

Parkway Theatre Department—Production Rating

	G	PG	PG-13	R	NC-17
	General Audiences	Guidance Suggested	Strongly Cautioned	Restricted	No one under 18 Admitted
Definition	Nothing of concern for viewing by young children. This rating does not signify a “children’s” production.	Guardians are suggested to give guidance. May contain some material not appropriate for their child.	Guardians strongly urged to be aware and proactive. Guardians should consider learning more about the production prior to ticket purchase to evaluate material and its appropriateness for their child.	Contains mature themes or material. Guardians should learn more about the production before taking their children to attend as an audience member.	Most guardians would consider it too strong and therefore off-limits for viewing by their children.
Language	Language may go beyond polite conversation.	Contains mild profanity.	Contains occasional mild and/or very limited strong profanity.	Persistent use of strong language and/or language of a derogatory nature.	Hard and/or derogatory language throughout.
Violence	Representations of violence are minimal.	Minimal depictions and/or conversations of violence.	Depictions and/or conversations of violence.	Intense, persistent, or realistic violence.	Intense and persistent graphic violence.
Sexual Content	No sexual content.	Mild sexual innuendo.	Sexual innuendo and/or conversations.	Strong sexual themes throughout.	Intense sexual themes throughout, sexual nudity.
Drug/ Alcohol	No depiction of drugs or alcohol.	Depiction of prescription drug, tobacco or alcohol use by characters. No illegal drug use.	Depiction of prescription drug, tobacco, alcohol use by characters. Use may be illegal.	Persistent drug use.	Intense illegal drug use shown on stage

Updated as of 2/16/2024

- **NC-17**—Spring Awakening; Equus; American Idiot; The Birthday Party;
- **R**—Rent; Grease; August Osage County; One Flew Over the Cuckoo’s Nest; Beetlejuice; Book of Mormon;
- **PG-13**—Romeo & Juliet; Much Ado About Nothing; Hamlet, Chicago; Avenue Q (School Addition); Dirty Rotten Scoundrels; Legally Blonde; Hairspray; Of Mice and Men; Mean Girls (High School edition); Into the Woods; Mama Mia; Little Shop of Horrors; She Kills Monsters School Edition; Hamilton;
- **PG**—Fiddler on the Roof; The Diary of Anne Frank; Willy Wonka and the Chocolate Factory; The Crucible; The Miracle Worker; Anything Goes; Music Man; The Glass Menagerie; Matilda; Clue; The Play that Goes Wrong High School; The Man Who Came to Dinner;
- **G**—You’re a Good Man Charlie Brown; The Spongebob Musical; Seussical the Musical; Cinderella; Cheaper by the Dozen; You Can’t Take it With You; Flowers for Algernon; Harvey; Matilda

Parkway Theatre Department—Production Rating Rubric

Preface to Ratings Document

1) The teachers who created this document used the Film Rating System from the Classification and Rating Administration (CARA) as the basis for content. While it is true that live theatre and film are two different things, there were 2 factors for why we chose to use the FRS:

- a. This is a rating system most people are familiar with
- b. Currently live theatre does not have a universally accepted rating system

2) A list of terms will be given below – however when in question the theatre teachers of Parkway will be the resource for defining all terms in question as experts in educational theatre.

3) A list of musicals/plays is given to illustrate what category a title would usually be placed in for reference. It is not a restrictive listing and individual productions of the same title may have different ratings depending on choices made in producing it. Teachers continue to choose productions based on the best educational interests and practices of the program they are leading.

4) In the event a production straddles categories (ie PG and PG-13) the production will be rated in the category it is most represented within.

5) Teachers will continue to follow their building’s practices of pre-production approval and will place the rating on any reasonably expected publicity (ie. posters, lobby displays, ticket websites, etc.) to help audience members make educated choices.

6) The borrowed phrase “***most*** American parents would believe” (from CARA) will be used in determining rating criteria for productions. While we understand there might be specific circumstances where individuals would consider a production at a higher rating, Parkway theatre programs will follow the current practices of CARA.

7) Parkway theatre teachers will select content that has educational value first and entertainment value second. Teachers will provide (upon request) their reasoning for production choices as necessary.

8) It should be noted that it is the age of the *characters* within the world of the play and not the *actors* playing them that will determine whether the actions are considered illegal (ie drinking and smoking).

