

# GIRL FROM THE NORTH & COUNTRY

Written and Directed by

**CONOR M<sup>C</sup>IPHERSON**

Music and Lyrics by

**BOB DYLAN**

**ARTS EDUCATION AND ACTIVATION**

**CREATED IN COLLABORATION WITH  
TDF EDUCATION DEPARTMENT**



# HOW TO USE THIS GUIDE

This guide is intentionally designed to be a flexible teaching tool for teachers and facilitators focusing on different aspects of *Girl From The North Country*, with the option to further explore and activate knowledge.

The Guide is broken up into three sections:

- I. Getting to know the show, Conor McPherson story
- II. The Great Depression and Historical Context
- III. Bob Dylan and his music

Activations are meant to take students from the realm of knowing a thing or fact into the realm of thinking and feeling. Activations can be very sophisticated, or simple, depending on the depth of exploration teachers and facilitators want to do with their students, or the age group they are working with.

# CONOR MCPHERSON ON BEING INSPIRED BY BOB DYLAN'S MUSIC

ELYSA GARDNER for [Broadwaydirect.com](https://www.broadwaydirect.com) OCTOBER 1, 2019

For the celebrated Irish playwright Conor McPherson, *Girl From the North Country* represents a number of firsts: his first musical, his first work set in the United States, and, oh yes, his first project commissioned by Bob Dylan — the first theater piece ever commissioned by the iconic Nobel Prize-winning singer/songwriter.

Technically, it was Dylan's management team who approached McPherson — known for psychologically and spiritually stirring plays such as *The Weir*, *The Seafarer*, and *Shining City* — about structuring a book around selections from their client's vast cherished catalog. McPherson assembled "a very short treatment, maybe two pages," he recalls. "That was sent off to Bob Dylan, and then his management came back very quickly and said, 'You could do what you like.' I was quite stunned."

Since then, *Girl* has been staged to glowing reviews — under McPherson's direction — at London's Old Vic on the West End, and Off-Broadway at the Public Theater. Currently launching a Toronto run, the show will then head to Broadway, where it's set to begin previews February 7 and open March 5 at the Belasco Theatre.

The musical is set in a boarding house in Duluth, Minnesota, Dylan's hometown, during the Great Depression. (Dylan himself was born a bit later, in 1941.) "The last few years, I've been thinking a lot about the '30s," McPherson says. "It's a decade we need to be studying now, as we face more borders, more walls, more division." The conceit felt "instinctive. Usually when an idea comes I have no control over it, and often the first idea is the only one I have. And musically, this freed the

songs up; by setting it in the '30s, we could do them another way. I knew I wanted a lot of vocals, and a lot of choral harmonies."

A guitarist himself, McPherson had always been interested in Dylan's music, but he admits, "I was not one of those people who could cover every decade of his career. I had about six albums. Then this project came along, and it took me into a whole other realm. I became interested in stages a lot of people don't know about — like when he became a born-again Christian, and he was making these terrific albums, fired up by his passions and his belief. Then he moved in other directions, and I wanted to follow him on his various journeys."

In crafting *Girl*, McPherson was also "trying to include songs that were not the ones everyone knew, though they meant something to me. A lot of the time, the songs actually have very little to do with what's going on in the story, but they reveal something about the story that you didn't know about. That's how great a writer Dylan is."

For McPherson, the song "Hurricane" is used in the most literal context. Dylan wrote it about the black boxer Rubin "Hurricane" Carter, who spent nearly two decades in prison after having been wrongfully convicted for homicide in the 1960s. The downtrodden characters who pass through *Girl* include a talented boxer, also black, whose fledgling career is unjustly thwarted by the law.

McPherson was mindful of "racial inequality in the United States, and everywhere now" in crafting *Girl*, and of the inspiration Dylan has continually drawn from African American traditions. "I think Bob Dylan was influenced



by so many different types of music. He was influenced by gospel music as much as he was by Woody Guthrie. Even when he went into his born-again Christian phase, it's pretty much gospel music — he has a gospel choir singing with him. I wanted to bring that feeling of liberation, and of expressing the feeling of being threatened, of what it's like to be judged mostly by the color of your skin."

