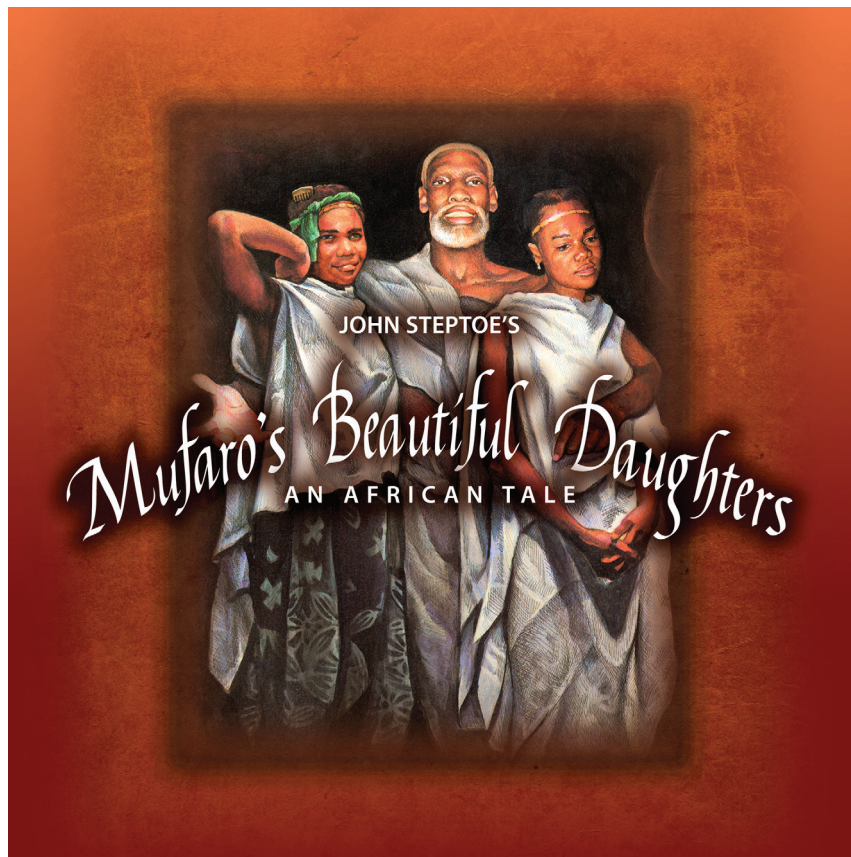


# BEHIND THE CURTAIN

## A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



Adapted for the stage by Karen Abbott  
Music and Lyrics by S-Ankh Rasa  
Directed by S-Ankh Rasa and Robyn Flatt

Artwork from *Mufaro's Beautiful Daughters: An African Tale* Copyright © 1987 by John Steptoe. Use licensed by the estate of John Steptoe.  
Based on the book, *Mufaro's Beautiful Daughters – An African Tale*, Copyright © 1987 by John Steptoe. The dramatization is being performed by permission of the estate of John Steptoe.

**RECOMMENDED FOR AGES 5 AND UP**  
**SEPTEMBER 24 – OCTOBER 14, 2023** PUBLIC SHOWS  
**OCTOBER 12 – OCTOBER 20, 2023** STUDENT MATINEE

As part of DCT's mission to integrate the arts into classroom academics, the *Behind the Curtain Resource Guide* is intended to provide helpful information for the teacher and students to use before and after attending a performance. The activities presented in this guide are suggested to stimulate lively responses and multi-sensory explorations of concepts in order to use the theatrical event as a vehicle for cross-cultural and language arts learning.

Please use our suggestions as springboards to lead your students into meaningful, dynamic learning; extending the dramatic experience of the play.

Your Family Arts Center  
**DALLAS CHILDREN'S THEATER**  
Astonishing kids & families with the fun of Broadway-like plays & much more!

Dallas Children's Theater

# BEHIND THE CURTAIN

A Creative & Theatrical Resource Guide for Teachers

DCT Executive Director ..... Samantha Turner

Resource Guide Editor ..... Marty Sherman

Resource Guide Layout/Design ..... Jamie Brizzolara

Play ..... John Steptoe's MUFARO'S BEAUTIFUL DAUGHTERS: AN AFRICAN TALE

By ..... John Steptoe

Music and Lyrics by ..... S-Ankh Rasa

Adapted for the stage by ..... Karen Abbott

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 150,000 young people and their families each year through its mainstage productions, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in *Integration of Abilities* and *Making Sense with Five Senses* by Paul Baker, Ph.D.

**TEKS that your field trip to Dallas Children's Theater satisfies are listed at the back of this Resource Guide.**

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# CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

## The WRITER/ADAPTOR

Creates a script that combines the story, the music, and the creative vision of the director.

## The DIRECTOR

Determines the overall look of the performance.

Guides the actors in stage movement and character interpretation.

Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

## The DESIGNERS

Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director's vision to life.

There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

## The STAGE MANAGER

Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.

During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

## The CREW

Build and operate the scenery, costumes, props, and light and sound during the performance.