9) Suggested grade levels for ratings (assuming ***most*** students at grade level)

No Rating: Children’s Theatre – PreK-Second

G: Second-Fifth

PG: Sixth-Eighth

PG-13: Ninth-Twelfth

R: Eleventh-College (would rarely be considered appropriate for Parkway to produce)

NC-17: would not be considered appropriate for Parkway to produce

Parkway Theatre Department—Production Rating Rubric

Definition/Examples of terms

If other terms are questionable definitions can be provided through the Parkway Theatre teachers.

Common (Language): occurring often throughout culture (ie darn, gosh, ect) and considered not 'polite conversation'

Conversational (content): the act of talking about rather than showing

Depiction: the action of showing something

Derogatory: language that is offensive and/or dismissive referring to a specific group of people (ie racial, sexual orientation, ect)

Extreme/Intense: to a great degree (in our case done in a manner that might be considered gratuitous or mistaken for actual/realistic violence)

Hard (Language): words, expressions or gestures that would considered strongly impolite or offensive in any conversation (ie. c**t, dou**bag, motherf**ker). Would have no valid educational purpose in keeping within text.

Innuendo: to imply something indirectly (with words or gestures)

Illegal (drugs): drugs that are not allowed to be legally owed or used by the character(s) in the story

Mild (Profanity): words, expressions, or gestures that would be considered insulting or rude or less than polite in everyday conversation (ie ass, b**ch (verb), crap, damn, effing, piss, etc)

Minimal: a small or negligible amount (in our case less than 5 instances in a full length production)

Occasional: happening sometimes but not often (in our case less than 10 instances in a full length production)

Persistent: happening over a prolonged period (in our case more than 10 instances in a full length production)

Polite Conversation: occurring throughout most cultures and generally considered inoffensive to most people (ie darn, gosh, ect)

Profanity: words, expressions, or gestures that would be considered insulting, rude, impolite, or offensive

Strong (Language): words, expressions, or gestures that would be considered impolite or offensive in everyday conversation (ie. assh**e, b**ch (noun), f**k, goddammit, sh*t). May have some limited valid educational purpose in keeping within text.

Standards

Parkway Theatre Performance Rating System and Season choices are made in connection with the MLS Fine Arts Theatre Standards.

TH:P8 A, B, and C - Interpreting intent and meaning in artistic work

- A. Explain how personal preferences and emotions affect an observer's response in a drama experience.
- b. identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work
- C. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work

RESPOND

8. Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.

Essential Question: How can the same work of art communicate different messages to different people?

A.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	TH:P8A.PK	TH:P8A.K	TH:P8A.1	TH:P8A.2	TH:P8A.3	TH:P8A.4	TH:P8A.5	TH:8A.6	TH:P8A.7	TH:P8A.8	TH:P8A.I	TH:P8A.II	TH:P8A.III
Interpret	a. With prompting and support, explore preferences in dramatic play, guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	a. With prompting and support, identify preferences in dramatic play, a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	a. Explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	a. Explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	a. Consider multiple personal experiences when participating in or observing a drama/theatre work.	a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.	a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.	a. Explain how artists make choices based on personal experience in a drama/theatre work.	a. Identify the artistic choices made based on personal experience in a drama/theatre work.	a. Recognize and share artistic choices when participating in or observing a drama/theatre work.	a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.	a. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.	a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/theatre work.
	b. With prompting and support, name and describe characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, name and describe settings in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. Identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).	b. Identify causes and consequences of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).	b. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre work.	b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre work.	b. Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.	b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work.	b. Describe how cultural perspectives can influence the evaluation of drama/theatre work.	b. Analyze how cultural perspectives influence the evaluation of a drama/theatre work.	b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.	b. Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.	b. Use new understandings of cultures and contexts to shape personal responses to drama/theatre work.
			c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Examine how connections are made between oneself and character's emotions in drama/theatre work.	c. Identify and discuss physiological changes connected to emotions in drama/theatre work.	c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.	c. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/theatre work.	c. Interpret how the use of personal aesthetics, preferences, and beliefs can be used to discuss drama/theatre work.	c. Apply personal aesthetics, preferences, and beliefs to evaluate a drama/theatre work.	c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.	c. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.	c. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work.