ARKANSAS FINE ARTS
ACADEMIC STANDARDS
THEATRE
Division of Elementary
& Secondary Education
2020

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The Arkansas Department of Education's Vision for Teaching and Learning

The Arkansas Department of Education's Vision for Excellence in Education is transforming Arkansas to lead the nation in student-focused education. Implementation of this vision drives significant changes as the department identifies student learning to be a defining characteristic of effective teaching.

Arkansas is committed to students exhibiting evidence of learning through three lenses of application that move students toward competency in multiple disciplines. In order for Arkansas students to graduate college and be career ready, they must be **actively literate**, **critical thinkers**, and **engaged in the community**. The ADE Lenses of Learning outline how students exhibit evidence of their learning and how teachers provide opportunities for students to demonstrate their learning.

At the core of all instruction are content-based academic standards. These standards set the bar for what each student should know and be able to do. In an effort to encourage student-focused outcomes and allow teachers flexibility to meet students where they are in their learning, the ADE has updated the design and presentation of the Arkansas Academic Standards. The Standards are divided into domains which represent clusters of big ideas. In some instances, the domains are organized across K-12, while in other cases they are arranged across smaller grade-bands, depending on the age-appropriateness of the content. The revised format allows districts that are transitioning to a competency-based system to more easily move students through the levels of learning as they master grade-level expectations.

In order to be successful, students will also need a strong foundation of life skills – those intangible abilities that help people interact with others, communicate well, and make positive contributions in the workplace and beyond. These skills are critical to students building and maintaining a strong foundation in academic knowledge and personal competencies. ADE has created the **G.U.I.D.E. for Life**, a set of personal competency standards, to develop the requisite skills for outstanding job performance and successful personal relationships.

ADE's Vision for Teaching and Learning exemplifies the commitment to student-focused education through its bold development of the ADE Lenses of Learning, reimagined academic standards, and the G.U.I.D.E. for Life. Outside-the-box thinking has led to the creation and implementation of these innovative tools, which can now be used as levers to realize Arkansas' transformational vision to lead the nation in student-focused education.

Arkansas Fine Arts Academic Standards

The Arkansas Department of Education Division of Elementary and Secondary Education's (DESE's) Vision for Excellence is to transform Arkansas to lead the nation in student-focused education. The DESE offers these Arkansas Fine Arts Academic Standards to outline learning expectations for students in the study of fine arts. The standards encourage student-focused outcomes and the flexibility to identify where students are in their learning. In arts education, personalized experiences help all our students grow, regardless of their chosen field. A student's unique creativity, a product of student-focused arts education, develops the ability to understand a problem, think of multiple solutions, evaluate the best idea, and then implement it. This ability leads students to become creative change agents in the future.

The Arkansas Fine Arts Academic Standards set the expectations for all schools in the state for teaching and learning in the artistic disciplines of **dance**, **theatre**, **visual art**, and **music**. The revised standards are presented in four volumes, one for each of these artistic disciplines. Additionally, opportunities and resources are provided for teachers to address both DESE's Vision for Teaching and Learning and DESE's G.U.I.D.E. for Life and other related programs as they apply to the study of fine arts.

The Arkansas Fine Arts Academic Standards allow students to participate in the four artistic processes, both cognitive and physical, with which artists in every discipline learn and make art: **creating**, **performing** or **presenting**, **responding**, and **connecting**. These are the basis of the four domains that stretch across all disciplines, grade levels, and courses in the standards.

The Arkansas Fine Arts Academic Standards were prepared by a diverse committee of educators from all over the state. DESE commends them for their expertise and thanks them for the effort that will benefit the students of Arkansas for years to come.

The Rules Governing Standards for Accreditation require that students receive instruction in fine arts. For grades K-8, all students must receive instruction annually in visual art and music. In grades 7-8, all students must receive instruction annually in either visual art or a performing art. As part of the minimum graduation requirements, all students must successfully complete one-half credit of fine arts.

CR	PR	RE	CN
CREATING	**PERFORMING/ PRESENTING**	**RESPONDING**	**CONNECTING**
Anchor Standard 1 Generate and conceptualize artistic ideas and work.	**Anchor Standard 4** Select, analyze and interpret artistic work for presentation.	**Anchor Standard 7** Perceive and analyze artistic work.	**Anchor Standard 10** Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard 2 Organize and develop artistic ideas and work.	**Anchor Standard 5** Develop and refine artistic techniques and work for presentation.	**Anchor Standard 8** Interpret intent and meaning in artistic work.	**Anchor Standard 11** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard 3 Refine and complete artistic work.	**Anchor Standard 6** Convey meaning through the presentation of artistic work.	**Anchor Standard 9** Apply criteria to evaluate artistic work.	

Philosophical Foundations and Lifelong Goals of Arts Education

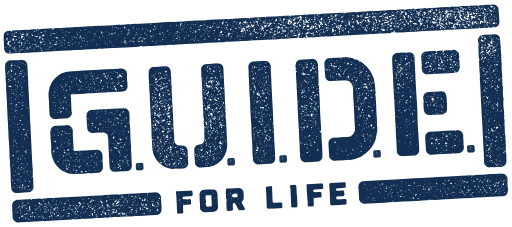
According to the National Core Arts Standards, the philosophical foundations and lifelong goals of a rich arts education establish the basis for the academic standards and illuminate artistic literacy by expressing the overarching common values and expectations for learning in arts education. The philosophical foundations represent the core principles on which the standards are based; the lifelong goals represent knowledge and skill outcomes that a quality arts education will produce over a lifetime.

PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
THE ARTS AS COMMUNICATION	
In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).	Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.
THE ARTS AS CREATIVE PERSONAL REALIZATION	
Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.	Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.
THE ARTS AS CULTURE, HISTORY, AND CONNECTORS	
Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.	Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns and relationships between the arts and other knowledge.
THE ARTS AS MEANS TO WELLBEING	
Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.	Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.
THE ARTS AS COMMUNITY ENGAGEMENT	
The arts provide means for individuals to collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare, and share artwork that brings communities together.	Artistically literate citizens seek artistic experiences and support the arts in their local, state, national, and global communities.