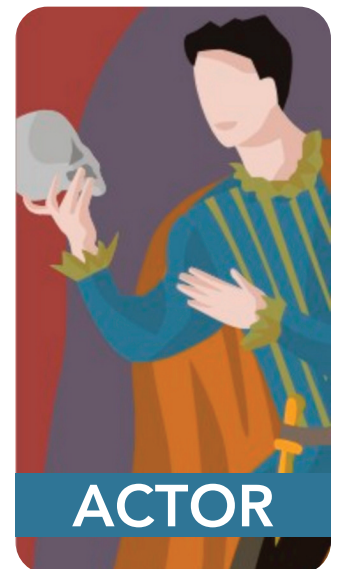
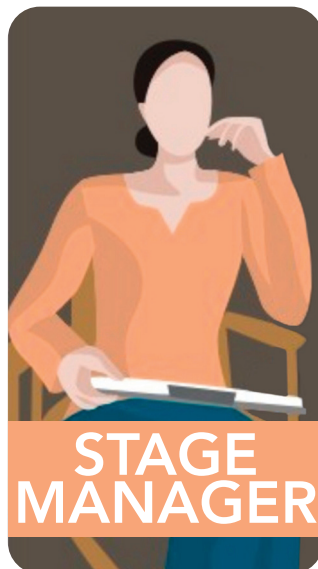
## The CAST

Includes all of the performers who present the story on stage.

## The AUDIENCE

That's right! There can be no performance without you—the audience. The role of the audience is unique because you experience the entertainment with the performers and backstage crew.

You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create this Dallas Children's Theater production.



# CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you're seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.



## Are you ready for your role in this performance?

Check the box next to the statements that describe proper etiquette for an audience member.

- Try your best to remain in your seat once the performance has begun.
- Share your thoughts out loud with those sitting near you.
- Wave and shout out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and chewing gum to enjoy during the show.
- Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
- Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
- Keep all hands, feet, and other items out of the aisles during the performance.

## CURTAINS UP ON THE ROLE OF THE AUDIENCE (contd.)



1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?
2. Write a letter to the actors telling what you liked about their characters.
3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?
4. Which job would you like to try? Acting, directing, lighting and sounds, stage manager, set designer, costume designer, or another role? What skills might you need to complete your job?

# CURTAINS UP ON THEATER VOCABULARY

ACTOR	any theatrical performer whose job it is to portray a character
CAST	group of actors in a play
CENTER STAGE	the middle of the stage
CHARACTER	any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.
CHOREOGRAPHER	the designer and teacher of the dances in a production
COSTUME DESIGNER	the person who creates what the actors wear in the performance
DIRECTOR	the person in charge of the actors' movements on stage
DOWNSTAGE	the area at the front of the stage; closest to the audience
HOUSE	where the audience sits in the theater
LIGHTING DESIGNER	the person who creates the lighting for a play to simulate the time of day and the location
ONSTAGE	the part of the stage the audience can see
OFFSTAGE	the part of the stage the audience cannot see
PLAYWRIGHT	the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance.
PLOT	the story line
PROSCENIUM	the opening framing the stage
PROJECT	to speak loudly
PROP	an object used by an actor in a scene
SET	the background or scenery for a play
SETTING	the time and place of the story
SOUND DESIGNER	the person who provides special effects like thunder, a ringing phone, or crickets chirping
STAGE CREW	the people who change the scenery during a performance
STAGE MANAGER	the person who helps the director during the rehearsal and coordinates all crew during the performance
UPSTAGE	the area at the back of the stage; farthest from the audience

## CURTAINS UP AFTER THE PERFORMANCE

Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. **Dallas Children's Theater** brings to life stories through its performances. Many people are involved in the process. **Playwrights** adapt the stories you read in order to bring them off the page and onto the stage. **Designers and technicians** create lighting effects so that you can feel the mood of a scene. **Carpenters** build the scenery and make the setting of the story become a real place, while **costumers** and **make-up designers** can turn actors into the characters you meet in the stories. **Directors** help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.



***Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.***

- What was the first thing you noticed when you entered the theater?
- What did you notice first on the stage?
- What about the set? Did the set change during the play? How was it moved or changed?
- Was there any space besides the stage where action took place?
- How did the lights set the mood of the play? How did they change throughout? What do you think house lights are? How do they differ from stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
- Do you think the actors were able to bring their characters to life? Did you feel caught up in the story? What things do you think they had to work on in order to make you believe they were the characters?

# CURTAINS UP ON ADAPTATION

An *adaptation* is a change made in something so that it can fit a new use. John Steptoe's MUFARO'S BEAUTIFUL DAUGHTERS: AN AFRICAN TALE is an **adaptation** of a book, which is meant to be read, into a play, which is meant to be performed and viewed. Karen Abbott took the work of John Steptoe and **adapted** it so that it could be performed for an audience onstage.

## ***Consider these questions for discussion before you attend the DCT production:***

- What kinds of things did Karen Abbott have to consider in writing a script of the story?
- If he was still alive, what kinds of things would John Steptoe be concerned about with an adaptation of his book?
- Do you think the performance will be shorter or longer than the book?
- What will the characters look like? How will they match the images described by John Steptoe? What differences can you expect?
- What about the story? What changes might you expect in adapting it for the stage? Why would these changes be necessary?

## ***After the performance, consider these questions:***

- Were there any characters or events that were in the book but not in the play? Why do you think these choices were made?
- Did the changes make the story stronger or was it weaker because of them?
- What do you think the set and costume designers need to consider when bringing the book to the stage?
- What things helped to tell the story on stage?

