

EDUCATOR GUIDE

Story Theme: The Art of Interpretation
Subject: Carey Perloff's Waiting for Godot at A.C.T.
Discipline: Theatre

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Gregory Wallace (left) and Peter Frechette as Vladimir and Estragon in Waiting for Godot at A.C.T. Still image from SPARK Story, October 2003.

SECTION I - OVERVIEW

EPISODE THEME

The Art of Interpretation

SUBJECT

Waiting for Godot at ACT

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Theatre & Language Arts

OBJECTIVE

To introduce educators to the American Conservatory Theatre's production of Waiting for Godot in the context of the Theatre of the Absurd, and the philosophical thinking of the period.

STORY SYNOPSIS

SPARK goes backstage at the American Conservatory Theatre (ACT), as Artistic Director Carey Perloff takes on one of the 20th century's most important and challenging plays – Samuel Beckett's Waiting for Godot. As a play that challenges a definitive reading, Waiting for Godot lends itself to philosophical, spiritual, and mythical interpretations; offering a challenging view of the human condition with glimmers of hope and possibility.

INSTRUCTIONAL STRATEGIES

Student writings and research
Individual and group exercises
Group discussion
Screening and discussion of video materials

INSTRUCTIONAL OBJECTIVES

To introduce European theatrical movements in the post-World War II period
To explore the work of Samuel Beckett and the Theatre of the Absurd
To engage with the philosophical thinking that impacted writers and playwrights of the time
To encourage critical reading and interpretation
To emphasize language and pacing in theatrical production

EQUIPMENT NEEDED

SPARK story about ACT's Waiting for Godot on DVD or VHS and related equipment

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers, and a variety of newspapers
Paper & pencils
Access to libraries with up-to-date collections of periodicals, books, and research papers

INTELLIGENCES ADDRESSED

Intrapersonal - awareness of one's own feelings, emotions, goals, motivations
Interpersonal - awareness of the feelings, emotions, goals, and motivations of others
Visual-Spatial - the ability to manipulate and create mental images to solve problems
Bodily-Kinesthetic - the ability to use one's mind to control one's bodily movements
Logical-Mathematical - the ability to detect patterns, reason deductively, think logically



See more information on
Multiple Intelligences at
www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

In the story “Carey Perloff’s Waiting for Godot” SPARK goes backstage at the American Conservatory Theatre (ACT), as Artistic Director Carey Perloff takes on one of the 20th century’s most important and challenging plays – Waiting for Godot by Samuel Beckett. As a play that resists a definitive reading, Waiting for Godot lends itself to philosophical, spiritual, and mythical interpretations--offering a darkly humorous view of the human condition with glimmers of hope and possibility.

As a former English literature scholar at Stanford and Oxford Universities, Perloff is well versed in the classics. Her passion for Beckett was sparked by her mother, Marjorie Perloff, a renowned Beckett scholar and professor Emeritus of English at Stanford University. Marjorie’s writings on Godot expand on Hugh Kenner’s observations that the play resembles Beckett’s experience in the French resistance since part of Beckett’s job was to wait for coded messages about German troop movements, translate them, pass it on to another stranger and continue to wait.

Waiting for Godot was both influential and challenging when it was staged in 1953 in the Left Bank of Babylon in Paris. It defied the conventional use of plot, setting and narrative development and, as such, unnerved many audiences. It was intended to be irrational and to comment on the uneventful, ritualistic nature of human existence, which in terms of theatrical technique, was alien to the whole concept of dramatic action. Audiences were bewildered: in scene after scene they witnessed the boredom of waiting for someone who never arrives, underscored by a dialogue of seemingly endless repetition, pondering of questions left unanswered, random comments and absurd scenarios. Though the play is often very humorous, for many, Waiting for Godot offered a bleak and desolate view of the human condition.

The play centers around two tramps, Estragon and Vladimir, who are waiting for the arrival of Mr. Godot, of whom they know nothing. They argue and bicker, try to sleep, contemplate suicide, talk about leaving, but remain incapable of any form of action.

In fact, this Godot that they two characters wait for is irrelevant. The waiting is a compulsive and ritualistic task, with no purpose, except that they have made a decision to do it. The language of the play is intense and dark, commenting upon the absurd situation of humanity which expects and hopes, despite evidence to the contrary that someone--God, a hero, a savior--will arrive and resolve our existential questions. Although Vladimir admits that “He didn’t say for sure he would come” he suggests that they “wait until we know exactly where we stand.”