G.U.I.D.E. for Life and the Arts

The Division of Elementary and Secondary Education has identified five guiding principles that support educators, business leaders, communities, and students in their efforts to help all Arkansans develop these critical skills. The principles represent skills needed to thrive at home, school, on the job, and in the community:

Growth (manage yourself); **Understanding** (know yourself); **Interaction** (build relationships); **Decisions** (make responsible choices); and **Empathy** (be aware of others). Research shows that learning in and through the arts offers rich opportunities for students and teachers to interact in unique ways that develop these essential life skills.



Growth: Manage Yourself

- Develop problem-solving skills.
- Practice mindfulness.
- Persevere.

Growth: The Goals

As an Arkansas graduate, I am:

- Reflective about my personal needs and manage my emotions effectively.
- An effective choice-maker and able to demonstrate increasing levels of independence in setting goals and achieving them for college, career, and community engagement.
- Able to manage time in order to set tasks and goals and achieve them.

Growth as a product of arts education:

Arts students develop the ability to solve problems by participating in the artistic process of creating as they source ideas, collaborate to make artistic choices, and organize their artistic work. In the artistic process of performing or presenting, art students learn to persevere by practicing technical skills, revising, and rehearsing until a final product is polished and ready to share with a viewer or audience.

Understanding: Know Yourself

- Increase self-awareness.
- Know your strengths and weaknesses.
- Develop critical thinking skills.

Understanding: The Goals

As an Arkansas graduate, I am:

- Able to clearly articulate information I want to share.
- Growth-minded, curious, and inquisitive.
- Reflective.
- Resourceful.

Understanding as a product of arts education:

The arts provide a natural place to develop characteristics associated with self-awareness. As students participate in art making, they experiment and grapple with new ideas and are asked to communicate both their strengths and weaknesses with the confidence that understanding themselves as an artist and a person will be the result. In the artistic process of responding, arts students apply critical thinking to evaluate their own artistic work and that of others.

Interaction: Build Relationships

- Treat others with respect.
- Communicate effectively.
- Seek out and offer help when needed.

Interaction: The Goals

As an Arkansas graduate, I am:

- An effective cross-cultural communicator.
- An active listener.
- A supporter of others.

Interaction as a product of arts education:

In the arts, students work as part of a creative team and support the artistic work of peers in the artistic processes of creating and performing. Through the artistic processes of responding and connecting, students respectfully observe, consider, and comment on the artistic work of their peers and of other cultures. They are given the opportunity to offer, receive, and apply constructive criticism and practice open discussion and collaboration with peers in both creating and revising their artistic work.

Decisions: Make Responsible Choices

- Consider personal beliefs, safety, and the situation.
- Think through potential consequences.
- Put your best self forward.

Decisions: The Goals

As an Arkansas graduate, I am:

- A self-directed learner.
- A responsible citizen.
- Able to identify, set, and accomplish goals.

Decision-making as a product of arts education:

As they refine artistic techniques in the artistic process of performing, art students must make responsible choices in the selection, use, and care of the materials needed for their craft. The art student must also make lifestyle choices that allow him or her to remain healthy, manage time, and work hard to become a better practitioner of an artistic discipline. Additionally, art students are required to identify, set, and accomplish goals for every art work or performance.

Empathy: Be Aware of Others

- See other perspectives.
- Value the feelings of others.
- Appreciate diversity.

Empathy: The Goals

As an Arkansas graduate, I am:

- Empathetic to others' feelings.
- Socially aware of cultural issues and differences.
- A collaborative team player.

Empathy as a product of arts education:

The arts are intertwined with feelings and emotions. In the artistic processes of creating and responding to art, students strive to understand the feelings and emotions of the audience, and to generate that understanding in the audience as well. This relationship requires the ability to interpret the needs of another person. Learning about cultural diversity is at the heart of every artistic discipline, and is the foundation of the artistic process of connecting.

RESOURCES:

- PlayEQ Education 2020
- Engaging Empathy (Crystal Bridges Museum of American Art)
- More information about the G.U.I.D.E. for Life can also be found on the DESE website.

Community Service Learning and the Arts

Community Service Learning (CSL) in Arkansas is specific to the implementation of Act 648 of 1993 which combines service to the community with student learning in a way that improves both the student and the community. CSL is best defined as volunteering or serving in a worthwhile capacity in the community while making a conscious effort to reflect, through some thoughtfully designed method, on what is learned from the service experience. CSL is an approach to teaching and learning in which students use academic knowledge and skills to address genuine community needs. It fosters civic responsibility and benefits the community in some way.

Act 648 of 1993 states that beginning with the 1996-97 school year, "a student who has completed a minimum of seventy-five (75) clock hours of documented community service in grades nine (9) through twelve (12), at any certified service agency or a part of a service-learning school program shall be eligible to receive one (1) academic credit that may be applied toward graduation."

Community Service Learning is one indicator of a school district's School Quality and Student Success. **To establish a CSL program, school districts are asked to complete a district plan and submit it to the DESE through the Course Approval System.**

For a list of nonprofit arts organizations and other community-based organizations that might be interested in partnering with your district in a CSL program, see the Arkansas Arts Council's list of nonprofit organizations. These organizations provide opportunities and resources statewide, regionally, and locally. Before partnering with any organization, be sure you have secured local board approval. Once local board approval is secured, please submit a partner site application if students are not working under the supervision of licensed district personnel.

More information about Community Service Learning can be found on the DESE website.

ESSA and the Arts

The Every Student Succeeds Act (ESSA) requires a well-rounded education for every student, and the arts are integral to a well-rounded education.