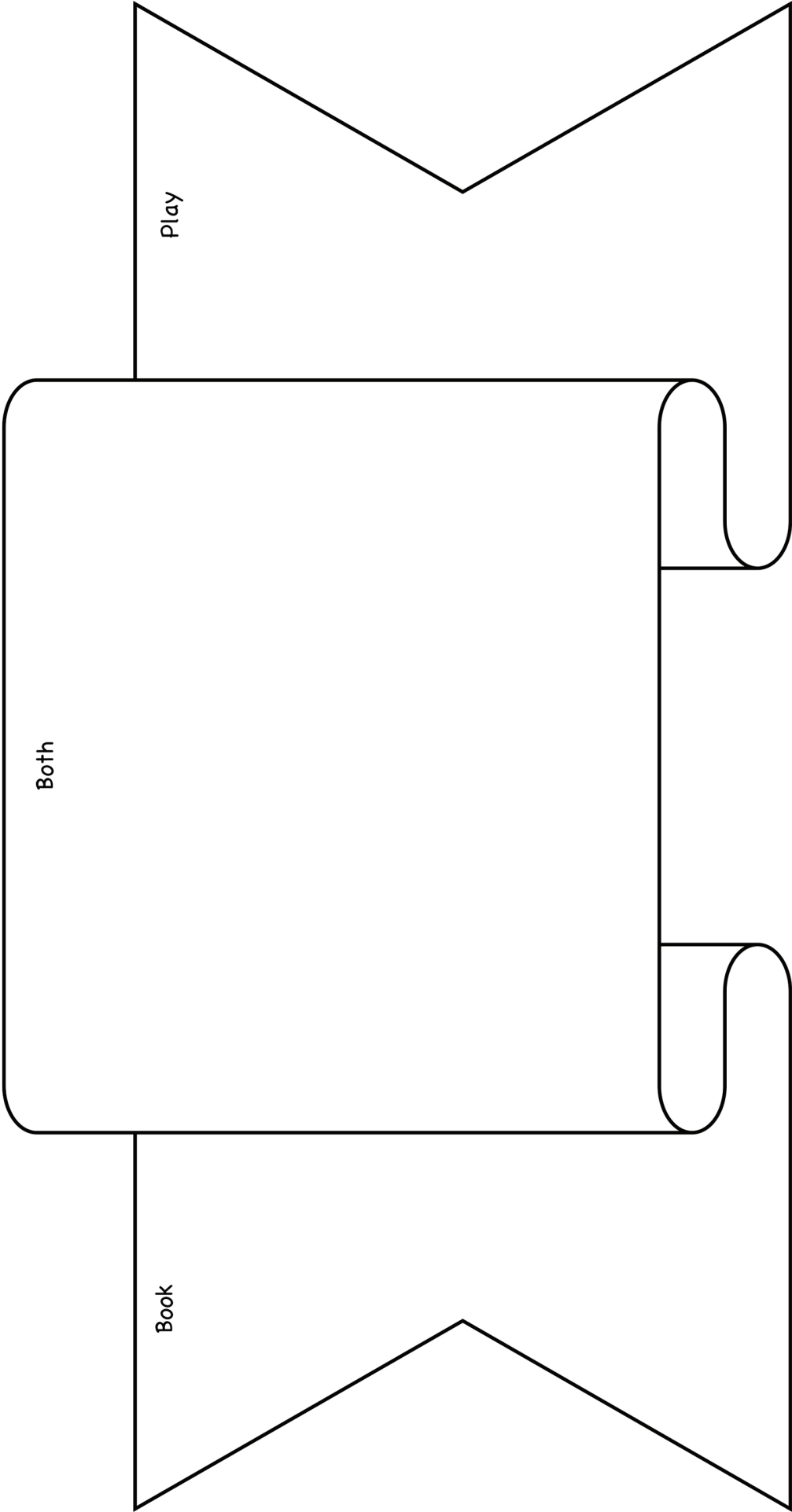


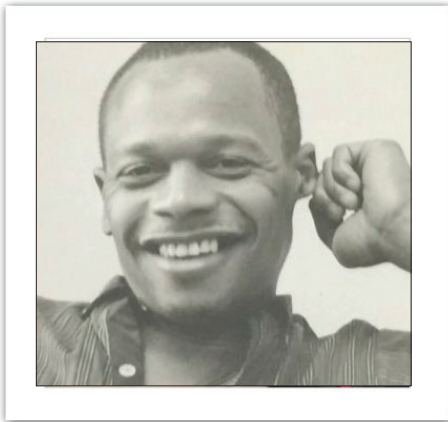
**Use the following template to illustrate the similarities and differences between John Steptoe's book and DCT's performance of John Steptoe's MUFARO'S BEAUTIFUL DAUGHTERS: AN AFRICAN TALE.**



Name: \_\_\_\_\_

**John Steptoe's  
MUFARO'S BEAUTIFUL DAUGHTERS:  
AN AFRICAN TALE**





## CURTAINS UP ON THE AUTHOR

**JOHN STEPTOE** John Steptoe was born in Brooklyn, New York in 1950. He began working on his first picture book, *Stevie*, when he was just 16 years old and had it published in *Life* magazine by the time he was 18. Mr. Steptoe studied art at the High School of Art and Design in Manhattan and was a student in the HARYOU-ACT Art Program. In his 20 year career, John Steptoe illustrated 15 more picture books, ten of which he also wrote. His books have won numerous awards, including the Coretta Scott King Award for Illustration, the Caldecott Honor, and the Milner Award voted by Atlanta children for their

favorite author. While all of Mr. Steptoe's books deal with aspects of the African-American experience, *Mufaro's Beautiful Daughters: An African Tale* was acknowledged as a breakthrough for bringing together African history and culture. The research he conducted in writing the book awakened Steptoe's pride in his own African ancestry, and he hoped his work would encourage children to feel pride in their own heritage. John Steptoe died in 1989 after a long illness.

For more information about John Steptoe, including some of his personal letters and drawings, visit: The deGrummond Children's Literature Collection on the University of Southern Mississippi Libraries' [website](#).

## CURTAINS UP ON FOLK TALES

### Teaching Lessons through Storytelling

*Mufaro's Beautiful Daughters: An African Tale* is an African folktale. A folktale is a story handed down from one generation to another by word of mouth. Folktales are also often used to teach a moral or lesson to children. There are several types of folktales: myths, legends, fairy tales, and marchens. *Mufaro's Beautiful Daughters: An African Tale* is an example of a marchen. Its characteristics include a magical land or fantasy setting, and involve an "underdog" who, with the help of magic, obtains a birthright. Generally this underdog character is asked to complete impossible tasks, but through the help of magic, things end up as "happily ever after."

