discrepancies and why teachers do not feel beginning theatre students should be assigned particular areas or topics for instruction. The most common elements lacking in many theatre teachers' curricula as reported in the survey were theatre history, Shakespeare, script and character analysis, and performed scenes and

monologues, all of which are required by the Standards.

It is an excellent start in following the Standards that almost all teachers surveyed reported that they do follow the California Content Standards for Visual and Performing Arts, although the data revealed that none of the teachers actually implemented all of the Standards thoroughly. Continued research should be conducted on why discrepancies exist in theatre arts curriculum. If most teachers reported not following the Standards, research would be conducted on the reasons why and teachers' philosophies for creating their own curriculum without regard to the State-issued Standards. However, in this case, most teachers claimed to follow the Standards, but when surveyed about particular lessons, many areas were lacking. The areas that were not taught or assigned in class were equally lacking in teachers of varying demographics or background. Teachers with twenty or more years' experience teaching theatre were just as likely to exclude theatre history or Shakespeare in their class as teachers with five or fewer years' experience. Similarly, teachers who did not assign theatre history or memorized scenes or monologues were just as likely to hold a bachelor's degree in theatre than those who did assign theatre history.

The data were not defined and consistent. Each teacher surveyed was

missing several elements of teaching to the Standards. While some teachers may have required their students to see their school's production and write a critique, some of these same teachers did not teach Shakespeare or Greek theatre in their class. There were gaps and discrepancies in all teachers' lesson plans and curricula, and the suggestion for future research is to determine why these inconsistencies exist all over the board.

California has made great accomplishments in defining what every theatre student should be able to do when receiving a theatre education in public high school. Research on how to encourage all teachers to fully teach artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections, relationships, and applications would greatly benefit the existence of the California Content Standards for Visual and Performing Arts.

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APPENDIX A: THEATRE ARTS GLOSSARY TERMS ISSUED
BY THE CALIFORNIA DEPARTMENT OF EDUCATION ¹

Acting areas- See center stage, downstage, stage left, stage right, and upstage.

Actor- A person, male or female, who performs a role in a play or an entertainment.

Actor's position- The orientation of the actor to the audience (e.g., full back, full front, right profile, left profile).

Antagonist- A person, a situation, or the protagonist's own inner conflict in opposition to his or her goals.

Articulation- The clear and precise pronunciation of words.

Blocking- The planning and working out of the movements of actors on stage.

Body positions- See actor's position.

Catharsis- The purification or purgation of the emotions (as pity and fear) caused in a tragedy.

¹ These are State-issued "Glossary of Terms Used in the Theatre Content Standards," located on the Department of Education website, pages 124-128. All combined teachers' responses in the survey made reference to less than 25% of these terms, whether used to describe their curriculum or actual terms taught in their classrooms.

Center stage- The center of the acting area.

Character- The personality or part an actor re-creates.

Characterization- The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.

Climax- The point of highest dramatic tension or a major turning point in the action.

Cold reading- A reading of a script done by actors who have not previously reviewed the play.

Collaboration- The act of working together in a joint intellectual effort.

Commedia dell'Arte- A professional form of theatrical improvisation, developed in Italy in the 1500s, featuring stock characters and standardized plots.

Complication- See rising action.

Conflict- The opposition of persons or forces giving rise to dramatic action in a play.

Context- The interrelated conditions in which a play exists or occurs.

Conventions of theatre- See theatrical conventions.

Costume- Any clothing worn by an actor on stage during a performance.

Creative drama- An improvisational, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect on human experiences.

Crisis- A decisive point in the plot of a play on which the outcome of the remaining actions depends.

Critique- Opinions and comments based on predetermined criteria that may be used for self-evaluation or the evaluation of the actors or the production itself.

Cue- A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.

Denouement design- The final resolution of the conflict in a plot.

Design- The creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup.

Dialogue- The conversation between actors on stage.

Diction- The pronunciation of words, the choice of words, and the manner in which a person expresses himself or herself.

Directing- The art and technique of bringing the elements of theatre together to make a play.

Director- The person who oversees the entire process of staging a production.

Downstage- The stage area toward the audience.

Dramatic play- Children's creation of scenes when they play "pretend."

Dramatic structure- The special literary style in which plays are written.

Dramaturg- A person who provides specific in-depth knowledge and literary resources to a director, producer, theatre company, or even the audience.