ESSA and Well-Rounded Education:
Title VIII, Section 8002 – Definition
"(52) WELL-ROUNDED EDUCATION.—The term 'well-rounded education' means courses, activities, and programming such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, **arts**, history, geography, computer science, **music**, career and technical education, health, physical education, and any other subject, as determined by the State or local education agency, with the purpose of providing all students access to an enriched curriculum and educational experience."

ESSA AND FUNDING FOR THE ARTS

Title IV Part A is ESSA's "well-rounded funding" and is especially supportive of arts education. Title IV Part A funds educational technology, safe and healthy students, and a well-rounded education. It is distributed annually by each state to each district through a funding formula.

To learn about Title IV Part A funding and the arts, familiarize yourself with your district's guidelines for federal funding. Consult with district leadership for options for Title IV Part A funding that might include arts program needs such as sheet music, art supplies, artist residencies, or subject-specific professional development for fine arts teachers. Develop a funding request that clearly explains how the requested funds will address the needs of your students, your program, and your school.

RESOURCES:

- Title IV Part A Technical Assistance Center
- Everything ESSA (National Association for Music Educators)
- EdTA's Guide to Theatre Education Opportunities (Educational Theatre Association)
- Review of Evidence: Arts Education Through the Lens of ESSA
- More information about ESSA can be found on the U.S. Department of Education website.

INTRODUCTION TO THEATRE STANDARDS

"I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being."
– *Thornton Wilder*

"An essential component of a well-rounded education, theatre teaches critical 21st century life skills — collaboration, communication, creativity, and critical thinking."

– *Educational Theatre Foundation*

The Arkansas Academic Standards for Theatre are designed to enable students to achieve literacy in theatre. These standards articulate the most fundamental elements of theatre, delineating a path by which every student can achieve proficiency or beyond in this ancient craft. Developing literacy in theatre means discovering the expressive elements of theatre; knowing the terminology and vast historical background that is used to comprehend theatre; having a clear sense of what theatre embodies; and being able to reflect, critique, and connect personal experience to theatre.

The theatre standards are written with both drama processes and theatrical production in mind. Drama processes encompass envisioned worlds and unscripted activities designed to engage students in a wide range of real and imagined issues; theatrical production includes the broader and more traditional conventions of the craft that have been developed over the centuries—scripted plays, acting, public performance, and technical theatre. While many secondary theatre programs focus on performance and design in staged productions as evidence of a student's understanding and achievement in the art form, ongoing student engagement in theatre without an end product is also a valid expression of understanding and achievement. The standards often include the term "drama/theatre" to clarify the distinct but companion parts of theatre education and literacy.

The Four Artistic Processes for Theatre

The four artistic processes of **creating**, **performing**, **responding**, and **connecting** are addressed separately in the theatre standards but occur simultaneously in the actual practice of theatre. The theatre student makes a character, scene, or story come alive (creating), shares the product with others (performing), analyzes and evaluates the product (responding), and connects the experience to all other contexts of meaning or knowledge (connecting). As a result, aspects of multiple standards can be combined within a learning activity: students can learn a skill, apply it to a scene, make creative decisions while in rehearsal, think critically about their ideas, and relate their ideas to other experiences, contexts, and meanings.

CR CREATING DRAMA/THEATRE IDEAS

- **CR.1** Generating DRAMA/THEATRE IDEAS
- **CR.2** Forming DRAMA/THEATRE IDEAS
- **CR.3** Refining DRAMA/THEATRE IDEAS

CREATING WORDS

- **CR.1** Improvise, Imagine, Devise, Mime, Explore, Prompt, Brainstorm, Play, Experiment, Side-coach, Storytell, Move
- **CR.2** Compose, Arrange, Collaborate, Plan, Script, Record, Block, Narrate, Plot, Compile
- **CR.3** Revise, Reflect, Share, Assess, Modify, Incorporate, Internalize

PR PRESENTING DRAMA/THEATRE WORK

- **PR.4** Interpreting DRAMA/THEATRE WORK
- **PR.5** Developing DRAMA/THEATRE TECHNIQUES and WORK
- **PR.6** Performing DRAMA/THEATRE WORK for others

PRESENTING WORDS

- **PR.4** Annotate, Choose, Select, Classify, Explain, Peruse, Authenticate, Visualize,
- **PR.5** Drill, Direct, Rehearse, Apply, Prepare, Vocalize, Articulate, Project, Manipulate, Practice, Audition, Focus, Physicalize, Construct, Build, Costume, Gesture
- **PR.6** Act, Embody, Express, Refine, Stage, Demonstrate, Communicate, Engage

RE RESPONDING TO DRAMA/THEATER WORK

- **RE.7** Analyzing DRAMA/THEATRE WORK
- **RE.8** Discerning DRAMA/THEATRE INTENT
- **RE.9** Evaluating DRAMA/THEATRE WORK

RESPONDING WORDS

- **RE.7** Discuss, Differentiate, Cite, Support, React, Dissect, Separate, Perceive
- **RE.8** Experience, Describe, Determine, Believe, Motivate
- **RE.9** Critique, Judge, Defend, Justify, Self-critique

CN CONNECTING DRAMA/THEATRE WORK

- **CN.10** Bringing knowledge and personal experience to DRAMA/THEATRE WORK
- **CN.11** Relating DRAMA/THEATRE WORK to a variety of contexts

CONNECTING WORDS

- **CN.10** Synthesize, Empathize, Blend, Influence, Journal, Personalize, Interact
- **CN.11** Compare, Link, Understand, Associate, Empathize, Research

The Eleven Anchor Standards

Under the **artistic processes** are eleven **anchor standards** that indicate the goal for student learning by the end of Grade 12. In some courses, **enduring understandings** introduce big ideas that students will explore and revisit over the course of their artistic study, beyond K-12 education, and into their lives as artistically literate citizens. All courses include overarching **essential questions** that teachers can use to guide student learning when they are designing lessons or planning activities. These questions are open-ended and meant to be revisited several times and explored in many ways. The artistic processes, anchor standards, enduring understandings, and essential questions are drawn from the National Core Arts Standards and parallel visual art education across the United States.