Folktales are often told to children by their parents to teach them how to behave. These stories have been passed down through generations and are similar all around the world. Though the culture may differ somewhat, the message remains the same.

**Consider these and other fairy tales, folktales, or marchens, and discuss the lesson or moral that is being taught through them:**

- *Pinocchio* - telling lies is wrong
- *The Tortoise and the Hare* - never give up, no matter what the odds
- *The Ugly Duckling* - it's wrong to judge people from their looks

## CURTAINS UP ON FOLK TALES (contd.)

### Then discuss:

What lesson do you think *Mufaro's Beautiful Daughters: An African Tale* is trying to teach?

(People who demean others do not win in the end, you reap what you sow, pretty is as pretty does, beauty is in the eye of the beholder...students may find other lessons, too.)

### Consider the following quotations:

***"Is she as kind as she is fair? For beauty lives with kindness."*** - William Shakespeare, *Two Gentlemen of Verona*

***"Many persons have a wrong idea of what constitutes real happiness. It is not obtained through self-gratification, but through fidelity to a worthy purpose."*** - Helen Keller

***"It is futile to judge a kind deed by its motives. Kindness can become its own motive. We are made to be kind."*** - Eric Hoffer

### Ask students to choose one of the quotes and allow them to write a response considering:

- Would Manyara really have been happy to be queen? Why or why not?
- Was Nyasha interested in being queen? What kind of queen do you think she will make? Is she happy being queen?
- How do we judge beauty?

Is *Mufaro's Beautiful Daughters: An African Tale* really a story about beauty? Is it about the virtue of kindness? Can the two be separated? Can a person be truly beautiful if unkind?

## CURTAINS UP ON GEOGRAPHY

John Steptoe's *MUFARO'S BEAUTIFUL DAUGHTERS: AN AFRICAN TALE* is set in the country of Zimbabwe on the continent of Africa.

**Allow students to spend time with a world map or globe and locate the African continent and the country of Zimbabwe. Use the following questions to encourage students to infer:**

- What kind of climate do you think Zimbabwe has? How would it compare to ours?
- What sorts of landscape might you find?
- What animals could be found in Zimbabwe?

**Then allow students to visit a website to find answers to the following questions:**

- Where is Zimbabwe located on the continent of Africa?
- Is it north or south of the equator?
- What is the capital city of Zimbabwe? Describe the city.
- What sort of climate does Zimbabwe have? Is it warmer or cooler? Wet or dry?
- What are some of the neighboring countries?
- What is the primary language? What other languages are spoken in Zimbabwe?
- Name some animals found in Zimbabwe.
- What sorts of products are produced? What sorts of agricultural products are important?

**Finally, encourage students to work together in pairs to research and report on one of these topics relating to Zimbabwe:**

- Geography
- Language
- Games
- Wildlife
- Art
- Fashion



**Ideas for reports might include:**

Designing and producing an informational brochure describing what you've learned

Creating a travel poster for a trip to Zimbabwe

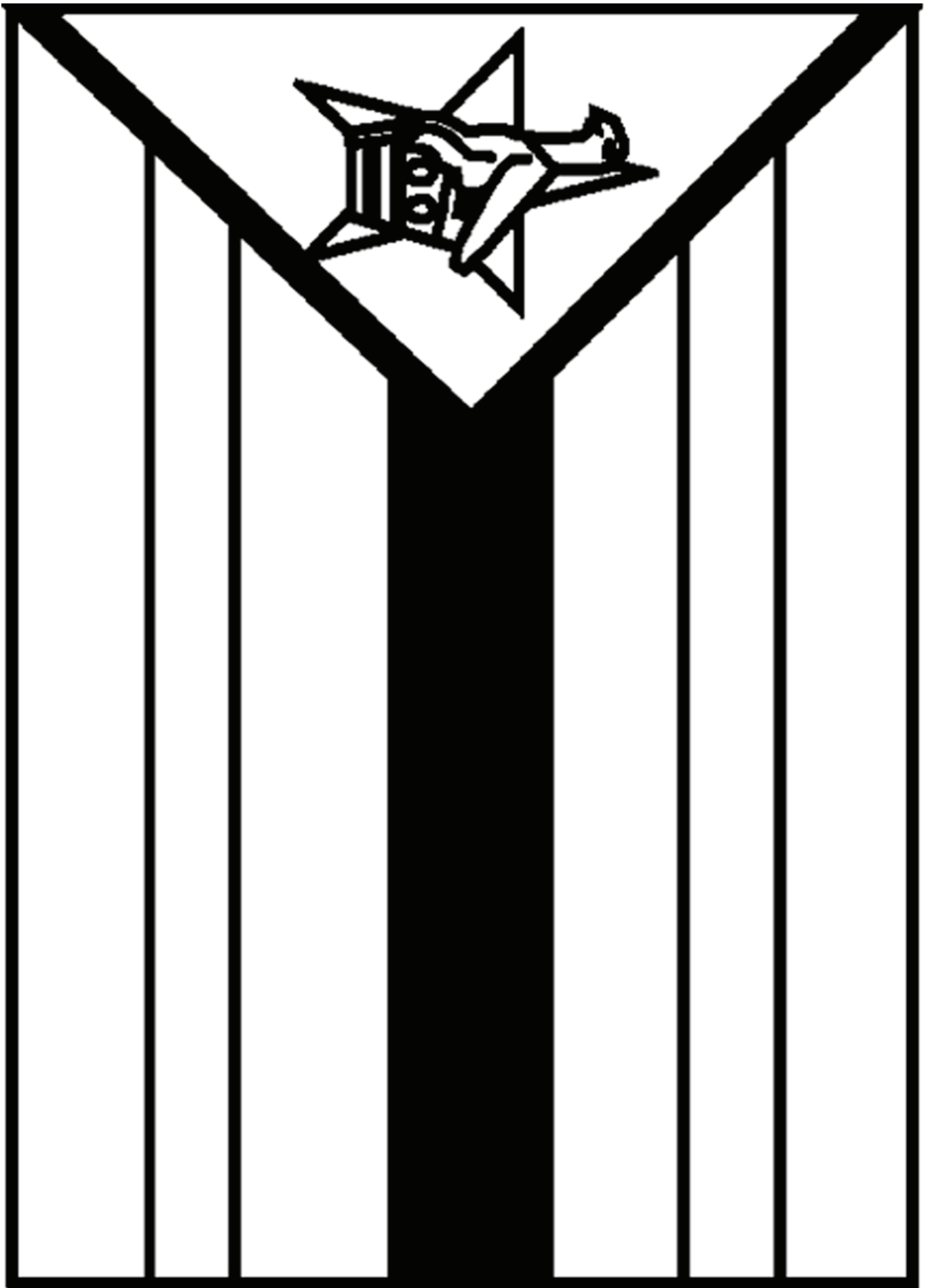
Pasting a collage with photos of fashions or art