**"A LOT OF THE TIME, THE SONGS ACTUALLY HAVE VERY LITTLE TO DO WITH WHAT'S GOING ON IN THE STORY, BUT THEY REVEAL SOMETHING ABOUT THE STORY THAT YOU DIDN'T KNOW ABOUT. THAT'S HOW GREAT A WRITER DYLAN IS."**

**CONOR MCPHERSON**

Other songs included in *Girl*, as of the Public production, range from "Went to See the Gypsy" — of which McPherson muses, "Some people say it's about when Bob Dylan met Elvis, but Bob Dylan claims he never met Elvis" — to favorites such as "Like a Rolling Stone" and "I Want You." Each time the musical has been presented thus far, McPherson notes, "we've tried to squeeze in another song, but I don't know if there's any space left. You're inspired by the performers. If new people are involved, you get new ideas." But McPherson adds that the Broadway incarnation is being built "around the Public production, so hopefully we'll get as many performers back as we can." (The recently announced Broadway cast includes many holdovers, among them Mare Winningham, playing the mentally decaying but still painfully alert woman who runs the boarding house with her husband — a role that earned Shirley Henderson an Obie Award across the pond.)

Working on *Girl* has proven so gratifying that, McPherson quips, "it's almost hard now for me to conceive of writing a play where people are not going to sing. I don't know how I'm going to go back

# THEATRICAL VOCABULARY

Throughout this guide there are theatrical elements and activations referenced. Here are the definitions of those theatrical elements.

**At rise:** Is a theatre term that describes what is happening onstage as a show or scene begins. For example: the set, the action, the mood, what the characters are and what they're doing.

**Backstory:** A history or background, especially one created for a book, play, or movie.

**Breaking the Fourth Wall:** The fourth wall is a performance term that refers to an invisible and imaginary wall that separates the audience from the actors. When an actor or actors "break" the fourth wall, they breach this separation by acknowledging or speaking to the audience directly.

**Dialogue:** A conversation between two or more people as a feature of a book, play, or movie.

**Ensemble:** A group of musicians, actors, or dancers who perform together. It is an approach to a performance that aims for a unified effect.

**Monologue:** A long speech by one actor in a play or movie, or as part of a theatrical or broadcast program.

**Narrator:** A character who speaks to the audience to tell a story, comment on the action in a play or explains the details of the story. A narrator may also play a character in the play.

**Tableau:** A group of models or motion-less figures representing a scene from a story or from history; a tableau vivant.

# WHAT TO KNOW

The show takes place in a family house that has been converted to a boarding house. There are stairs that lead to a landing, a few bedrooms and an attic on the top floor.



**Where:** Duluth, Minnesota

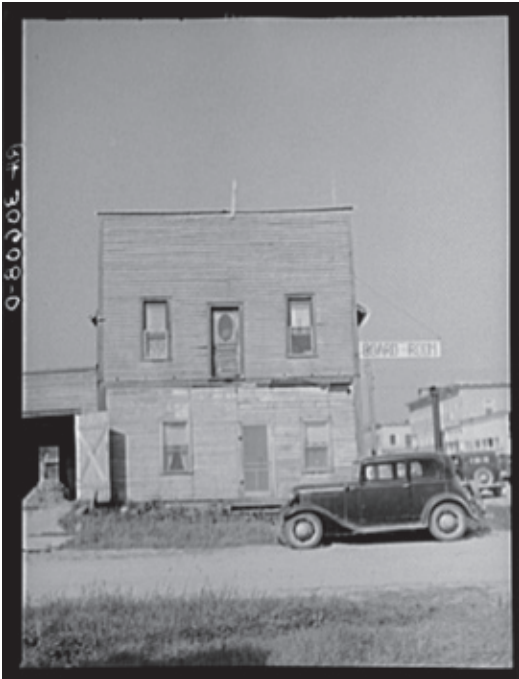
**When:** Winter, Great Depression, 1934



## Characters:

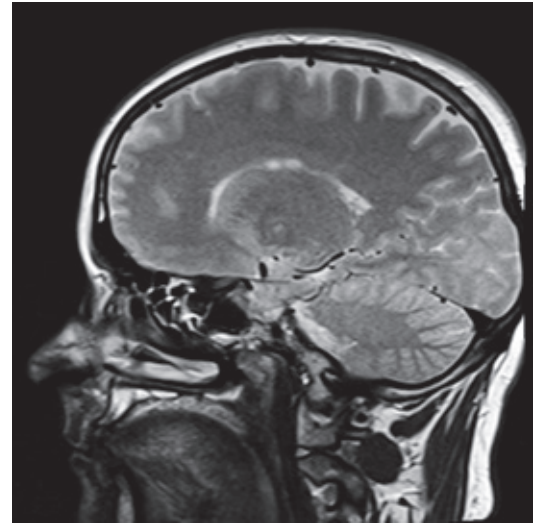
Nick Laine, owner of the house, early 50's  
 Elizabeth Laine, his wife, early 50's  
 Marianne Laine, 19, their adopted daughter  
 Gene Laine, 20, their biological son  
 Mrs. Neisen, a widow and boarder, early 40's  
 Mr. Burke, factory owner and boarder, 50's  
 Mrs. Burke, his wife and boarder, 50's  
 Elias Burke, 30, their son  
 Joe Scott, late 20's, a boxer  
 Reverend Marlowe, bible salesman, 50's  
 Mr. Perry, a shoe mender, early 60's  
 Dr. Walker, a doctor  
 Katherine (Kate) Draper, Gene's ex-girlfriend