The Arkansas Visual Art Academic Standards have been designed as a continuum of student achievement and learning, rather than as a fixed set of student learning expectations. The idea behind this continuum is that most emerging artists are on a path of continuous growth and learning that is mutually exclusive from their grade level. The continuum model accounts for the differences between school districts or the students' prior exposure to art. The focus on the level of educational attainment for students shifts from when a concept should be taught in the art classroom to the students' ability to demonstrate evidence of their own artistic knowledge and skills, regardless of their grade level. The grade or year, designation, and/or level of learning in the continuum bands provide a guide for approximating when students should reach learning expectations while giving the teacher the flexibility to meet students at their current level. The **student learning objectives**, written as "I can" statements, are provided for each level of learning.

Also provided is **teacher guidance** in the form of "For example, students might" statements that could be used to inspire ideas when creating lessons for a standard. Additional online resources are suggested to support teachers with planning ideas. These instructional examples and resources are not required as part of the curriculum but provide educators with various ways for students to demonstrate their understanding or competency. It is important to note that anchor standards and student learning objectives ("I can") are required to be taught, whereas the teacher guidance statements ("For example, students might") are offered only as suggestions to spark ideas for instructional strategies.

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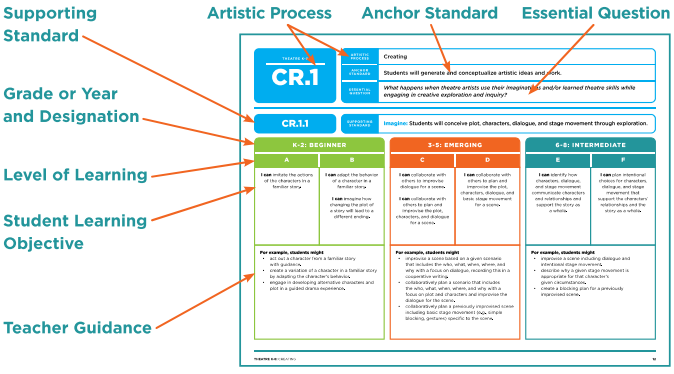


Overview of Theatre Anchor Standards and Essential Questions

CR CREATING

Conceiving and developing new artistic ideas and work.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

CR.1 **Students will generate and conceptualize artistic ideas and work.**
What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

CR.2 **Students will organize and develop artistic ideas and work.**
How, when, and why do theatre artists' choices change?

CR.3 **Students will refine and complete artistic work.**
How do theatre artists transform and edit their initial ideas?

PR PERFORMING

Interpreting and sharing artistic work.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

PR.4 **Students will analyze, interpret, and select artistic work for presentation.**
Why are strong choices essential to interpreting a drama or theatre piece?

PR.5 **Students will develop and refine artistic techniques and work for presentation.**
What can I do to fully prepare a script, performance or technical design?

PR.6 **Students will convey meaning through the presentation of artistic work.**
What happens when theatre artists and audiences share a creative experience?

RE RESPONDING

Understanding and evaluating how the arts convey meaning.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

RE.7 **Students will perceive and analyze artistic work.**
How do theatre artists comprehend the essence of drama processes and theatre experiences?

RE.8 **Students will interpret intent and meaning in artistic work.**
How can the same work of art communicate different messages to different people?

RE.9 **Students will apply criteria to evaluate artistic work.**
How are the theatre artists' processes and the audience's perspectives impacted by analysis and synthesis?

CN CONNECTING

Relating artistic ideas and work with personal meaning and external context.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

CN.10 **Students will synthesize and relate knowledge and personal experiences to make art.**
What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

CN.11 **Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**
What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? In what ways can research into theatre histories, literature, and performances alter the way a theatrical process or production is understood?

THEATRE K-8 STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Theatre K-8
Course/Unit Credit:	N/A
Course Number:	Drama K-4: 214100, Grade 5 Drama: 355570, Grade 5-6 Drama: 356100, Grade 6: 366570, Drama 7-8: 378700
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	K-8
Prerequisites:	No prerequisites are required for Theatre K-8.

Theatre K-8 fulfills the Standards for Accreditation requirement that students have annual instruction in visual art or performing art in Grades 7-8.

Division of Elementary and Secondary Education approval is not required for Theatre K-8.

Course Description: Theatre K-8

The Arkansas Theatre K-8 Standards are designed to give students a rigorous education in theatre, while allowing teachers to be creative in their instructional program. The "I can" statements of the standards embody key concepts of the discipline and are designed to guide the learning process. The standards support cross-curricular integration as well as diverse student needs in both instruction and assessment. Teachers should feel free to use these standards to support student achievement at whatever experience level the student brings to the classroom.

THEATRE K-8

CR.1

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ESSENTIAL QUESTION	*What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?*

CR.1.1

SUPPORTING STANDARD: **Imagine:** Students will conceive plot, characters, dialogue, and stage movement through exploration.

K-2: BEGINNER

A

I can imitate the actions of the characters in a familiar story.

B

I can adapt the behavior of a character in a familiar story.

I can imagine how changing the plot of a story will lead to a different ending.

For example, students might

- act out a character from a familiar story with guidance.
- create a variation of a character in a familiar story by adapting the character's behavior.
- engage in developing alternative characters and plot in a guided drama experience.

3-5: EMERGING

C

I can collaborate with others to improvise dialogue for a scene.

I can collaborate with others to plan and improvise the plot, characters, and dialogue for a scene.

D

I can collaborate with others to plan and improvise the plot, characters, dialogue, and basic stage movement for a scene.

For example, students might

- improvise a scene based on a given scenario that includes the who, what, when, where, and why with a focus on dialogue, recording this in a cooperative writing.
- collaboratively plan a scenario that includes the who, what, when, where, and why with a focus on plot and characters and improvise the dialogue for the scene.
- collaboratively plan a previously improvised scene including basic stage movement (e.g., simple blocking, gestures) specific to the scene.