Making one of the games you learned about and sharing it with your class

**Try this site for more information:**

[www.geographia.com/zimbabwe](http://www.geographia.com/zimbabwe)

(The flag on the next page can be used with primary students as a coloring activity. Older students can research the meaning of the colors and symbols in the flag and compare and contrast them with the U.S. flag.)



# CURTAINS UP ON AFRICAN CULTURE

## GAMES

### Make and Play a Mancala Game

Some historians believe that Mancala could be the oldest known game in the world. The word "Mancala" is translated to mean "to transfer" which is the object of the game. In the game, the players move playing pieces from one bin to the next in an effort to be the player with the most pieces when the game ends.

Mancala is still a very popular game with children and adults, nobles and commoners, and is educational as well as fun. It combines strategy with simple counting, so it's simple enough for everyone to play but challenging as you learn strategy.

Most Mancala boards are made from simple wood with stone pieces, but in ancient times the wealthy played on boards carved and covered with gold. Their playing pieces might be gems or crystals.



***Try your hand at Mancala with a simple game you can make yourself.***

### You will need:

- 48 small objects, such as buttons, beans, stones, seeds, or small paper clips
- A Mancala board, which can be made from an ice tray or egg carton
- 2 players
- Choose an ice tray or egg carton to use as your Mancala board.

If you use an ice tray, you will need to designate just six of the squares as "bins" and one at the end as your "kalaha." You can easily mark your kalaha with colored tape or by putting a square of colored paper in the bottom. If using an egg carton, each player will have six "bins," but you'll need a cup or bowl for your kalaha.

Gather your 48 objects. Each player starts with 24.

### Here are the rules:

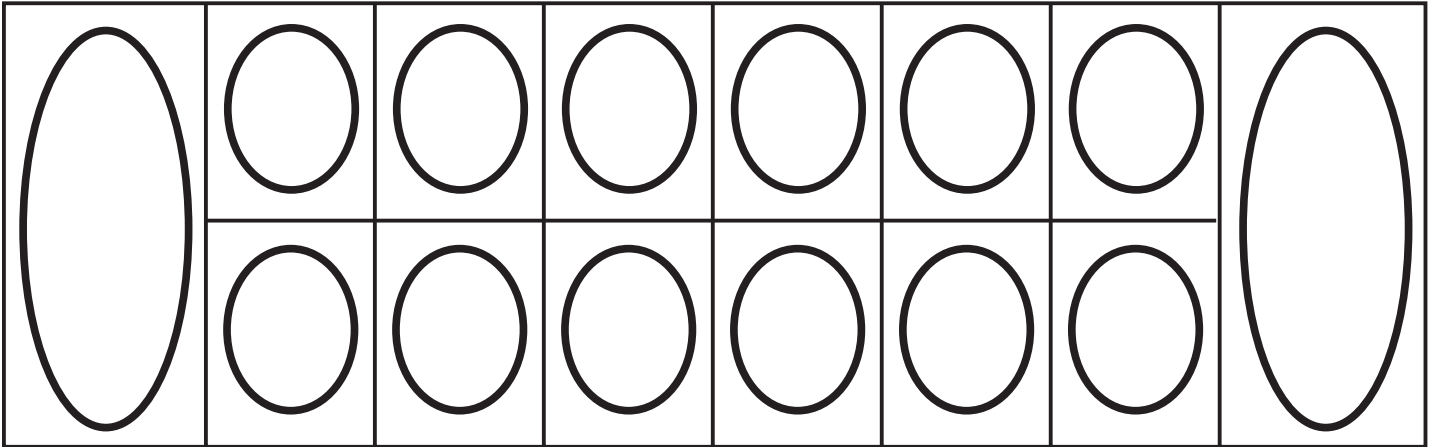
Place the board between you and your opponent. Each player takes 24 pieces and places four of them in each of the six "bins" on your own side of the board. The larger holes at the end of the board are "kalahas" which remain empty at the start of the game. During the game, the players are allowed to move only those pieces on their side of the board. You may move any of those pieces, but you are not allowed to move pieces from your opponent's side of the board.