# GLOSSARY FOR GIRL FROM THE NORTH COUNTRY



## **Boarding house:**

A house, sometimes a family home, in which people can rent one or more rooms for a night, week or extended periods of time. The common portion of the house is maintained by the proprietor and sometimes meals and laundry are provided. During the Depression, families sometimes converted their homes to boarding houses to earn extra money.



**Dementia:** A condition that affects memory, thinking, language and social abilities. It impacts one's daily life and may worsen over time.



**Bread Lines:** The lines of people waiting outside a charity to receive a free meal. During the Depression, there were so many hungry and homeless people that lines often snaked down many blocks.



**Flophouse:** A cheap hotel or boarding house where many people sleep in large rooms.

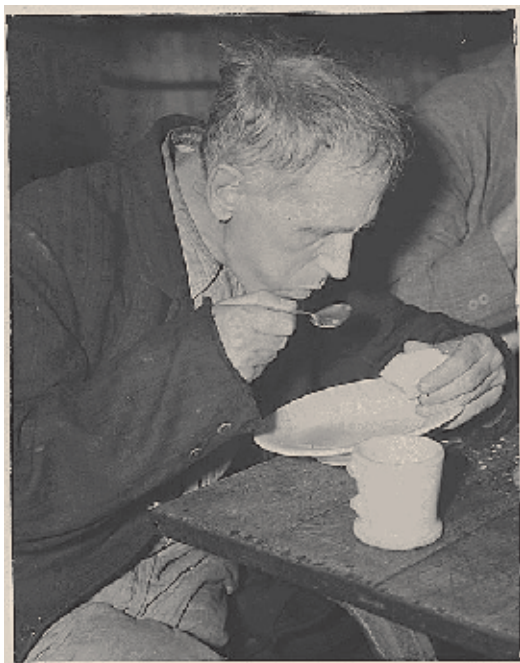




**Radio Show:** Before television, radio was the primary broadcast medium in America. In the 1930's, it was the golden age of radio. Many families gathered around the radio to listen to live programs every evening, ranging from plays, mystery serials, soap operas, quiz shows, talent shows, variety hours, orchestra concerts, comedies, sports, children's shows, cooking shows, and many more.



**Franklin Delano Roosevelt (FDR):** He was the 32nd president of the United States from 1933 until his death in 1945. Roosevelt led the United States through the Great Depression and World War II. He expanded the powers of the federal government through a series of programs and reforms known as the New Deal. He was the only president elected to the office four times.



**Soup Kitchen:** A place where food is served to the hungry for free, usually in a church or charitable institution. The origin of the term came from charities that served only soup and bread. Many soup kitchens now serve a wider variety of food. Soup kitchens were widespread during the Great Depression. Many families struggled to put food on the table and resorted to eating in soup kitchens.



**The Twin Cities:** Refers to the cities of Minneapolis-Saint Paul. Minneapolis is the most populous city in the state and its neighbor to the east St. Paul is the state capital.



**Traveling Salesman:** A representative of a company who visits stores, businesses and sometimes homes to show merchandise and solicit orders.

# THE GREAT DEPRESSION AND HISTORICAL CONTEXT

In order to understand The Great Depression, we must take a look at what preceded. The early 1920's, or "Roaring Twenties", was a period of economic expansion as the nation's wealth had more than doubled. Railroad lines in the U.S. had also expanded from 35,000 miles in 1865 to 254,000 miles by the start of the 1920's, connecting U.S. citizens easier than ever before. During the early 20's consumer spending was at an all-time high. Household items were no longer being homemade, and instead were being mass produced. This increase in the nation's productivity sparked a need for more workers, thus causing citizens to spend even more money. Seeing a trend in increased business sales, citizens from all economic backgrounds began investing in the stock market, with some even borrowing money to invest. However, by the spring of 1929, consumer spending started its decline, and due to this businesses had a surplus of goods and were forced to slow down or halt production. Yet, even with business trending down, the stock market prices continued to rise. On September 3, 1929, the stock market hit its peak, and began to drop two days later. Almost two months later, October 24, 1929 (now known as Black Thursday), the stock market took an unexpected hit. Panicking investors started selling their stocks at an alarming rate, and by the following Tuesday, Black Tuesday, the stock market had crashed. The economy was in peril, consumer spending had all but stopped, factories were forced to close their doors and fire workers, and citizens began to fear for what this would mean for banks.