Dress rehearsals- The final few rehearsals just prior to opening night in which the show is run with full technical elements. Full costumes and makeup are worn.

Electronic media- Means of communication characterized by the use of technology (e.g., radio, television, and the Internet).

Elizabethan theatre- The theatre of England during the reign of Queen Elizabeth I and often extended to the close of the theatres in 1640.

Ensemble- A group of theatrical artists working together to create a theatrical production.

Epic theatre- Theatrical movement of the early 1920s and 1930 characterized by the use of such artificial devices as cartoons, posters, and film sequences distancing the audience from theatrical illusion and allowing focus on the play's message.

Exposition- Detailed information revealing the facts of a plot.

Farce- A comedy with exaggerated characterizations, abundant physical or

visual humor, and, often, an improbable plot.

Form- The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (e.g., narrative form, short story form, dramatic form) or to patterns of meter, line, and rhymes (e.g., stanza form, verse form).

Formal theatre- Theatre that focuses on public performance in front of an audience and in which the final production is most important.

Genre- Literally, "kind" or "type." In literary and dramatic studies, genre refers to the main types of literary form, principally tragedy and comedy. The term can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific subgenres of tragedy and comedy, such as the comedy of manners.

Gesture- An expressive movement of the body or limbs.

Greek theatre- Theatrical events in honor of the god Dionysus that occurred in Ancient Greece and included play competitions and a chorus of masked actors.

Improvisation- A spontaneous style of theatre in which scenes are created without advance rehearsing or scripting.

Informal theatre- A theatrical performance that focuses on small presentations, such as one taking place in a classroom setting. Usually, it is not intended for public view.

Kabuki- One of the traditional forms of Japanese theatre, originating in the

1600s and combining stylized acting, costumes, makeup, and musical accompaniment.

Level- The height of an actor's head actor as determined by his or her body position (e.g., sitting, lying, standing, or elevated by an artificial means).

Makeup- Cosmetics and sometimes hairstyles that an actor wears on stage to emphasize facial features, historical periods, characterizations, and so forth.

Masks- Coverings worn over the face or part of the face of an actor to emphasize or neutralize facial characteristics.

Melodrama- A dramatic form popular in the 1800s and characterized by an emphasis on plot and physical action (versus characterization), cliff-hanging events, heart tugging emotional appeals, the celebration of virtue, and a strongly moralistic tone.

Mime- An ancient art form based on pantomime in which conventionalized gestures are used to express ideas rather than represent actions; also, a performer of mime.

Minstrel show- Musical theatre that usually consisted of performances of traditional African American music and dance provided by white actors in blackface and characterized by exploitive racial stereotypes.

Monologue- A long speech by a single character.

Motivation- A character's reason for doing or saying things in a play.

Musical theatre- A type of entertainment containing music, songs, and, usually, dance.

Noh- One of the traditional forms of Japanese theatre in which masked male actors use highly stylized dance and poetry to tell stories.

Objective- A character's goal or intention.

Pacing- The tempo of an entire theatrical performance.

Pageant- Any elaborate street presentation or a series of tableaux across a stage.

Pantomime- Acting without words through facial expression, gesture, and movement.

Pitch- The highness or lowness of the voice.

Play- The stage representation of an action or a story; a dramatic composition.

Playwright- A person who writes plays.

Production values- The critical elements of a production, such as acting, direction, lighting, costuming, sets, and makeup.

Projection- The placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience.

Props (properties)- Items carried on stage by an actor; small items on the set used by the actors.

Proscenium- The enlarged hole cut through a wall to allow the audience to view the stage. It is also called the *proscenium arch*. The archway is in a sense the frame for the action on the stage.

Protagonist- The main character of a play and the character with whom the audience identifies most strongly.

Puppetry- Almost anything brought to life by human hands to create a performance. Types of puppets include rod, hand, and marionette.

Reader's theatre- A performance created by actors reading script rather working from memory.

Rehearsal- Practice sessions in which the actors and technicians prepare for public performance through repetition.

Rising action- The middle part of a plot consisting of complications and discoveries that create conflict.

Run-through: A rehearsal moving from start to finish without stopping for corrections or notes.

Script- The written text of a play.

Sense memory- Memories of sights, sounds, smells, tastes, and textures. It is used to help define a character in a certain situation.

Stage- The area where actors perform.