Lucky (Frank Wood) confronts his master, Pozzo (Steven Anthony Jones). Still image from SPARK story, October 2003.

The play is deliberately abstract, because it is intended to have universal meaning. It is also timeless, placeless, and without cultural specificity. At the same time the lack of information that Beckett gives about the characters' history and culture symbolizes a cultural void, a disintegration of belief systems and loss of direction in the period after World War II--what author and writer Daniel Bell has termed “the end of ideology.”

“The truth is, all of us have spent a good portion of our lives waiting -- waiting for something to happen,” says Carey Perloff. “We believe there is a purpose to our existence, but for much of our time on earth that true purpose seems mysterious and hidden. The reality that Beckett so brilliantly explores in Godot is that, while we’re never certain of what is ahead of us at any moment, we go on longing for certainty anyway. That is what it means to be human and it is what makes the characters in Godot so moving: in the bleakest hour in the most desolate landscape, they never give up hope. What better play for this moment in history?” In ACT’s production of the play, Carey Perloff expresses this nuanced understanding of Beckett--sustaining the absurdity of the actions, but lodging the play in this realism, pushing to the forefront the anxiety of waiting and the apprehension of meaning that are at the heart of the play.

THE BIG PICTURE

Samuel Beckett was involved in what has been called the “Theatre of the Absurd,” a term that refers to a dramatic movement that emerged in Paris during the late 1940s and early 50s. Other playwrights who worked in this style are Arthur Adamov, Fernando Arrabal, Jean Genet, Eugene Ionesco, and Jean Tardieu. The Theatre of the Absurd was influenced by Surrealism and the Dada movement that immediately preceded it in the 1920s and '30s, and also by Antonin Artaud’s theoretical work, The Theatre and Its Double (1938).

The Theatre of the Absurd is commonly associated with existentialism, a philosophical trend that became significant when Europe was experiencing disillusion and despair after the Second World War, and was traumatized by the atrocities of war and the Holocaust. Feeling that religion offered no hope, comfort or valid system of belief, the German philosopher Friedrich Nietzsche declared the “death of God,” reflecting a widespread view that that belief in the fundamental goodness of humanity had been shattered.

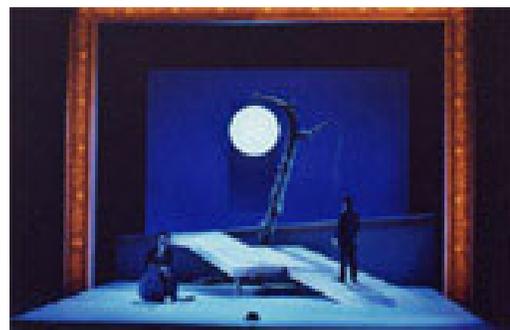
The most important existentialist philosopher was Jean-Paul Sartre (1905-1980), recognized as a powerful intellectual force in France in the mid-20th century. He, along with other existentialists insisted that existence precedes essence--that there is no

meaning or purpose in life, and the human beings faces the world alone, condemned to be free and endure the burden of choice. It is up to each person to create of his or her life what he or she will. To quote Robert Olsen from his book Existentialism:

The existentialists [...] mock the notion of a complete and fully satisfying life. The life of every man, whether he explicitly recognizes it or not, is marked by irreparable losses. Man cannot help aspiring toward the goods of this world, nor can he help aspiring toward the serene detachment from the things of this world which the traditional philosopher sought; but it is not within his power to achieve either of these ambitions, or having achieved them to find therein the satisfaction he had anticipated.

Existentialism is a philosophy characterized by despair and pessimism that charges the individual with absolute accountability in the face of absolute choice.

The term "Theatre of the Absurd" derives from the philosophical use of the word “absurd” by such existentialist thinkers as Albert Camus and Jean Paul Sartre. In his book The Myth of Sisyphus, Camus refers to a meaning of “absurd” as the futility of searching for rational explanations of the world. In his view the world must ultimately be seen as absurd, since there is no God to engender a reason for existence, and nothing beyond the purpose and meaning that the human being creates.



Set design for Waiting for Godot at ACT.
Still image from SPARK story, October 2003.