Banks had become involved in a practice known as "speculation buying," where they used the funds from investors to lend to citizens who needed money to purchase stock. However, when the market crashed, citizens were unable to pay back the money initially lent, meaning the banks could not repay the money that was borrowed from the investors. Soon, citizens began to fear that their money

was no longer safe in banks, so many began to withdraw all of their savings, causing a great many banks to close. By 1933, nearly half of the banks in the United States were out of business.

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**"THE ECONOMY WAS IN PERIL, CONSUMER SPENDING HAD ALL BUT STOPPED, FACTORIES WERE FORCED TO CLOSE THEIR DOORS AND FIRE WORKERS, AND CITIZENS BEGAN TO FEAR FOR WHAT THIS WOULD MEAN FOR BANKS."**

Those in rural areas, like Duluth, Minnesota, were not immune to the effects of the crash. From 1930 to 1936, there was a terrible drought throughout much of America's farmland in the midwest. Due to years of over planting because of the demands of a seemingly wonderful economy in the 20's, the soil on farms became unusable and transformed into what was called "dust bowls." The inability to grow crops forced farms to shut down, and caused a huge migration of rural citizens to move to urban areas to look for work.





# THINK ABOUT IT

Who are the people in the photo? What are they doing? Why are they waiting? What was their life like before The Depression? What happened to them and their family? What do you imagine they are thinking, feeling or saying right now?

## ACTIVATE IT

### Tableaux

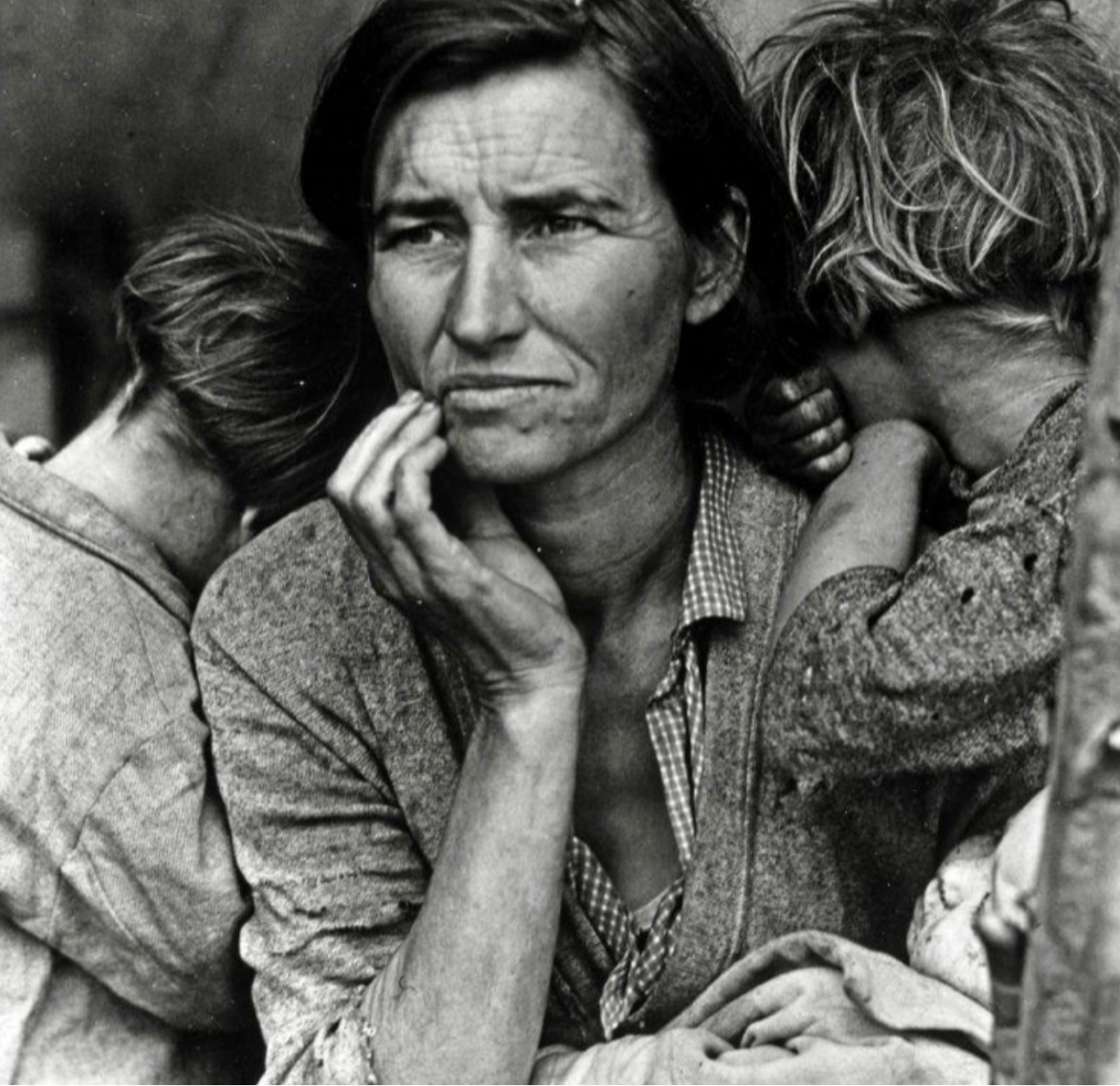
- Frozen picture (Tableau): Ask for volunteers to recreate the photo, one person at a time, and freeze in time.
- In groups of 4-5, take five minutes to create a new tableau. For example, imagine what happened right before the photo was taken? Or imagine what happens next? Create a new photo showing that moment.
- Each member of the group will decide on what the character is thinking in that moment and create one line of dialogue.
- Group will decide on the order to present the lines of dialog.
- Present the tableau with lines of dialogue to the larger group.