Choose a player to go first. That player then scoops up all the pieces from any bin on their side of the board. Moving to the right, the player drops one piece in each bin as it goes along the board, including the kalaha if you come to it. If, after you've dropped a piece in the kalaha, you still have pieces in your hand, continue to put them in the bins on your opponent's side. If you reach the kalaha on the other side, skip it, and continue

## CURTAINS UP ON AFRICAN CULTURE (cont'd.)

to your side. (You don't want to put the pieces in your opponent's kalaha.) If your last piece falls into your own kalaha, you get another turn. If not, it's your opponent's turn.

Write a journal entry about some of your adventures.



**Mancala Board**

### LANGUAGE AND NAMES

Many of the words and names used in *Mufaro's Beautiful Daughters: An African Tale* are of the Shona language spoken in Africa.

Remind students of these examples from the story, either by asking them to match the names to their meanings or through a discussion with the group.

**Nyasha** - mercy

**Manyara** - ashamed

**Mufaro** - happy man

**Nyoha** - snake

**Chuma** - wealth

**Rudo** - love

**Betserai** - help me

**Tichawonna** - we shall see



## CURTAINS UP ON AFRICAN CULTURE (cont'd.)



### Create a bulletin board entitled "What's In A Name?"

Make books with baby names available for students or allow them to search the internet and find the origin and meaning of their own name. Encourage students to ask their parents to tell the story of their naming, and let them share it with the class. Finally, provide newspapers, magazines, scissors, glue, colored pencils, crayons, and markers so students can create a collage using their name and its meaning. Display the collages and stories on the bulletin board.

## ART

Try your hand at one or more of the following crafts inspired by African culture. Older students should be encouraged to research the history, design, and use of the item.

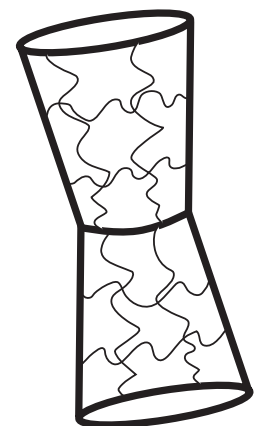
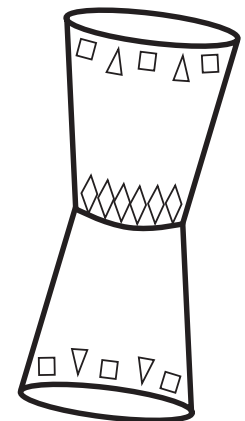
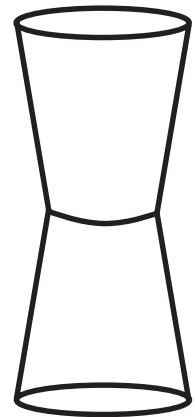


### An African-styled Drum

#### You will need:

- 2 styrofoam, plastic, or paper drink cups
- White glue
- Masking tape
- White tissue paper
- Brown watercolor or thinned tempera paint (strong brewed tea will also work)
- Black tempera paint or permanent marker
- Paintbrush

- + Glue the cups bottom to bottom, and let them dry completely.
- + Glue small strips of the white tissue to cover the sides of the drum.
- + Cover the top and bottom of the drum with masking tape strips.
- + Paint the entire drum with paint or tea.
- + Draw or paint geometric shapes around the top, middle, and bottom of your drum.



# CURTAINS UP ON AFRICAN CULTURE (cont'd.)

## ART



### An African Mask

#### You will need:

- Large pieces of sturdy cardboard (the sides of an old box work well)
- Strong scissors
- Brown tempera paint
- White, red, green, and black paint to decorate
- Yarn, string, raffia

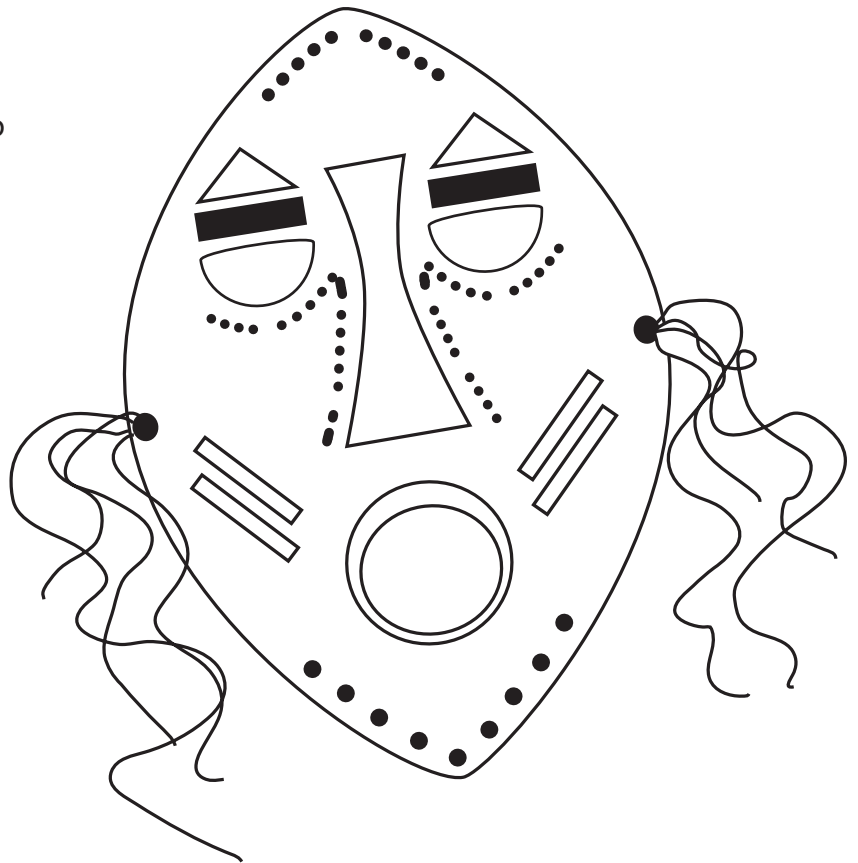
#### For design ideas try:

<https://new.artsmia.org/programs/teachers-and-students/teaching-the-arts/five-ideas/african-masks-and-masquerades>

<https://www.metmuseum.org/art/collection/search?q=African+masks>

Allow students to draw a design for their masks on paper before cutting into the cardboard. Remind them that they will be cutting out the pieces so they'll want to keep their shapes simple.