Stage crew- The backstage technical crew responsible for running the show. In *small theatre companies the same persons build the set and handle the load-in*. Then, during performances, they change the scenery and handle the curtain.

Stage manager- The director's liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance.

Stage left- The left side of the stage from the perspective of an actor facing the audience.

Stage right- The right side of the stage from the perspective of an actor facing the audience.

Stock characters- Established characters, such as young lovers, neighborhood busybodies, sneaky villains, and overprotective fathers, who are immediately recognizable by an audience.

Style- The distinctive and unique manner in which a writer arranges words to achieve particular effects.

Subtext- Information that is implied by a character but not stated by a character in dialogue, including actions and thoughts.

Tableau- A silent and motionless depiction of a scene created by actors, often from a picture. The plural is tableaux.

Text- The printed words, including dialogue and the stage directions for a script.

Theatre- The imitation or representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors, technicians, and playwrights; the place where dramatic performances take place.

Theatre of the Absurd- Theatrical movement beginning in the 1950s in which playwrights created works representing the universe as unknowable and humankind's existence as meaningless.

Theatrical conventions- The established techniques, practices, and devices unique to theatrical productions.

Theatrical experiences- Events, activities, and productions associated with theatre, film/video, and electronic media.

Theatrical games- Quality noncompetitive games designed to develop acting skills and popularized by Viola Spolin.

Upstage- Used as a noun, the stage area away from the audience; used as a verb, to steal the focus of a scene.

Vocal projection- See projection.

Vocal Quality- The characteristics of a voice, such as shrill, nasal, raspy, breathy, booming, and so forth.

Volume- The degree of loudness or intensity of a voice.

**APPENDIX B-INITIAL EMAIL SENT TO THEATRE TEACHERS
IN CALIFORNIA PUBLIC HIGH SCHOOLS ²**

Dear [Teacher's Name], I am a theatre graduate student at San Jose State University. I am currently completing my last semester and finishing up my thesis, "Theatre Education in California Public High Schools." For the last part of my research, I need to gather data from about 30-40 current high school theatre teachers in California. I cannot complete my thesis until I receive teachers' curriculum information, so I would love to have your help and input. It would require two things, both of which will take no more than 10 minutes of your time:

1. The first step will be to email me a copy of your syllabus from your beginning theatre class. It is easier and preferred if you just copy and paste it into the body of the email to me, but an attachment is fine as long as I will be able to open it.

² Teachers' email addresses were located from the California Department of Education Website and teachers were chosen at random. This email generated fewer than five responses out of forty teachers contacted. Email was chosen over regular mail to help quicken the process of collecting data, in addition to having all email correspondence immediately and continuously accessible.

2. After I receive your syllabus and enter your curriculum information into my database, I will then email you a follow-up survey with questions about your academic background and specifics on what you are teaching. Once you email me back your completed survey, that is all that would be required of you. I will be surveying and collecting data from dozens of teachers across California, from Humboldt down to San Diego. After entering all teachers' information about what they are teaching in their theatre classes and the kinds of things they are doing in the classroom, I can make conclusions and analyses and will be able to complete my master's thesis.

Your input and participation are very much appreciated! Please know that your personal information will be kept with the strictest of privacy, as not even my graduate advisor will know the names of any teachers who participated. In fact, it is a San Jose State Graduate Department requirement to specifically keep all personal information from participants completely confidential and not use any names or identifying details in my written thesis. In the final draft of my thesis teachers whom I interviewed through email will only be referred to by their district or county, and it is for research purposes only. None of your personal information or school name will ever be revealed, and this project is only to

compile data to compare and contrast the curriculum taught by current California theatre teachers.

Additionally, when returning the survey to me via email, it is absolutely **IMPERATIVE** that your answers are honest and not exaggerated or untrue in any way. I am not in a position to judge any teacher who participates in my project, I am simply a facilitator conducting research! If one of my questions is, "Do you teach Shakespeare in your beginning theatre class?" do not be embarrassed to say no! If the 39 other teachers also say no, then it will help me make conclusions and suggestions for further research of my topic. As such, 100% honesty is extremely important! No one will know how you responded except for me, and you will only be identified by your county/school district, along with every other teacher.

Thank you so much, [Teacher's Name], for your time and for helping a graduate student. Please respond with a copy of your beginning theatre syllabus pasted in the body of the email, and then I will return a survey to you. Once you send back the survey, you are done! Thank you so much, and please do not hesitate if you have any questions, concerns, comments, and so on. I hope to hear from you soon. Thank you.