## WRITING DIALOGUES

In pairs, write a dialogue between one person in the photograph and another character using the writing prompt: "Hey, what do you think you're doing?!"

Take turns adding sentences until a one or two page dialogue is completed. Read dialogues out loud and discuss. How were people's lives changed by the depression?

Photo By Dorothea Lange: Library of Congress, "Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California."



# THINK ABOUT IT

Who is the woman in the photo?

## ACTIVATE IT

Write a one page backstory for this woman. Answer all the bullet points.

- What is her name?
- Where does she live?
- Why does she look the way she does in the photo?
- How old are her children?
- What conditions is she living in and why?
- What has happened to her and her family?
- What other details does the photo inspire you to think about her?

## TRY IT OUT

Write a monologue for this newly created character and imagine she's a new border at Nick and Elizabeth's house. In this monologue, she should explain why she's there and what she hopes for her future.



# TIMELINE OF THE GREAT DEPRESSION

## 1930

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Smoot-Hawley Tariff Act, which raised average tariff rates to 60%, is passed. This Act weakens the global economy and international trade begins to collapse. A drought hits 23 states and starts the Dust Bowl. Banks fail and unemployment rises

## 1932

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Fourteen dust storms hit the Midwest and unemployment continues to rise. Franklin Delano Roosevelt defeats Herbert Hoover and becomes president. Approximately half of black Americans were out of work. In some Northern cities, whites called for blacks to be fired from any jobs as long as there were whites out of work.

## 1934

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April 15th, worst dust storm on record, hottest temperatures on record, drought covered 75% of the country by year's end.

## 1938

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Economic growth has improved.

## 1940

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The United States sends arms to Britain, creating jobs.

## 1929

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The beginning of The Great Depression, a series of falling stock market percentages cause economic panic until the market hits rock bottom in November.

## 1931

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As unemployment rises food riots begin to occur and soup kitchens and breadlines open to feed the unemployed. The drought continues and European banks fail.

## 1933

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FDR launches The New Deal to revitalize the economy. Prohibition is rescinded nationally. Unemployment hits the highest level of The Great Depression at 25% and over 1 million people are homeless, more than 33% of banks failed, and many Americans lose their life savings

## 1935

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FDR launches more programs to help farmers and the poor, including The Social Security Act.

## 1936

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The hottest summer on record kills 1,693 people with temperatures breaking 110 degrees. The economy is slowly recovering and unemployment slowly lowers. FDR is elected for a second term.

## 1939

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Hitler invades Poland, WWII.

## 1941

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FDR begins his third term as president. The drought ends. Japan attacks Pearl Harbor and the United States declares war on Japan.



# THINK ABOUT IT

## Research and define:

- The Smoot-Hawley Tariff Act
- The New Deal
- Prohibition
- Social Security
- Pearl Harbor

## ACTIVATE IT

Choose one of the topics above and write a newscast (script) for radio that includes all the details about the event. Your newscast must include:

- Where
- When
- Who
- How
- What
- Introduction
- Sound effects

In a group, record this newscast for radio, how is it introduced and what sound effects can you include? Decide on who reporting, who is introducing, who is recording, and what sound effects are being used? Record, share.