- + Draw the eyes, nose, and mouth onto the cardboard. For raised features, you will need to trace and cut each piece more than once, and glue them together before placing them on the mask.
- + Cut holes for eyes.
- + Once you've glued your pieces to the mask and they dry, paint the entire mask brown. When the mask is dry, you can use your colored paints to decorate the mask.
- + Punch holes on either side of the mask, thread long pieces of raffia or string through the holes, and tie them at the front of the mask.
- + If you'd like to carry your mask, you can make "handles" with cords on each side of the mask.



# CURTAINS UP ON AFRICAN CULTURE (cont'd.)

## ART



### African Patterned Cloth

African textiles are as varied as the countries within its borders. The people use wool from both sheep and camels, and fibers from bark and plants to weave cloth for tents, clothes, and for carrying. While cloth today is often made in factories, many Africans still use the traditional methods of weaving and use many techniques for patterning their cloth.

### *For younger students:*

#### **Kente cloth strips**

Kente cloth is native of Ghana, another one of Africa's countries. It is woven with strong geometric patterns, and its colors are used to symbolize matters of importance. Strips of Kente are always woven with cotton threads and are sewn together to make cloth. The Kente cloth is worn at celebratory ceremonies to respectfully show African heritage.

#### **You will need:**

- Tempera or poster paint in the colors listed below:
    - Red - Life and Blood
    - Blue - Innocence
    - Green - Mother Africa, Mother Earth
    - Black - People and Unity
    - Gold - Strength and Fortune
  - Paintbrushes
  - Long strips of white butcher paper about 6" wide
- + Allow students to design geometric patterns of stripes, squares, diamonds, triangles, etc. on the paper strips.
- + Encourage students as they paint to keep their colors vivid and well separated. Remind them of the importance and significance of color in Kente cloth.
- + When the painted strips have dried, use a black marker or black paint to outline the shapes for added emphasis.
- + Display the strips together, and create a class Kente cloth.

# CURTAINS UP ON AFRICAN CULTURE (cont'd.)

*For older students and bolder teachers:*

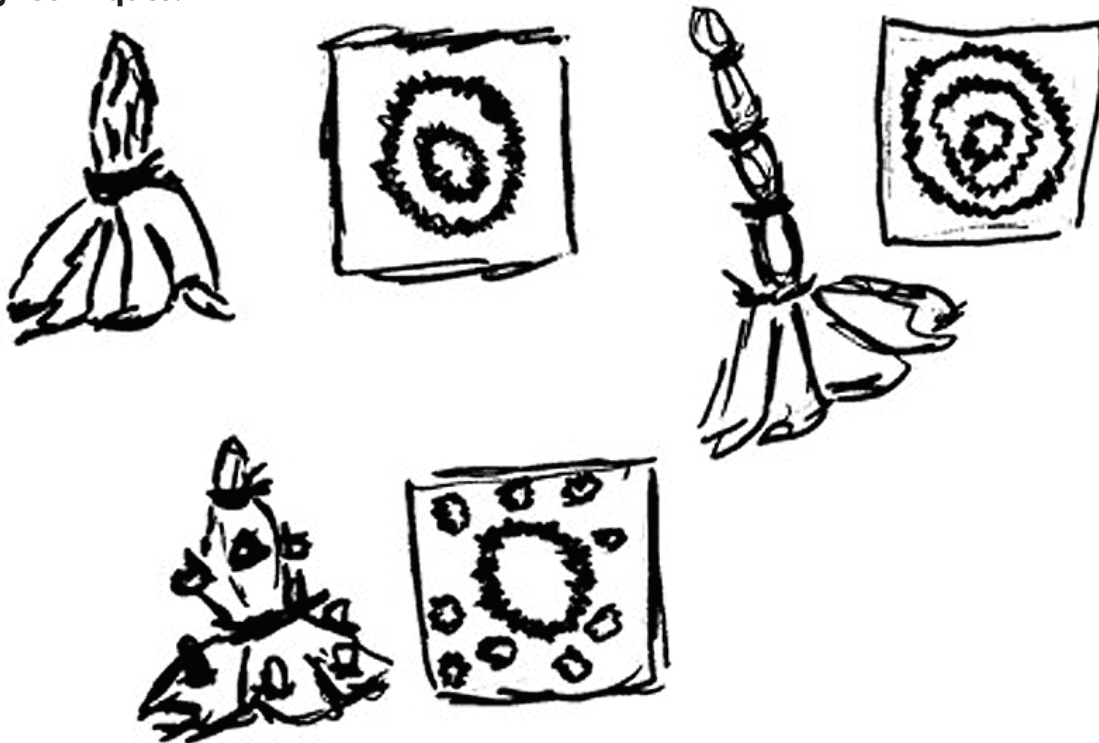
## Tie-dyed cloth

Note: While this activity can be fun and educational, it is not for the faint of heart in the classroom. It is recommended that you have extra adults helping and plenty of coverings for clothing, counters, and floors. It is best to give it a try before you attempt it with your students if you've never used the technique.