APPENDIX B, SECTION II-SECOND EMAIL SENT TO
SAME TEACHERS AS INITIAL EMAIL, PLUS TEN NEW
TEACHERS NOT PREVIOUSLY CONTACTED³

Dear [Teacher's name], I got your email address from your school's website, as you may have received my previous email. I am a theatre graduate student at San Jose State and am currently writing my thesis on theatre education in CA public high schools. I am sure this is a busy time of year for you, but I very much need your input for my research. I am collecting data from theatre teachers all throughout the state and I need your help! After surveying at least 30 high school theatre teachers, I will be able to compile data and make conclusions and observations....I am essentially comparing and contrasting teachers' curriculum.

Would you kindly answer the following questions and send it back to me when you can during this week? As you can see, most questions require only a "yes-or-no" answer, so it should take no longer than 10 minutes of your time.

³ Responses to follow-up email were received within three days, many of which were received within several hours.

Please know that your answers will be kept in the strictest of privacy, and it's actually a San Jose Graduate Studies requirement to protect participants' answers and keep them completely confidential (in fact, my thesis will be rejected if I use any names or identifying details). Thank you so much...feel free to call me if you have any questions, comments, or concerns. Thank you!

APPENDIX B, SECTION III-SURVEY FOR CALIFORNIA PUBLIC
HIGH SCHOOL TEACHERS OF BEGINNING LEVEL THEATRE ⁴

Name:

School District:

County:

Grades Taught:

Thank you so much for answering these questions honestly, so that I can make accurate observations and conclusions about teachers' theatre classes.

1. How many years have you been teaching theatre overall:
2. In what subject is your B.A.? Minor?
3. If you have an M.A., what subject is it in?
4. What type of teaching credential do you have?
5. How many periods of theatre do you teach?
6. Are you a member of CETA, the California Educational Theatre Association?

⁴ Survey sent via email, questions were chosen to select a variety of topics directly relating to the Standards for theatre.

7. Are you a member of ATHE, the Association for Theatre in Higher Education or ETA, the Educational Theatre Association?
8. Do you teach classes other than theatre? If so, what classes?
9. Does your school have a theatre club? If so, are you the advisor?
10. Do you also direct your school's mainstage productions?
11. What are the different levels of theatre you teach (beginning, intermediate, advanced, technical theatre, musical theatre, combined intermediate/advanced, etc.)?
12. What are the main topics/areas students are taught in beginning theatre?
13. Do they ever write their own scenes/scripts?
14. Do you teach Shakespeare or Greek theatre?
15. Do students learn about theatre history? If so, which playwrights and time periods?
16. How much of your classes are devoted to improvisation and/or theatre games?
17. What will students do for their midterm/final (is it a performance or a paper test?)?
18. How do you decide what to teach in your class?

19. Do you closely follow the CA Department of Education theatre Standards, or do you like to create and implement your own curriculum?
20. What types of activities and assignments have been the most successful with your students?
21. Do your students ever analyze scripts or work on characterization in class?
22. What types of assignments seemed to be the least successful with your students, if any?
23. If your students regularly perform memorized scenes in class, are they written by the students, or a published playwright, or do they do both?
24. Are students enrolled in theatre classes the ONLY ONES who can audition for productions, or are auditions open to the student body?
25. Are the students in your stage crews for the productions made up of your theatre class students, or is your crew other students from the entire school?
26. Do you ever have the opportunity to take your class to see a play/musical at a local theatre, community or professional? Does your school's administration provide the funds, or do you have to use theatre department/club money?
27. Are students in your theatre class REQUIRED to see your school's plays, or do they have the option of attending and writing a paper for extra credit?

28. Finally, what are your class goals for your students for the school year? In other words, by June, what theatre skills and abilities should students have accomplished (staying in character, knowing stage directions, taking risks, analyzing scripts etc.)?

APPENDIX C: FIRST TEACHER'S SYLLABUS ⁵

INTRODUCTION

Drama 1,2 meets the performing arts requirement for admission to University of California, California State University and private/state universities/colleges throughout the country. In drama class, students will learn the basics of many aspects of the theatre, including production, acting and directing, and theatre history. Any theatre class or program requires an "ensemble environment." This means students are expected to work together cooperatively. Students will be scored and graded academically on their class participation and assignments.