Dylan, with guitar, in the early 1960s somewhere in the south—quite possibly Greenwood, MS, July 1963. Photo, [www.bobdylan.com](http://www.bobdylan.com)



# THE SONGS OF BOB DYLAN

Bob Dylan was born Robert Zimmerman in Duluth, Minnesota in 1941. He grew up to become one of the most significant American musicians and artists, recording multiple hit records and songs. His music defines generations, as well as civil and human rights movements. In 2016, Bob Dylan was awarded the Nobel Prize in Literature “for having created new poetic expressions within the great American song tradition” and he’s a member of the Rock and Roll Hall of Fame.

Bob Dylan began his music career as a folk singer, a type of music that involved storytelling set to music and passed from generation to generation. Folk songs often embodied a culture. Bob Dylan was an artist who characterized a new style of folk

music that was used to express unhappiness with the establishment and express political or personal views and concerns.

“Hurricane” is a protest song by Bob Dylan and Jacques Levy, about the imprisonment of Rubin “Hurricane” Carter. Carter was a middleweight boxing champion wrongfully tried and convicted of robbery and murder for which he spent 20 years in jail. While in jail, Carter wrote his autobiography *The Sixteenth Round* and sent it to Bob Dylan. After reading it, Bob Dylan visited Carter in jail and was inspired to write his story as a song. The song became “Hurricane” and it was a huge hit.

# "HURRICANE" BY BOB DYLAN LYRIC SAMPLE

*Pistol shots ring out in the barroom night  
Enter Patty Valentine from the upper hall  
She sees the bartender in a pool of blood  
Cries out, "My God, they killed them all!"  
Here comes the story of the Hurricane  
The man the authorities came to blame  
For somethin' that he never done  
Put in a prison cell, but one time he  
could-a been  
The champion of the world*

*Three bodies lyin' there does Patty see  
And another man named Bello, movin'  
around mysteriously  
"I didn't do it, " he says, and he throws up  
his hands  
"I was only robbin' the register, I hope you  
understand  
I saw them leavin', " he says, and he stops  
"One of us had better call up the cops."  
And so Patty calls the cops  
And they arrive on the scene with their  
red lights flashin'  
In the hot New Jersey night...*

*Meanwhile, far away in another part of  
town  
Rubin Carter and a couple of friends are  
drivin' around  
Number one contender for the  
middleweight crown  
Had no idea what kinda sh\*t was about to  
go down  
When a cop pulled him over to the side of  
the road  
Just like the time before and the time  
before that  
In Paterson that's just the way things go  
If you're black you might as well not  
show up on the street  
'Less you want to draw the heat*

# THINK ABOUT IT

**1. Why do you think this song is included in *Girl From the North Country*?**

**2. What character from the show has a story line and history similar to Rubin "Hurricane" Carter?**

## ACTIVATE IT

**1. The first four lines of the first verse of "Hurricane" work as an "at rise."**

*Pistol shots ring out in the barroom night  
Enter Patty Valentine from the upper hall  
She sees a bartender in a pool of blood  
Cries out my God, they killed them all*

**2. What are the elements of the at rise in this verse? Who? What? When? Where? How?**

**3. What are other examples of protest or folk songs?**

Create a "at rise" description for that song. Share it. Can others identify the song from the "at rise" you created?

The first verse of "Hurricane" sets the stage for an epic story and it ends letting the audience know that Rubin Hurricane Carter still sits in a jail cell and his imprisonment was a bitter example of racism and corruption. Rubin was eventually released after his conviction was overturned. Here are a sample of the lyrics from "Hurricane" used in the show:

**4. Create your own protest song.**

- Identify a cause or story you care about.
- Open it with an "at rise" that sets up the story.
- Tell the story in three verses (short paragraphs)
- Read your song out loud to someone else

## TRY IT OUT

Working in an "ensemble" decide on a style of music, assign parts to different members of the ensemble, rehearse and present in the style of *Girl From The North Country*.