Absurdist playwrights attempted to convey their sense of anxiety and confusion in the face of an inexplicable universe. Typically, they relied heavily on symbolism and metaphor to represent man’s

struggle for purpose and self-actualization. The half-dead tree by which the two characters wait in Godot looms large against an otherwise stark set, signifying futility and a certain nightmarish despair at the outset of the play. Later a glimmer of hope is offered when tiny leaves sprout. Beckett's Happy Days (1961) expresses a generalized human anxiety about death through the image of a woman sunk waist-deep in the ground in the first act and neck-deep in the second. Eugene Ionesco's Rhinoceros (1960) demonstrates the playwright's anxiety about the influence of authoritarianism in society by showing the population of a city turning into wild animals.

Writers outside France who have been clearly influenced by the Theatre of the Absurd include Harold Pinter and Tom Stoppard in the UK; Gunter Grass and Peter Weiss in Germany; Edward Albee, Israel Horovitz, and Sam Shepard in the United States.

RESOURCES – TEXTS

Many of the publications listed below do not include publisher or year because many good versions are in circulation. Educators should select the copies that best suit their needs.

Beckett, Samuel. Collected Shorter Plays

Beckett, Samuel. Endgame and Act without Words

Beckett, Samuel. Krapp's Last Tape, and Other Dramatic Pieces.

Beckett, Samuel. Maxnotes Waiting for Godot. Rita Wilensky (Editor), Curtis Perone (Illustrator), Research & Education Association

Beckett, Samuel. Three Novels by Samuel Beckett: Molloy, Malone Dies, the Unnamable

Beckett, Samuel. Waiting for Godot

Bell, Daniel. The End of Ideology: On the Exhaustion of Political Ideas in the Fifties, 2000. - Named by the *Times Literary Supplement* as one of the 100 most influential books since the end of World War II, The End of Ideology has been regarded as a landmark in American social thought and a classic since its first publication in 1962.

Camus, Albert. The Myth of Sisyphus : And Other Essays

Camus, Albert. The Stranger

Esslin, Martin. The Theatre of the Absurd, Methuen Press, 2001.

Graver, Lawrence. Beckett: Waiting for Godot.
Kaufmann, Walter Arnold. Existentialism

Kenner, Hugh. A Readers' Guide to Samuel Beckett. London: Thames & Hudson, 1973.

Olson, Robert G. An Introduction to Existentialism, Dover Publications, 1962.

Perloff, Marjorie. Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary. University of Chicago Press, 1996.

Perloff, Marjorie. The Poetics of Indeterminacy: Rimbaud to Cage. Northwestern University Press, 1999.

Roberts, James L. Beckett's Waiting for Godot and Other Plays (Cliffs Notes).

Sartre, Jean-Paul No Exit and Three Other Plays

Sartre, Jean-Paul. Being And Nothingness

Sartre, Jean-Paul. Nausea

Schlueter, June and Enoch Brater, eds. Approaches to Teaching Beckett's Waiting for Godot (Approaches to Teaching World Literature, No 34).

RESOURCES – WEB SITES

Beckett on Film - Waiting for Godot – Synopsis of play and cast. - <http://www.beckettonfilm.com/plays/waitingforgodot/synopsis.html>

English Department at Hewett School, Norwich (England). - Informative essay on Waiting for Godot by writer Jan Peake, including textual analysis. - <http://www.hewett.norfolk.sch.uk/curric/english/Godot.htm>

Grade Saver - Notes including detailed sections on Samuel Beckett, Waiting for Godot summaries of act 1 and act 11 and an analysis of the play including reference sand bibliography -

<http://www.gradesaver.com/ClassicNotes/Titles/WaitingForGodot.html>

Grade Saver - Notes on the life of Samuel Beckett and an account of his plays, novels and short stories -

http://www.gradesaver.com/ClassicNotes/Authors/About_Samuel_Beckett.html

Justin's Drama and Theatre Links - The Internet & Theatre Styles - This site explores different theatrical styles, such as Bertolt Brecht and Epic Theatre, Emile Zola and naturalism, Antonin Artaud and the Theatre of Cruelty, existentialism and the Theatre of the Absurd. Lesson plans and internet links help students to research the different movements. -

<http://www.theatrelinks.com/style.htm>

New York Public Library for the Performing Arts -

<http://www.nypl.org/research/lpa/lpa.html>

Theatre of the Absurd – A list of Absurdist playwrights published by the University of Northern Arizona. -

<http://dana.ucc.nau.edu/~sek5/classpage.html>

Theatre History - A synopsis and analysis of Waiting for Godot. -

<http://www.theatrehistory.com/french/beckett002.html>

Wikipedia – Definition of Existentialism -

<http://en.wikipedia.org/wiki/Existentialism>

RESOURCES – VIDEO RECORDINGS

Waiting for Godot (VHS/DVD), 2001. Available from [Movies.com](http://www.movies.com) marketplace.