6-8: INTERMEDIATE

E

I can identify how characters, dialogue, and stage movement communicate characters and relationships and support the story as a whole.

F

I can plan intentional choices for characters, dialogue, and stage movement that support the characters' relationships and the story as a whole.

For example, students might

- improvise a scene including dialogue and intentional stage movement.
- describe why a given stage movement is appropriate for that character's given circumstances.
- create a blocking plan for a previously improvised scene.

CR.1.2

SUPPORTING STANDARD

Design: Students will design and create technical elements for a drama/theatre work.

K-2: BEGINNER

A	B
I can create props, puppets, or costume pieces alone or with others.	**I can** describe how props, costumes, or puppets demonstrate character traits.

For example, students might

- use available materials such as scarves, art supplies, or assorted hats to create a simple costume or prop for a familiar character or a puppet based on a familiar character.
- share ideas and work together to create a costume or prop for a given character or create a puppet based on a familiar character.
- explain how and why their creation (e.g., prop, costume, or puppet) is appropriate for that character's traits, personality, and situation.

3-5: EMERGING

C	D
I can explore how a story's mood and setting can be shown in props, costumes, and scenery.	**I can** work with others to design a costume, prop, or scenery for a story and explain how my choices are appropriate to the story.

For example, students might

- experiment with and discuss how color, line, shape, and light can suggest mood, environment, or situation in a given story or production.
- work in small groups to design costumes, scenery, and props based on a given story.
- present design ideas and explain why certain color, line, and shape have been included in the design.

6-8: INTERMEDIATE

E	F
I can collaborate with others to identify and analyze design and technical challenges.	**I can** collaborate with others and use available technology to design one or more technical elements.

For example, students might

- observe a video showing the creation of a major technical element in a theatrical work that resolves a challenge to staging a particular scenic, character, or costume element.
- recreate a special effect moment from a drama/theatre work such as making a character disappear, appear, or transform using lighting, sound, costumes, and other elements of technical theatre.

CR.1.3

SUPPORTING STANDARD

Characterize: Students will explore characters and describe vocal qualities, physical qualities, and movement that reveal the character's traits.

K-2: BEGINNER

A	B
I can identify the five senses and the actor's tools. **I can** imitate people, creatures, or things using body and facial expression.	**I can** suggest ways to use my voice and body when telling a familiar story or being a familiar character.

For example, students might

- engage in sensory activities and explore his or her body, imagination, and voice as tools.
- use pantomime or tableau, individually or in groups, with guidance as needed, to imitate people, creatures, or things using his or her body as a tool.
- demonstrate or suggest various gestures, movements, and vocal qualities (e.g., gestures, pitch, posture, rate, tone, volume) that a specific character might use.

3-5: EMERGING

C	D
I can work with others and use details from a story to plan how a character should move and talk.	**I can** use dialogue and stage directions to make decisions about how characters should move and speak in a scene. **I can** describe how a movement or vocal quality can reflect a character's traits and personality.

For example, students might

- engage in a pair and share to determine appropriate character vocalization and movement for a specific character (e.g., The Big Bad Wolf using a growly voice and moving in a sneaky manner) from the details of a story.
- read a scripted drama/theatre work and discuss a character's vocal and physical attributes based on personal interpretation of the dialogue and stage directions.
- read a scripted drama/theatre work and explain how a specific movement or vocal quality is reflective of character traits and personalities.

6-8: INTERMEDIATE

E	F
I can explore multiple characters' movements, speech, and inner thoughts. **I can** analyze how a character's background affects movement, speech, and inner thoughts.	**I can** analyze a character's inner thoughts, objectives, and motivation and suggest vocal and physical qualities that reveal those character traits.

For example, students might

- create a Facebook page or Instagram stream for given characters revealing their personalities and characteristics and how the characters interact with other characters.
- write journal entries for a given character and share them.

THEATRE K-8

CR.2

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
ESSENTIAL QUESTION	*How, when, and why do theatre artists' choices change?*

CR.2.1

SUPPORTING STANDARD	**Develop:** Students will explore story elements to develop and write original material.

K-2: BEGINNER

A	B
I can work with others to retell a familiar story.	**I can** add details and new ideas when retelling a familiar story. **I can** work with others to create a new story that has a beginning, middle, and end.

For example, students might

- engage in a pair and share activity to retell a familiar story, using sequencing picture cards.
- participate in a whole-group brainstorming session to identify ways to add new details and ideas to a familiar story and then retell the story using the new details to a partner.
- work in small groups to create an original story with a need, an obstacle, a plan, implementation, and a resolution.

3-5: EMERGING

C	D
I can identify the story elements in a given story.	**I can** work with others and use the story elements to plan a scene and write it in script format. **I can** work with others to develop a new or dramatized version of a familiar story using dialogue.

For example, students might

- identify story elements (e.g., character, dialogue, plot, and setting) in a familiar story.
- using planning cards (e.g., who, what, when, where, why, problem, solution), work in small groups to plan an original scene from a given theme such as a family event, school situation, or fantasy.
- work in small groups to create a short script with a beginning, middle, and end from an original idea or a familiar story.

6-8: INTERMEDIATE

E	F
I can develop a dramatic piece of a familiar story, personal experience, or a historical or cultural event using dialogue. **I can** develop a dramatic piece based on familiar stories that includes monologue or dialogue and action.	**I can** develop an original dramatic piece that includes monologue or dialogue, action, and setting.

For example, students might

- share a monologue about a personal, significant experience such as winning an award, participating in a community holiday event, or becoming a sibling.
- adapt a story from mythology.
- collaboratively develop a readers theatre that focuses on a societal issue of the student's choice.

CR.2.2

SUPPORTING STANDARD

Collaborate: Students will collaborate with a creative team to prepare for a drama/theatre work.

K-2: BEGINNER

A	B
I can cooperate with others and share my ideas when acting out a story.	**I can** cooperate with others to make decisions when acting out a story.