Please take some time tonight to review the course syllabus and handbook. It is important for you to understand the Class Rules and Procedures, Standards and the Grading and Attendance Policies. After reviewing the information, please fill out the form at the end to let me know you have read, understood and agree to the expectations for the class. It is also important for you to be familiar with the school rules, schedule and policies, which are in the student handbook.

STANDARDS

As in all their subjects, students will be expected to obtain and maintain a level of proficiency for each of the five content standards set by the State of California.

⁵ Teacher from San Diego County with six years of theatre teaching experience. She holds a bachelor's degree in theatre and a master's degree in writing/education. She has previously been a member of ATHE and CETA. According to her survey responses, in her class she assigns students the task of writing their own scenes, and they also learn Shakespeare, as outlined in the Standards. This teacher also makes it a requirement in her theatre classes to attend the school's productions. Syllabus is exactly as received and was chosen due to its length, depth, and Standards-based description.

1.0: Artistic Perception

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre. Students observe their environment and respond, using the elements of theatre. Students observe formal and informal theatrical experiences, film/video, and electronic media and respond, using the vocabulary of theatre. (Standard met through different assignments, including vocabulary quizzes, viewing and discussing scenes in class and on video, then using the techniques in scenework, reflections in journals)

2.0: Creative Expression

Creating, Performing, and Participating in Theatre. Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them. (Primary indicator of meeting standard is scenework: acting, directing and design.)

3.0: Historical and Cultural Context

Understanding the Historical Contributions and Cultural Dimensions of Theatre. Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre. (Standard is primarily addressed second semester through theatre history and final project.)

4.0: Aesthetic Valuing

Responding to, Analyzing, and Critiquing Theatrical Experiences. Students critique and derive meaning from works of theatre and theatre artists on the basis of their aesthetic qualities. (Primary indicator of meeting standard is two Play Reviews each semester.)

5.0: Connections, Relations, Applications

Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers. Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They learn about careers in and related to theatre. (Meeting standard will be assessed all year, mainly through reflective journals)

COURSE REQUIREMENTS

Drama class meets daily in Room —. Class sessions will be instructional time

designed to give each student a broad background in the theatre. Students will be actively involved in scenework, watching films and scenes from films, television shows and plays, working in cooperative groups on a project, and receiving lectures on theatre. There will be some homework from drama class: weekly journals, memorizing lines, writing reviews and analyses of films or plays, studying for quizzes, and working on projects. Homework will be posted on the drama website. These assignments for first semester are attached. Second semester assignments will be passed out in January.

SYLLABUS

September

* **CLASS SCHEDULE:** become familiar with the standards, learn basic stage movement and scene set-up, improvise scenes, become familiar with the physical stage, study and learn theatre vocabulary.

* **ASSIGNMENTS:** begin journal, study vocabulary for class quiz, work on scene set-up.

* **STANDARDS:** 1.0, 2.0

October

* **CLASS SCHEDULE:** apply acting and staging techniques learned in September; choose and perform a scripted scene; watch, discuss, and review scenes from films, continue study of theatre vocabulary.

* **ASSIGNMENTS:** maintain journal, memorize scenes, see plays and write reviews, study vocabulary for class quizzes.

* **STANDARDS:** focus on 1.0, 2.0

November

* **CLASS SCHEDULE:** continue working on scene study, apply theatre language and vocabulary to work done in class.

* **ASSIGNMENTS:** maintain journal, memorize scenes, see plays and write reviews, study vocabulary for class quizzes.

* **STANDARDS:** focus on 1.0, 2.0

December

* **CLASS SCHEDULE:** ongoing scene study and improvisation work focusing on all areas involved in production (acting, design, directing).

* **ASSIGNMENTS:** maintain journal, memorize lines and stage directions, evaluate scenes, see plays and write reviews, study vocabulary for class quizzes.

* **STANDARDS:** focus on 1.0, 2.0

January

* **CLASS SCHEDULE:** choose, memorize and perform scene for final exam.

* **ASSIGNMENTS:** maintain journal, work on scene for final exam, turn in play reviews on or before January 13.

* **STANDARDS:** 1.0, 2.0, 4.0

February

* **CLASS SCHEDULE:** study world theatre, begin unit on ancient Greek theatre, focusing on mythology and tragedy. We will also be looking at modern stories with the same issues which bring about tragic downfall.