Boesman and Lena (VHS/DVD), 2000 Available from [Amazon.com](http://www.amazon.com). An adaptation from the play by Athol Fugard - a testament to human resilience and the will to survive.

BAY AREA RESOURCES

Actor's Theatre of San Francisco

533 Sutter St., San Francisco CA 94102
415/296.9179

American Conservatory Theatre

415 Geary St., San Francisco CA 94109
415/729.2ACT

www.act-sfbay.org

Buriel Clay Theatre

762 Fulton St., San Francisco CA 94115, 415.292.1850

Curran Theatre

445 Geary St., San Francisco CA 94115, 415.551.2000

Eureka Theatre

215 Jackson St., San Francisco CA 94111, 415.788.1125

EXIT Theatre

156 Eddy St., San Francisco CA 94102, 415.931.1094

Herbst Theatre

401 Van Ness Ave., San Francisco CA 94115
415.621.6600

Intersection for the Arts

446 Valencia (at 15th St.), San Francisco CA 94103
415.626.2787

Magic Theatre

Fort Mason Center, Building D, Third Floor, San Francisco CA 94123, 415.441.8822

New Conservatory Theatre Center

25 Van Ness Ave., San Francisco CA 94102,
415.861.8972

Off-Market Theater & Studio

965 Mission St. (between 5th & 6th Sts.), #205 & 250,
San Francisco CA, 94012, 415.896.6477

Palace of Fine Arts Theatre

3301 Lyon St., San Francisco CA 94123, 415.567.6642

Theatre Artaud

450 Florida St. (between 17th & Mariposa), San Francisco CA 94110, 415.621.7797

Theatre on the Square

450 Post St., San Francisco CA 94102, 415.433.9500

Theatre Rhinoceros

2926 16th St., San Francisco CA 94103, 415.552.4140

Yerba Buena Center for the Arts Theatre

700 Howard St., San Francisco CA 94103, 415.978.2787

Marin Theatre Company

397 Miller Ave., Mill Valley CA 94941, 415.388.5200

Berkeley Repertory Theatre

2025 Addison St., Berkeley CA 94704, 510.647.2900

Aurora Theatre

2081 Addison St., Berkeley CA 94704, 510.843.4822

Impact Theatre/Shotgun Players**Center Rep Theatre**

1601 Civic Drive, Walnut Creek CA 94596,
925.943.SHOW

Willows Theatre

1975 Diamond Dr., Concord CA 94520, 925.798.1300

California Shakespeare Festival

Shakespeare Festival Way, Orinda CA 94563,
510.548.9666

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Abstract

Theoretical and conceptual, rather than concrete or practical; in the realm of ideas; intangible

Ambiguity

Vague, uncertain or open to interpretation; not fixed or clear in meaning

Avant-garde

Innovators in music, art or literature; progressive thinkers

Befuddled

Perplexed, bewildered mystified, confused

Commercial

Profitable, money making

Conventional

Usual, conforms to common practice, predictable.

Cult

Sect or religious group; a movement or homage to a person or ideas or belief system

Dialogue

Conversation or discussion in which viewpoints are shared or exchanged; discourse; a conversation between actors on stage

Director

One who guides or supervises the performers in a theatrical production

Disintegrate

Collapse, break down, fall apart

Distil

Condense or purify

Existentialism

Philosophical theory at the height of its popularity after the Second World War that emphasizes the individual as a free and responsible agent who determines his/her own destiny. There is only the life he or she is able to create, no determining rules or laws or divine interventions.

French Resistance

During WW II, Marshal Henri-Philippe Petain signed an armistice with Germany that divided France into zones with the Germans controlling 3/5^{ths} of the country, and the remaining sections administered by the French government at Vichy under Petain. The Resistance was men and women who fought against the Nazi occupation of France.