For example, students might

- engage with other students when acting out *Cinderella* or Rafe Martin's *The Rough-Faced Girl*.
- work in small groups to make decisions about how to act out a familiar story and then act out the story for the class.

3-5: EMERGING

C	D
I can collaborate with others to make decisions when creating a story or scene.	**I can** identify the team members and their respective responsibilities needed to present a theatrical work.

For example, students might

- identify verbally or in writing the responsibilities of an actor, designer, director, playwright, producer, stage manager, and technicians.

6-8: INTERMEDIATE

E	F
I can contribute to the production of a drama/theatre work and demonstrate my relationship to other team members.	**I can** collaborate with a creative team to share leadership roles and responsibilities and demonstrate respect for self and others to prepare for a drama/theatre work.

For example, students might

- create a theatre hierarchy chart that can provide a graphic representation of the various personnel and how each of the respective teams relate to one another.
- divide into design teams to draft a proposed design concept.

THEATRE K-8

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will refine and complete artistic work.
ESSENTIAL QUESTION	*How do theatre artists transform and edit their initial ideas?*

CR.3.1

SUPPORTING STANDARD	**Refine:** Students will apply self-reflection and peer feedback to refine artistic work.

K-2: BEGINNER

A	B
I can ask and answer questions about a story. **I can** work with others to change a familiar story.	**I can** work with others to change an original story.

For example, students might

- ask why a character took a certain action.
- work with a partner to create an alternate ending for a familiar fairy tale.
- work in small groups to change an original story to clarify the character relationships.

3-5: EMERGING

C	D
I can collaborate with others to adapt dialogue. **I can** collaborate with others to revise an improvised or scripted story.	**I can** self-reflect and collaborate with others to revise an improvised or scripted story.

For example, students might

- pair and share to improve dialogue.
- work in small groups to address problems in a given script based on group feedback.
- following a partner improvisation, use a predetermined checklist or worksheet to reflect, revising the work accordingly.

6-8: INTERMEDIATE

E	F
I can use repetition to refine an improvised or scripted story.	**I can** refine an improvised or scripted story through repetition, reflection, and feedback.

For example, students might

- work in a small group to act out *Where the Wild Things Are* by Maurice Sendak multiple times and then reflect on and incorporate the best parts of each presentation.

Creating Notes:

Favorite Resources:

THEATRE K-8

PR.4

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will select, analyze, and interpret artistic work for presentation.
ESSENTIAL QUESTION	*Why are strong choices essential to interpreting a drama or theatre piece?*

PR.4.1

SUPPORTING STANDARD	**Choose:** Students will make appropriate acting and staging choices that advance the story.

K-2: BEGINNER

A	B
I can tell who the characters of a story or play are and where the play takes place.	**I can** describe the characters, their relationships, and their actions from a story or play.

For example, students might

- listen to a story and pair and share to identify the characters and setting.
- read from a simple script and choose a character to draw illustrating an action.
- describe a character's action to a buddy.

3-5: EMERGING

C	D
I can act out a story with specific characters, relationships, and setting.	**I can** discuss how a character's thoughts and emotions affect what they say and do. **I can** analyze dialogue and character actions to infer their emotions and objectives.

For example, students might

- read *Look Out for the Big Bad Fish* by Sheridan Cain, and in a small group, discuss and act out specific characters, focusing on their relationships and the setting (e.g., Mommy Frog and her Tadpole in a pond).
- use a scripted form of a fable to analyze dialogue, character actions, and motivations.

6-8: INTERMEDIATE

E	F
I can identify the key events of a story that are the most important for telling the story. **I can** consider different options for staging a scene and try one or more options.	**I can** consider different options for staging a scene and choose the one(s) that work best for the story or play.

For example, students might

- fill out a plot analysis form in which they identify exposition, inciting incident, rising action, climax, falling action, denouement, and resolution.
- adjust blocking in a scene in response to the teacher adding set pieces or other characters' entrances.

PR.4.2

SUPPORTING STANDARD

Select: Students will select voice, movement, and expression to interpret a drama/theatre work.

K-2: BEGINNER

A	B
I can use body language and facial expressions to show how my character is feeling in a scene.	**I can** change my voice and use body language and facial expressions to show specific character traits.

For example, students might

- work in a group to generate a list of emotions and then explore the emotions using body language and facial expressions.
- play Charades with a teacher-created list of characters (e.g., Pecos Bill, Gaston, Goldilocks), manipulating body language and facial expression to demonstrate the character's specific traits.

3-5: EMERGING

C	D
I can experiment with using my voice and body to communicate a character in a variety of ways.	**I can** choose specific vocal changes and body movements to portray a character. **I can** explain how an actor uses his/her body and voice to create a believable character.

For example, students might

- play Charades with a student-created list of characters, justifying their guesses of the character who is being portrayed.
- observe classmates' performances and use a teacher-created rubric to evaluate what they did with their body and voice to make their characters believable.

6-8: INTERMEDIATE

E	F
I can identify physical and vocal choices to show motivation and emotions behind an individual character's actions.	**I can** use physical and vocal choices to show a character's motivation, objectives, and emotions in a drama/theatre work. **I can** apply a character's motivation, objectives, and tactics in a drama/theatre work to overcome obstacles by making vocal and physical choices.

For example, students might

- play a game called "Honey, if you love me" in which the objective of one student is to make his partner, who is resisting, smile.
- use a Meisner repetition exercise to explore a character's motivation and objective behind lines of text from the script.

THEATRE K-8

PR.5

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will develop and refine artistic techniques and work for presentation.
ESSENTIAL QUESTION	*What can I do to fully prepare a performance or technical design?*

PR.5.1

SUPPORTING STANDARD	**Prepare:** Students will cultivate physical and vocal qualities to develop characters.

K-2: BEGINNER

A	B
I can use my face, body, voice, and movement to show ideas and feelings.	**I can** improve my communication with others by practicing physical and vocal skills.