# RESOURCES

## Interviews about Girl from the North Country:

<https://www.newyorker.com/magazine/2018/10/15/girl-from-the-north-country-brings-bob-dylan-to-the-stage>

<https://www.americantheatre.org/2018/10/01/conor-mcpherson-bringing-dylan-back-home/>

## The Great Depression:

<https://www.pbs.org/wgbh/americanexperience/features/dustbowl-great-depression/>

<https://www.history.com/topics/great-depression/great-depression-history>

<https://www.washingtonpost.com/news/work/wp/2015/11/13/what-america-looked-like-during-the-great-depression/>

<http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/timeline/depwwii/race/>

<https://www.youtube.com/watch?v=eih67rIGNhU>

<http://www.fdrlibrary.marist.edu/archives/collections/franklin/?p=digitalibrary/digitalibrary>

## Hurricane Carter:

<https://www.bbc.co.uk/news/resources/idt-sh/Hurricane>

<https://www.livingmgz.com/glamour/the-incredible-story-of-hurricane/img/hurricane05.jp>

# NATIONAL CORE ARTS STANDARDS

## National Core Arts Standards Addressed in this Study Guide

### THEATRE/CREATING

#TH:Cr1.1

Anchor Standard: Generate and conceptualize artistic ideas and work.

#### Grade 6

TH:Cr1.1.6

- a. Identify possible solutions to staging challenges in a drama/theatre work.
- c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.

#### Grade 7

TH:Cr1.1.7

- a. Investigate multiple perspectives and solutions to staging challenges in a drama/theatre work.
- c. Envision and describe a scripted or improvised character's inner thoughts and objectives in a drama/theatre work.

#### Grade 8

TH:Cr1.1.8

- c. Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.

#### Grade Hs proficient

TH:Cr1.1.HSI

- a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
- c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.

#### Grade Hs accomplished

TH:Cr1.1.HSII

- a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.
- c. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.

#### Grade Hs advanced

TH:Cr1.1.HSIII

- c. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama/theatre work.

### THEATRE/CREATING

#TH:Cr2.1

Anchor Standard: Organize and develop artistic ideas and work.

#### Grade 6

TH:Cr2.1.6

- a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.

- b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.

### Grade 7

TH:Cr2.1.7

- a. Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, background knowledge, and historical and cultural context.

- b. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.

### Grade 8

TH:Cr2.1.8

- a. Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a drama/theatre work.

- b. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.

### Grade Hs proficient

TH:Cr2.1.HSI

- a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.

TH:Cr2.1.HSII

- b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.

### Grade Hs advanced

TH:Cr2.1.HSIII

- a. Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and western or non-western theatre traditions.
- b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.

## THEATRE/CREATING

#TH:Cr3.1

Anchor Standard: Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation.

### Grade 6

TH:Cr3.1.6

- a. Articulate and examine choices to refine a devised or scripted drama/theatre work.

- b. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

### Grade 7

TH:Cr3.1.7

- b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work

### Grade 8

TH:Cr3.1.8

- b. Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted drama/ theatre work.

### Grade Hs proficient

TH:Cr3.1.HSI

- b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

### Grade Hs accomplished

TH:Cr3.1.HSII

- b. Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/ theatre work.

### Grade Hs advanced

TH:Cr3.1.HSIII

- b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work.

## THEATRE/PERFORMING

#TH:Pr4.1

Anchor Standard: Select, analyze, and interpret artistic work for presentation.

### Grade 6

TH:Pr4.1.6

- b. Experiment with various physical choices to communicate character in a drama/theatre work.

### Grade 7

TH:Pr4.1.7

- b. Use various character objectives in a drama/theatre work.

### Grade 8

TH:Pr4.1.8

- b. Use various character objectives and tactics in a drama/theatre work to overcome an obstacle.

### Grade Hs proficient

TH:Pr4.1.HSI

- b. Shape character choices using given circumstances in a drama/ theatre work.

### Grade Hs accomplished

TH:Pr4.1.HSII

- a. Discover how unique choices shape believable and sustainable drama/theatre work.

### Grade Hs advanced

TH:Pr4.1.HSIII

## THEATRE/PERFORMING

#TH:Pr5.1

Anchor Standard: Develop and refine artistic techniques and work for presentation.

### Grade 6

TH:Pr5.1.6

- a. Recognize how acting exercises and techniques can be applied to a drama/theatre work.

### Grade 7

TH:Pr5.1.7

- a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.

### Grade 8

TH:Pr5.1.8

- a. Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.

### Grade Hs proficient

TH:Pr5.1.HSI

- a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

**Grade Hs accomplished**

TH:Pr5.1.HSII

- a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.

**THEATRE/PERFORMING**

#TH:Pr6.1

Anchor Standard: Convey meaning through the presentation of artistic work.

**Grade 6**

TH:Pr6.1.6

- a. Adapt a drama/theatre work and present it informally for an audience.

**Grade 7**

TH:Pr6.1.7

- a. Participate in rehearsals for a drama/theatre work that will be shared with an audience.