Minimalist

To reduce to bare essentials, unpretentious, simple, lacking adornment, unfussy

Narrative

Story with a beginning, middle and end

Realistic

In art this refers to a true representation or something that looks convincing and true to life; factual

Resilient

Able to survive in challenging circumstances; withstand and endure hardship

Scan

In poetry this refers to the ability to detect or analyze the meter in a line. To analyze poetry rhythmically following certain rules

Stark

Bare, stripped of all but essentials, desolate

Vaudeville

Cabaret or variety show, burlesque

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

The Reader

As ACT’s Artistic Director Carey Perloff says in the SPARK story “Everyone has their own reading.”

Following on the above exercise, invite students to discuss their responses to a scene.

- How does it make them feel? What are the emotional responses to the text?
- How would they describe the mood of the play?
- How would they describe the subject matter of the play?
- Does it speak to them in any way?
- What might the author be trying to say?
- Is it like plays they have seen or other types of performances?

Initiate a discussion on the Theatre of the Absurd. In response to the above questions, encourage students to think about comedy such as vaudeville or burlesque, Charlie Chaplin or the clown of the modern circus. Is the play reminiscent of traditional comedy or very different? Secondly, the language of the play is dark and intense and students should think about ways in which comedy evokes anguish and a surreal response to the human condition. How is comedy linked to the tragic? Ask students if they can think of examples.

Beckett called his play a “tragicomedy.” Investigate this title through discussion with students, asking how they would classify the play? Does it contain more elements of tragedy or comedy?

Existentialism focuses on the concept of the individual’s freedom of choice as opposed to the belief that human beings are controlled or determined by a destiny or by a divine being, such as God. Since there is no external logic or essential self, there is only the life that he or she can create for himself. It is a philosophy that emphasizes the solitariness of the human soul and the lack of meaning or purpose.

Existential Ennui

In Waiting for Godot, the characters continually struggle with this attempt to prove they exist – “We always find something, eh Didi, to give us the impression that we exist?”

Invite students to work in groups to research the work and ideas of important existentialist thinkers, Jean Paul Sartre and Albert Camus. Each group should seek to gain an overview of ONE of the writer's, summarizing key ideas. Have the groups research one of these philosophers and then think about the relationship of existentialist ideas to the work of Samuel Beckett.

For example, in The Plague Albert Camus shows how the breakdown of routine or habit forces individuals to contemplate boredom and mundane existence and to think seriously about their identity and choices. Boredom is an essential theme in Waiting for Godot

Invite students to read a short piece from the work of the writer they have reviewed and then present their findings.

Theatre of the Absurd

As an alternative exercise, students should work in groups to explore the work of other “absurd” playwrights - Arthur Adamov, Eugene Ionesco, Jean Genet, Harold Pinter and others who share the existentialist view that the world has no meaning or no knowable meaning and the human soul is bewildered and lost in the face of this truth.

Again invite students to read a short illustrative piece from the work and then present their findings, emphasizing the connection to the work of Beckett.

Communications

In *Waiting for Godot* passing time is a mutual obsession. For example, after the departure of Pozzo and Lucky:

Vladimir: "That passed the time."

Estragon: "It would have passed in any case."

Vladimir: Yes, but not so rapidly"

Invite students to eavesdrop and take notes on public conversation on a bus, train, or café. It should be a fairly inconsequential exchange. They could also listen to room-mates or relatives or friends. This exercise is about listening to *how* people communicate.

Encourage them to write one page of dialogue of an ordinary conversation and then invite students to read out their dialogues to the class.

Finish with a short reading from Harold Pinter and discuss responses. Is it funny, sad, boring, surprising?

Theatrical Styles

This exercise is for 11th or 12th grade students and is based upon Justin's Drama and Theatre Links-The Internet & Theatre Styles at <http://www.theatrelinks.com/style.htm> Students should use the web-site and the research links provided, as well as supplementary information if they need it.

Divide students into groups of three and ask each group to choose ONE of the theatrical styles listed.

A Bertolt Brecht and Epic Theatre

<http://www.theatrelinks.com/brecht.htm>

<http://www.theatrelinks.com/epic.htm>

B Antonin Artaud and the Theatre of Cruelty

<http://www.theatrelinks.com/artaud.htm>

<http://www.theatrelinks.com/cruelty.htm>

C Constantin Stanislavski and Realism

<http://www.theatrelinks.com/stanislavski.htm>

<http://www.theatrelinks.com/realism.htm>

Each group should research the theatrical style selected and find out as much as possible. Direct students to focus on the stylistic conventions rather than the underlying philosophies, and to be prepared to present their findings to the class.