* **ASSIGNMENTS:** maintain journal, write character studies, memorize scenes and/or monologues, study vocabulary, see and review plays, begin work on final project.

* **STANDARDS:** focus on all standards

March

* **CLASS SCHEDULE:** finish Greek tragedy and begin study of Hamlet. Students will memorize "To be or not to be..." monologue from Hamlet.

* **ASSIGNMENTS:** maintain journal, memorize and perform monologue, see plays and write reviews, work on final project.

* **STANDARDS:** focus on all standards

April

* **CLASS SCHEDULE:** watch Kenneth Branagh's Hamlet, take Hamlet final.

* **ASSIGNMENTS:** maintain journal, begin memorizing Shakespeare scene, study for Hamlet final, see plays and write reviews, work on final project.

* **STANDARDS:** focus on all standards

May

* **CLASS SCHEDULE:** continue work on Shakespeare scene for final performance in early June, work on projects, view and analyze scenes from Shakespeare.

* **ASSIGNMENTS:** maintain journal, memorize lines, work on final project.

* **STANDARDS:** focus on all standards

June

* **CLASS SCHEDULE:** turn in play reviews no later than June 9, finish work on Shakespeare scenes, perform Shakespeare scenes for English classes and family members, finish and present projects for final exams.

* **ASSIGNMENTS:** finalize work on Shakespeare scenes, finish project.

* **STANDARDS:** focus on all standards

GRADING POLICY

Students will be graded on meeting academic standards and their ongoing positive participation in the class, particularly during rehearsal/independent work time. For each assignment or segment of study, students will be scored by a

rubric for their work according to whether they met the standards used for that assignment or segment and whether rehearsal time was used to focus on meeting standards for the scene.

All written work is to be turned in on the day it is due. Because work is scored according to standards, any late work will cause the student's overall participation score to be lowered. It should be noted that two major semester-long assignments (play reviews and final projects) are due during the final grading period and could seriously impact a student's final semester grade.

Students who are not meeting standards may receive a "D" on progress reports. However, no "Ds" are given on final semester report cards. Students not close to meeting the standards, will fail the class.

ATTENDANCE POLICY

All drama students must follow the school's attendance and tardy policies. Students must attend class every day required and arrive on time. Please review the school's attendance and tardy policies. I anticipate all students in theatre will be active and present participants throughout the semester.

Students with excused absences may make up assignments in a timely manner without penalty. Students with unexcused absences or trancies will receive an "NE" on the assignment (No Evidence).

Tardies will impact severely a student's academic and citizenship grades.

CLASS RULES

1. Follow directions first time given
2. No put downs or swearing
3. Keep hands, feet and objects to yourself
4. Be where you're supposed to be when you're supposed to be there
5. Leave *personal grooming and conversations for after class*
6. No gum, food or drink (other than water) permitted in class

It is expected that all drama students will be active participants in a positive group environment.

I plan to devote my energies to helping all drama students to learn the power of the theatre in their lives and to make this a rewarding experience for all. Any student who chooses not to participate positively in the class, in either word or deed, should choose another elective.

It is my sincere hope that most consequences will be positive ones, and that I will only be calling to praise student work and invite parents to participate.

CLASS PROCEDURES

1. Be prepared for class. Bring needed materials and a positive attitude. Students should finish food and drink outside class. Food, drink and gum are not

permitted in either Room — or the theater. When I see gum or food, I will call home to let parents know that the student will have lunch clean up or be staying after school for half an hour to clean the campus with the custodian.

2. Enter the classroom quietly, prepare for the day's work and be in your seat ready to work when the second bell rings. Students could be considered tardy if not in their seats at the second bell.

3. When you have something to say in class or need to get out of your seat, raise your hand and wait to be called on. Do not interrupt. During scene work, remain quiet and respectful of those on stage.

4. Go to the bathroom before coming to class during passing period. No bathroom passes are given during class unless approved by the school nurse.

5. Discuss issues with another student or teacher at the appropriate time.

6. Before leaving class or rehearsal, make sure the classroom and/or theater is clean and back in order. Put all materials away and wait for dismissal.

Journals for Drama 1

This year in drama class as part of your overall grade, you will be required to keep a journal. The dual purpose of the journal is for you to think about and better understand the elements of theatre we are studying, and for me to get a strong sense of what you are learning. The journals are an indicator that the student is meeting Standards 1.0, 2.0, and 5.0.