For example, students might

- experiment with showing sadness through downturned facial expression, dropped shoulders, and slow gait.
- practice tongue twisters for articulation, vocal exercises for pitch variety, and pantomime exercises for expressive movement and gestures.

3-5: EMERGING

C	D
I can use a variety of physical and vocal qualities to show emotions and other character traits of a specific and/or familiar character.	**I can** use appropriate physical and vocal qualities to develop a character in a scripted or improvised drama/theatre work.

For example, students might

- explore vocal variety by saying a line of text as a familiar character such as Troll or Little Red Riding Hood.
- explore appropriate physical and vocal qualities of a specific character, demonstrating appropriate emotions according to the character's changing circumstances.

6-8: INTERMEDIATE

E	F
I can identify effective physical, vocal, and emotional traits of characters in the preparation of a scripted or improvised drama/theatre work.	**I can** refine effective character traits through the preparation of a scripted or improvised drama/theatre work.

For example, students might

- review a video of themselves rehearsing a scene and evaluate the performance, addressing the effectiveness of physical, vocal, and emotional traits.
- perform several lines of scripted text repeatedly while changing the emotional context using a list of various emotions.

PR.5.2

SUPPORTING STANDARD

Rehearse: Students will apply theatre exercises to technical acting skills.

K-2: BEGINNER

A	B
I can use imagination, voices, sounds, and movement when acting out stories.	**I can** connect my voice and body movements to the way my character is feeling in a play.

For example, students might

- watch the Munchkin scene from the musical *The Wizard of Oz* and explain to a partner how each character's voice was appropriate for the character.
- choose a favorite character from a drama/theatre work and demonstrate appropriate vocalization and movement based on the character's changing feelings.

3-5: EMERGING

C	D
I can concentrate and cooperate with others while participating in group theatre games or exercises.	**I can** choose theatre games and exercises to develop and refine my acting technique.

For example, students might

- participate in a group drama game such as Wizards, Giants and Goblins.
- participate in a variety of theatre games and cognitive exercises and then reflect on how the implicit dynamics of the games and exercises help to improve acting skills.
- use a variety of techniques such as pantomime, director-guided rehearsal of scripted material, or improvisation to develop a character.

6-8: INTERMEDIATE

E	F
I can practice a variety of acting techniques that will help me develop a character.	**I can** apply a variety of acting techniques that will help me portray a specific character in a drama/theatre work.

For example, students might

- place a given character in a new setting (e.g., Little Red Riding Hood in Manhattan, Dr. Seuss's Horton in the Chocolate Factory) to deepen understanding of the character's motivation.
- participate in physical and vocal warm-up activities before a performance.
- participate in a Meisner repetition exercise using open scenes.

PR.5.3

SUPPORTING STANDARD

Prepare: Students will use and design technical elements.

K-2: BEGINNER

A	B
I can use costumes or props when acting.	**I can** use lights, sound, special effects, costumes, and sets in a performance.

For example, students might

- choose a prop from a prop box and act out a character based on that prop (e.g., choose a marker from the box and pretend to be a teacher).
- choose from percussive instruments to create sound effects for a drama/theatre work (e.g., use drums to make the sound of hooves hitting the bridge as the big Billy Goat Gruff stomps across it).

3-5: EMERGING

C	D
I can share ideas about what technical elements might enhance a theatrical work. **I can** identify costume, makeup, and scenic elements of a planned technical design during the rehearsal process for a scripted drama/ theatre work.	**I can** identify appropriate vocabulary to describe various stage and technical elements. **I can** discuss a planned technical design during the rehearsal process for a scripted drama/ theatre work.

For example, students might

- work in small groups to create a model from a variety of materials such as cardboard, building blocks, and construction paper.
- locate center stage, stage right, stage left, upstage, and downstage in a performance space.
- create a drawing of how they imagine a character's costume design and makeup design would look.
- create a simple drawing of a character's environment.
- in a small group discuss the possible technical designs that are appropriate for the text.

6-8: INTERMEDIATE

E	F
I can identify appropriate vocabulary to describe various types of stage spaces. **I can** analyze a planned technical design during the rehearsal process for a scripted drama/ theatre work.	**I can** refine and apply solutions to a planned technical design during the rehearsal process for a drama/theatre work through collaboration with peers and by using available technology when appropriate.

For example, students might

- label a diagram of a given stage space using terms such as apron, arena, back stage, black box, grand drape, house, on/off stage, proscenium, thrust, and wings.
- build a shoebox set of a given scene.
- design a ground plan in various stage configurations (e.g., thrust, proscenium, arena), constructs (e.g., classroom, hallway, stage), or restrictions (e.g., available materials).
- use editing and design software, sound and lighting equipment, or web resources to refine a technical design.

THEATRE K-8

PR.6

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will convey meaning through the presentation of artistic work.
ESSENTIAL QUESTION	*What happens when theatre artists and audiences share a creative experience?*

PR.6.1

SUPPORTING STANDARD	**Share:** Students will present a variety of drama/theatre works for diverse audiences.

K-2: BEGINNER

A	B
I can imitate people, creatures, or things and communicate emotions using my voice and body for an audience.	**I can** use my voice and body to portray a specific familiar character for an audience.

For example, students might

- use informal performances to imitate people, creatures, or things.
- choose how to manipulate their voice and body to portray a specific character.
- use informal performances to communicate emotions to an audience.

3-5: EMERGING

C	D
I can perform a theatrical work informally for peers.	**I can** perform a theatrical work with personal significance and discuss its meaning with peers.

For example, students might

- use a theme and a planning card to create, practice, and perform a scene (e.g., given the theme of family, students create and act out a scene about a brother and sister arguing about who gets the last piece of pizza).
- watch a recording of their own performance in class and discuss with their classmates what the performance meant.
- rehearse and perform a theatrical work for other students in the school.