### You will need:

- Clean, dry, unbleached muslin or t-shirts (for the very brave)
  - Fabric dye (cold water dye is recommended for dying with young children)
  - Rubber gloves
  - Newspaper
  - String (cotton kite string works well or rubber bands, if the students are able to tightly bind a rubber band)
- + Follow the manufacturer's directions for preparing your cloth or shirt before dyeing. Allow students to tie their cloth using one of the techniques shown.
- + Follow the dye instructions carefully, and be certain to use rubber gloves when you dip your cloths. If your cloths or shirts need ironing, it is recommended you use an old iron or one you may not care to use again.
- + Be sure to read the washing instructions on the dye you use, and let parents know how to wash the tie-dyed garments, too!

### Fabric Binding Techniques:



# CURTAINS UP ON MORE

## Suggested Reading

### More books by John Steptoe:

*Uptown*

*Train Ride*

*All Us Come Cross the Water* by Lucille Clifton, John Steptoe (Illustrations)

*My Special Best Words*

*Jeffrey Bear Cleans Up His Act*

*Daddy Is a Monster... Sometimes*

*Marcia*

*All the Colors of the Race* by Arnold Adoff, John Steptoe (Illustrations)

*Outside Inside Poems* by Arnold Adoff (Author), John Steptoe (Illustrator)

*The Story of Jumping Mouse*

*Creativity*

*Baby Says*

### More African stories:

*Who's In Rabbit's House?* and *Why Mosquitoes Buzz in People's Ears* - both books by Verna Aardema with Leo & Diane Dillon, Illustrators

*The Village of Round and Square Houses* - Ann Grifalconi

*Hot Hippo* - Mwenye Hadithi, Adrienne Kennaway, Illustrator

### On the web:

[www.geographia.com/zimbabwe](http://www.geographia.com/zimbabwe)

A great reference for studying the country and culture of Zimbabwe.

[www.elf.org/mankala/Mankala.html](http://www.elf.org/mankala/Mankala.html)

Access this site for an interactive mancala board game.

<https://www.bu.edu/africa/outreach/teachingresources/>

Boston University's African Studies Outreach Program - Teaching Resources

<https://www.virtuesproject.com/education>

This site has a free list of 52 virtues and contains a paid educator's guide with strategies for teachers to promote goodness in character.

<https://www.bbc.com/news/world-africa-37912748>

BBC article – Africa's naming traditions

# **T.E.K.S. SATISFIED BY John Steptoe's MUFARO'S BEAUTIFUL DAUGHTERS: AN AFRICAN TALE**

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110.2 - English Language Arts and Reading, Kindergarten.

K.13 - Reading/culture. The student reads or listens to increase knowledge of his/her own culture, the culture of others, and the common elements of cultures.

A - Connect his/her own experiences with the life experiences, language, customs, and culture of others.

B - Compare experiences of characters across cultures.

117.4 - Theatre, Kindergarten.

K.1 - Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre.

K.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Begin to identify appropriate audience behavior.

B - Respond to dramatic activities.

C - Demonstrate awareness of the use of music, creative movement, and visual components in dramatic play.

D - Observe the performance of artists and identify theatrical vocations.

110.3 - English Language Arts and Reading, Grade 1.

1.16 - Reading/culture. The student reads or listens to increase knowledge of his/her own culture, the culture of others, and the common elements of cultures.

A - Connect his/her own experiences with the life experiences, languages, customs, and culture of others.

B - Compare experiences of characters across cultures.

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17.7 - Theatre, Grade 1.

1.1 - Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre.

1.4 - Historical/cultural heritage. The student relates theatre to history, society, and culture.

B - Identify diverse cultural dimensions in dramatic play.

1.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Identify appropriate audience behavior.

B - Respond to and begin to evaluate dramatic activities.

C - Identify the use of music, creative movement, and visual components in dramatic play.

D - Observe the performance of artists and identify theatrical vocations.

117.10 - Theatre, Grade 2.

2.1 - Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre.

2.4 - Historical/cultural heritage. The student relates theatre to history, society, and culture.

B - Identify diverse cultural dimensions in dramatic play.

2.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Identify and apply appropriate audience behavior.

B - React to and begin to evaluate dramatic activities.

D - Observe the performance of artists and identify theatrical vocations.

117.13 - Theatre, Grade 3.

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- 3.1 - Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre.
- 3.4 - Historical/cultural heritage. The student relates theatre to history, society, and culture.
  - B - Reflect historical and diverse cultural influences in dramatic activities.
- 3.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
  - A - Evaluate and apply appropriate audience behavior consistently.
  - B - Evaluate simple dramatic activities and performances.
  - D - Observe the performance of amateur and professional artists and begin to compare vocations in theatre.

## 117.16 - Theatre, Grade 4.

- 4.1 - Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre.
- 4.4 - Historical/cultural heritage. The student relates theatre to history, society, and culture.
  - A - Explain theatre as a reflection of life in particular times, places, and cultures.
- 4.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
  - A - Identify and apply appropriate audience behavior at performances.
  - D - Compare theatre artists and their contributions.

## 117.19 - Theatre, Grade 5.

- 5.1 - Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre.
- 5.4 - Historical/cultural heritage. The student relates theatre to history, society, and culture.
  - A - Relate theatre to life in particular times, places, and cultures.
- 5.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
  - A - Analyze and apply appropriate audience behavior at a variety of performances.
  - D - Analyze and compare theatre artists and their contributions.

## 117.34 - Theatre, Grade 6.

- 6.1 - Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre.
- 6.4 - Historical/cultural heritage. The student comprehends the relationship of theatre to history, society, and culture.
- 6.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
  - A - Analyze and apply audience behavior at all performances.
  - D - Compare selected occupations in theatre.