Journals are due every Friday at the start of class. They will be scored weekly according to the following criteria:

- * You have the required number of entries per week.
- * You track not only what was done in class but show that you are exploring why it was done. This also means you are able to see how we are applying the standards to work done in class.
- * You can relate observations to what you are doing in class.
- * You are able to reflect on what you learn and understand its purpose.
- * You are thoughtful and positively honest in your writing. This means that you can discuss what you did from the perspective how it could be done differently as opposed to how it was wrong.
- * You can connect lectures and activities together.
- * Your journal is legible.

The form your journal takes is pretty much up to you. You may use a journal book, notebook paper stapled together, or type it on the computer, in which case, you will print out that week's entry. If you choose notebook paper, you should have a place where you can keep your entries, as you should have a completed journal at the end of the semester. Your weekly journal with three entries should be dated.

Play Reviews for Drama 1

Each student is required to see and review four plays during the school year: two first semester, two second semester. These may be school, professional, or community productions, but they **MUST** be live theatre. This assignment is the primary indicator that the student is meeting Standard 4.0 and is therefore a substantial semester assignment. Each review should follow this format:

1. A synopsis of the play: briefly discuss the story of the play; what was it about (love, death, friendship, etc.—the theme); who were the main characters; where did it take place.
2. Your thoughts on the play overall: Consider if the point of the play was made clear; were the actors thoroughly involved in their parts; did the play move slowly or was the action at a comfortable pace; was what happened in the play believable and why or why not; did the production elements (lighting sound, costumes) support the director's intent and the actors' actions.
3. Choose two aspects of the play to focus on: acting, directing, lighting, set design, costume design. In your discussion of each, point out how the two aspects made the productions better or worse. Talk about coloring, style of delivery or presentation and what, if anything, you might have done differently.
4. Would you recommend this play to others? Why or why not? Be specific: "it was a good play," is not enough. Explain **WHY** you thought it was a good play and why you think someone should see it.

Your reviews should be thorough and thoughtful, which means each one should be at least 1-1/2 to 2 pages. Each review must be typed, double-spaced, in 12 pt. Helvetica or Times Roman, or written in blue or black ink. **YOU MUST ATTACH A TICKET STUB OR PROGRAM TO THE REVIEW.**

You may turn these reviews in at any point during the semester before Friday, January 13, 2006. **NOTE: REVIEWS WILL NOT BE ACCEPTED LATE.** They will be part of your final semester grade, not part of a progress report grade. However, it is suggested that you not wait until the last minute to see or review the plays. Your reviews will be scored as to whether you met the required standards for the assignment (listed above) on a scale of 5 (exceeds standard) to a 1 (very little evidence you saw the play). You will receive an NE (no evidence of seeing a play) if you do not turn in the review(s).

Parents: Please initial in the space below that you have read this packet, including the assignment sheets for journals and play reviews. I would also appreciate having the information requested in the areas below.

PLEASE TEAR OFF THIS SECTION, AND HAVE YOUR STUDENT RETURN THIS PAGE TO ME.

Please contact me by email or phone if you have any concerns or questions or would like to set up a conference.

APPENDIX C: SECOND TEACHER'S SYLLABUS ⁶

Drama I

Semester I

- * Introduction to Others and Acting
 - o Improv Games
 - + Name Game
 - + Red Ball
 - + Whoosh
 - + Zip, Zap, Zop
 - + Zoom, Schwartz, Pafigliano
 - + "Yes!"
- * Basic Acting Unit – Focus on Body
 - o Preparation for Acting
 - + Relaxation
 - + Trust
 - + Discipline
 - + Criticism
 - + Freedom
 - + Preparation

⁶ Teacher from Los Angeles County who completed his first year of teaching theatre in June 2006. He holds a bachelor's in theatre and another degree in education. He is not only not a member of CETA, ETA, or ATHE, but he was also unfamiliar with the organizations. According to his survey responses, students DO NOT write their own scripts in his class, nor does he teach much Shakespearean or Greek theatre history. Additionally, he does not require his student to see their school's productions, as it is optional. His syllabus was chosen to demonstrate the sharp contrast between two teachers' syllabi, one lengthy and detailed, and this one from a first-year teacher. Syllabus is exactly as written by teacher.