Influences

Encourage students to choose a well-known story, fairy tale or myth, and perform it in the theatrical style researched, ensuring they address as many of the acting techniques as possible. The challenge is to focus on the method of presentation in the style of the theatrical school.

As a final project, ask students to research other contemporary writers who have been influenced by the Theatre of the Absurd, including Harold Pinter and Tom Stoppard in the UK or Edward Albee and Sam Shepard in the United States.

Invite students to demonstrate in what ways the work of these writers reflects Absurdist traditions? They will need to give examples which may include short readings from the plays or readings from reviews or literary critics.

Finally ask students to review theatrical listings and look for plays by any of the writers referred to in this guide. Encourage students to attend a performance and respond to the experience themselves.

SECTION V –RELATED STANDARDS

LANGUAGE ARTS

Grade 2 - 3.0 Literary Response and Analysis
Narrative Analysis of Grade-Level-Appropriate Text

3.1 Compare and contrast plots, settings, and characters presented by different authors.

Grade 8 – Listening and Speaking
Organization and Delivery of Oral Communication

1.3 Organize information to achieve particular purposes by matching the message, vocabulary, voice modulation, expression, and tone to the audience and purpose.

1.5 Use precise language, action verbs, sensory details, appropriate and colorful modifiers, and the active rather than the passive voice in ways that enliven oral presentations.

2.5 Recite poems (of four to six stanzas), sections of speeches, or dramatic soliloquies, using voice modulation, tone, and gestures expressively to enhance the meaning.

Grade 11/12 - 3.0 Literary Response and Analysis
Structural Features of Literature

3.1 Analyze characteristics of sub-genres (e.g., satire, parody, allegory, pastoral) that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres.

Narrative Analysis of Grade-Level-Appropriate Text

3.2 Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.

3.3. Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both.

3.4. Analyze ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions.

Literary Criticism

3.9 Analyze the philosophical arguments presented in literary works to determine whether the authors' positions have contributed to the quality of each work and the credibility of the characters. (Philosophical approach)

2.0 Writing Applications (Genres and Their Characteristics)

2.2 Write responses to literature:

- a. Demonstrate a comprehensive understanding of the significant ideas in works or passages.
- b. Analyze the use of imagery, language, universal themes, and unique aspects of the text.
- c. Support important ideas and viewpoints through accurate and detailed references to the text and to other works.
- d. Demonstrate an understanding of the author's use of stylistic devices and an appreciation of the effects created.
- e. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

THEATRE

Grade 2 -1.0 Artistic Perception

Development of the Vocabulary of Theatre

Use the vocabulary of theatre, such as plot (beginning, middle, and end), scene, sets, conflict, script, and audience, to describe theatrical experiences.

Grade 7 - 4.0 Aesthetic Valuing

Derivation of Meaning from Works of Theatre

4.2 Explain how cultural influences affect the content or meaning of works of theatre.

Grades 9-12: (Proficient) - 3.0 Historical & Cultural Contexts

Understanding the Historical Contributions and Cultural Dimensions of Theatre

3.2 Describe the ways in which playwrights reflect and influence their culture in such works.

Grade 2 - Aesthetic Valuing

4.1 Critique an actor's performance as to the use of voice, gesture, facial expression, and movement to create character.

- 4.2 Respond to a live performance with appropriate audience behavior.
- 4.3 Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.
- 4.3 Identify the message or moral of a work of theatre.

Grade 4 - Artistic Perception

- 1.4 Identify a character's objectives and motivations to explain that character's behavior.

Grade 8 - Artistic Perception

Comprehension and Analysis of the Elements of Theatre

- 1.2 Identify and analyze recurring themes and patterns (e.g., loyalty, bravery, revenge, redemption) in a script to make production choices in design and direction

Grades 9-12 - Comprehension and Analysis of the Elements of Theatre

- 1.2 Document observations and perceptions of production elements, noting mood, pacing, and use of space through class discussion and reflective writing.

Creation/Invention in Theatre

- 2.2 Write dialogues and scenes, applying basic dramatic structure: exposition, complication, conflict, crises, climax, and resolution.
- 2.3 Design, produce, or perform scenes or plays from a variety of theatrical periods and styles

Creative Expression

Development of Theatrical Skills

- 2.1 Make acting choices, using script analysis, character research, reflection, and revision through the rehearsal process.