**Grade 8**

TH:Pr6.1.8

- a. Perform a rehearsed drama/theatre work for an audience.

**Grade Hs proficient**

TH:Pr6.1.HSI

- a. Perform a scripted drama/theatre work for a specific audience.

**Grade Hs accomplished**

TH:Pr6.1.HSII

- a. Present a drama/theatre work using creative processes that shape the production for a specific audience.

**Grade Hs advanced**

TH:Pr6.1.HSIII

- a. Present a drama/theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.

**THEATRE/RESPONDING**

#TH:Re7.1

Anchor Standard: Perceive and analyze artistic work.

**Grade 6**

TH:Re7.1.6

- a. Describe and record personal reactions to artistic choices in a drama/theatre work.

**Grade 7**

TH:Re7.1.7

- a. Compare recorded personal and peer reactions to artistic choices in a drama/theatre work.

**Grade 8**

TH:Re7.1.8

- a. Apply criteria to the evaluation of artistic choices in a drama/theatre work.

**Grade Hs proficient**

TH:Re7.1.HSI

- a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

**Grade Hs advanced**

TH:Re7.1.HSIII

- a. Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

**THEATRE/RESPONDING**

#TH:Re8.1

Anchor Standard: Interpret intent and meaning in artistic work.

**Grade 6**

TH:Re8.1.6

- b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work.

**Grade 7**

TH:Re8.1.7

- b. Describe how cultural perspectives can influence the evaluation of drama/theatre work.

**Grade 8**

TH:Re8.1.8

- b. Analyze how cultural perspectives influence the evaluation of a drama/theatre work.

**Grade Hs proficient**

TH:Re8.1.HSI

- b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.

**Grade Hs accomplished**

TH:Re8.1.HSII

- b. Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.

**Grade Hs advanced**

TH:Re8.1.HSIII

- b. Use new understandings of cultures and contexts to shape personal responses to drama/theatre work.

Anchor Standard: Develop and refine artistic techniques and work for presentation.

**Grade 6**

TH:Pr5.1.6

- a. Recognize how acting exercises and techniques can be applied to a drama/theatre into a drama/ theatre work.

**Grade 7**

TH:Pr5.1.7

- a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.

**Grade 8**

TH:Pr5.1.8

- a. Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.

**Grade Hs proficient**

TH:Pr5.1.HSI

- a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

**Grade Hs accomplished**

TH:Pr5.1.HSII

- a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.

**THEATRE/PERFORMING**

#TH:Pr6.1

Anchor Standard: Convey meaning through the presentation of artistic work.

**Grade 6**

TH:Pr6.1.6

- a. Adapt a drama/theatre work and present it informally for an audience.



**Grade 7**

TH:Pr6.1.7

- a. Participate in rehearsals for a drama/theatre work that will be shared with an audience.

**Grade 8**

TH:Pr6.1.

- a. Perform a rehearsed drama/theatre work for an audience.

**Grade Hs proficient**

TH:Pr6.1.HSI

- a. Perform a scripted drama/theatre work for a specific audience.

**Grade Hs accomplished**

TH:Pr6.1.HSII

- a. Present a drama/theatre work using creative processes that shape the production for a specific audience.

**THEATRE/RESPONDING**

#TH:Re7.1

Anchor Standard: Perceive and analyze artistic work.

**Grade 6**

TH:Re7.1.6

- a. Describe and record personal reactions to artistic choices in a drama/theatre work.

**Grade 7**

TH:Re7.1.7

- a. Compare recorded personal and peer reactions to artistic choices in a drama/ theatre work.

**Grade 8**

TH:Re7.1.8

- a. Apply criteria to the evaluation of artistic choices in a drama/ theatre work.

**Grade Hs proficient**

TH:Re7.1.HSI

- a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

**Grade Hs accomplished**

TH:Re7.1.HSII

- a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.

**Grade Hs advanced**

TH:Re7.1.HSIII

- a. Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

**THEATRE/RESPONDING**

#TH:Re8.1

Anchor Standard: Interpret intent and meaning in artistic work.

**Grade 6**

TH:Re8.1.6

- b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work.

**Grade 7**

TH:Re8.1.7

- b. Describe how cultural perspectives can influence the evaluation of drama/theatre work.

**Grade 8**

TH:Re8.1.8

- b. Analyze how cultural perspectives influence the evaluation of a drama/theatre work.

**Grade Hs proficient**

TH:Re8.1.HSI

- b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.

**THEATRE/CONNECTING**

#TH:Cn10.1

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

**Grade 6**

TH:Cn10.1.6

- a. Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.