o Pantomime Intro

- + Visualize, Set the Scene, Big and Slow
- + Mirror, Object Circle
- + “Oh,” “Yes!” lines (memorize, action, relationship)
- + One, Two, Three... lines (setting, action, relationship)

o Character Intro

- + VAPAPO
 - # Voice
 - # Attitude
 - # Posture
 - # Animal
 - # Prop
 - # Obsession
- + Audition Monologues

o Theatre Terms Intro

- + Stages + Proscenium Terms + Stage Directions
- * First Rehearsal and Performance o “Drama I Showcase”

Semester II

* Theatre History

- o General Overview from Greeks to Present
- o Pencil/Paper test

* Voice

- o Intro to Mechanics
 - + Breathing
 - # Diaphragm
 - # Facial Warm-ups
 - + Projection/Volume
 - + Articulation
 - # Vowels, Consonants
 - + Expression
 - # Phrasing, Tempo, Pitch, Inflection

o Sonnets on the Stage

* Dance/Music/Choreography

- o Guys and Dolls
 - + “Sit Down You’re Rocking the Boat”
 - + “Luck Be a Lady Tonight”

* Character Discovery and Development

- o Experience and Observation – Self, Others, Life
 - + Sense Memory
 - + Emotional Memory/Recall

- + Action-Generated Emotion
 - o Motivation/Obstacles
 - o Scenes for Character
- * Live-Action Music Videos
 - o "Not Yo Mamma's Drama"
- * Recap
 - o Improvisation Scene Work
 - o Mini Themes "What did I learn?"

APPENDIX C: THIRD TEACHER'S SYLLABUS ⁷

Theatre I Block Course Description/Syllabus

Description

Theatre I is an introductory class for students new to the discipline. Students will learn movement, improvisation, pantomime, voice and characterization techniques through theatre activities and memorized scene and monologue work.

Curriculum Standards ("students will"....)

- observe the environment and respond using movement and voice
- observe informal productions and respond using theatre vocabulary and language
- develop knowledge and skills in acting and directing
- explore the elements and technology of theatrical production through varied media
- research relationships between theatre, history and culture
- develop and use criteria for judging and evaluating productions

Student Assessment

Participation in class exercises and improves 30%* (5 points daily)

⁷ Teacher is from Sacramento County and has been teaching theatre in high school for fifteen years as of 2006. She holds bachelor's degrees in speech and English and has a master's degree in speech psychology. She is a member of only CETA. In her class, this teacher has students write their own scripts and they are taught about Greek, Roman and Shakespearean theatre history. Students in her theatre classes are required to see their school's production, and she often takes them to see performances outside of their school. Syllabus is exactly as written.

Monologue or scene presentations 30%* (50 & 100 points each)

Written evaluations (CROW analysis) and Journals 20%* (25 & 15 points each)

Tests, quizzes and homework 20%* (75 & 25 points each)

* each of these is approximate and varies from class to class

Grades are based on the total points achieved by each student individually divided by the total available for the semester. Grades are posted to the EGUSD website about every 3 weeks.

A=90% & above B=80-89.99% C=70-79.99% D=60-69.99% F=below 60%

Participation grades are given daily and posted bi-weekly on the computer based on:

- making positive contributions in evaluating class performances
 - being on task 100% of class time during rehearsals, warm ups and observations
 - participating in a collegial manner with other students in group work
- Students lose points by socializing, eating, doing other class work, sleeping, not coming to class prepared (with scripts), using cell phones, extensive rest room time or disrupting other's work. Students will be videotaped during performances for purposes of self-evaluation.

Attendance

Students are tardy if they are not in their assigned seat with the appropriate day's materials when the bell rings. One tardy=half hour detention. Two tardys=one hour detention Three tardys=one hour detention Four tardys= Saturday School and referral. All tardys result in the loss of class participation points.

No late work is accepted for any reason other than an excused illness. The day after an illness the student must bring to class a note signed by the parent or guardian explaining that the student was ill and excused. This will allow work to be turned in one day after the absence.

Supplies: notebook for notes and homework as well as a spiral notebook to be kept in class Textbooks: The Stage and the School (one chapter per week to be read and tested)

Scenes for Acting Practice (scene and monologue supplemental book)

All students will view a live theatre performance and write an essay of evaluation to turn in on the first day of second semester. (directions for the essay will be given during week 8)

-----I have read, understood and agree to the course policy for Theatre I.

Return this bottom part, signed, to class on Tuesday for your first 10 points

_____ Parent Signature Date Student Signature Date