6-8: INTERMEDIATE

E	F
I can perform a drama/theatre work, including some technical elements, informally or formally for an audience.	**I can** perform a scripted and rehearsed drama/theatre work for an audience.

For example, students might

- participate in a class production in an acting or a technical role.

Performing Notes:

Favorite Resources:

THEATRE K-8

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ESSENTIAL QUESTION	*How do theatre artists comprehend the essence of drama processes and theatre experiences?*

CR.7.1

SUPPORTING STANDARD	**Reflect:** The student will analyze artistic and technical choices in an individual or ensemble performance of a drama/theatre work.

K-2: BEGINNER

A	B
I can share how a performance makes me feel. **I can** identify my own artistic choices.	**I can** identify artistic and technical choices others have made in a theatrical work.

For example, students might

- participate in a group discussion describing their feelings after a performance.
- describe why a specific character's costume was an appropriate choice for that character.

3-5: EMERGING

C	D
I can explain why artists make specific artistic and technical choices when putting together a theatrical work.	**I can** explain how artistic and technical choices impact my reactions to a theatrical work.

For example, students might

- discuss the costume renderings, set model, and/or lighting plot for a specific production and why the designer made specific artistic choices.
- after watching a live or filmed performance, explain how the lighting affected their emotional response.

6-8: INTERMEDIATE

E	F
I can compare and contrast my reaction to the artistic and technical choices in a theatrical work with my peers' reactions.	**I can** analyze the artistic and technical choices in an individual or ensemble performance of a drama/theatre work.

For example, students might

- watch two different versions of the same performance (i.e., original version of *Oklahoma* and the 2019 revival of *Oklahoma*) and through discussion, compare the varied reactions, opinions, and preferences of peers to the piece.

RE.7.2

SUPPORTING STANDARD

Observe: Students will exhibit appropriate audience behavior.

K-2: BEGINNER

A	B
I can use manners with guidance in rehearsal, as an audience member, or as a performer.	**I can** use manners in rehearsal, as an audience member, or as a performer.

For example, students might

- watch the teacher for entrance cues.
- practice respectful audience behavior.
- discuss their experiences after watching a performance.

3-5: EMERGING

C	D
I can demonstrate with guidance appropriate stage and listening skills in rehearsal, as an audience member, or as a performer.	**I can** demonstrate with guidance appropriate performance standards in rehearsal or on stage.

For example, students might

- listen quietly while the actors in another scene are rehearsing with the teacher.
- always be aware of what is happening onstage during a rehearsal or performance.

6-8: INTERMEDIATE

E	F
I can demonstrate appropriate listening skills and performance standards in rehearsal, as an audience member, or as a performer.	**I can** adjust appropriate listening skills and performance standards to different environments.

For example, students might

- place props in a location assigned by the teacher when not in use during a performance.
- provide supportive comments to peers in rehearsal.

THEATRE K-8

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ESSENTIAL QUESTION	*How can the same work of art communicate different messages to different people?*

CR.8.1

SUPPORTING STANDARD	**Interpret:** Students will analyze the influence of cultural perspectives on the creation and interpretation of a drama/theatre work.

K-2: BEGINNER

A	B
I can identify the characters and setting of the play. **I can** explain why a character does something.	**I can** explain why a character does something and what will happen to the character based on those choices.

For example, students might

- pair and share regarding their favorite characters from a drama/theatre work and identify the setting.
- identify a particular choice a character has made and predict what will happen next.

3-5: EMERGING

C	D
I can recognize there are multiple ways to develop a character that reflects cultural perspectives.	**I can** identify how technical elements reflect cultural perspectives in a theatrical work.

For example, students might

- discuss the manner in which costumes change from culture to culture.
- use a traditional folk tale or fairy tale and in some way change the cultural perspective (e.g., change a story from a forest setting to the inner city).

6-8: INTERMEDIATE

E	F
I can explain how artistic and technical choices made in a theatrical work reflect cultural perspectives.	**I can** analyze how cultural perspectives influence the interpretation of a drama/theatre work.

For example, students might

- watch scenes from the musical Hamilton and discuss the directorial and casting choices made by Lin Manuel Miranda and how that reflects his cultural perspective.

CR.8.2

SUPPORTING STANDARD

Interpret: Students will analyze the influence of personal perspectives on the creation and interpretation of a drama/theatre work.

K-2: BEGINNER

A	B
I can compare my reactions to those of a character in a given situation.	**I can** compare my emotions to those of a character in a given situation.

For example, students might

- identify the emotions of Alexander in *Alexander and the Terrible, Horrible, No-Good, Very Bad Day* by Judith Viorst and make connections to emotions he or she experienced on a bad day.

3-5: EMERGING

C	D
I can compare my personal experiences to those of a character in a given situation.	**I can** identify the playwright's personal preferences and beliefs in a drama/theatre work.

For example, students might

- watch a performance on video without volume and create dialogue based on facial expressions and gestures; explain his or her choices to a partner.
- discuss the cause and effect of character actions and relate those actions to a personal experience.

6-8: INTERMEDIATE

E	F
I can compare the effect of my personal preferences and beliefs to the playwright's when interpreting a drama/theatre work.	**I can** apply my personal preferences and beliefs when interpreting a drama/theatre work.

For example, students might

- write a monologue or scene that reflects his or her own personal or cultural perspective.

THEATRE K-8

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will apply criteria to evaluate artistic work.
ESSENTIAL QUESTION	*How are the theatre artists' processes and the audience's perspectives impacted by analysis and synthesis?*

RE.9.1

SUPPORTING STANDARD	**Critique:** Students will evaluate theatrical works.

K-2: BEGINNER

A	B
I can listen respectfully and respond appropriately to a theatrical experience.	**I can** think about what I am seeing and hearing when I am an audience member and make personal connections.

For example, students might

- demonstrate appropriate listening, observing, and behavior skills during peers' presentations.
- compare appropriate audience responses to theatrical events with other events such as movies or sporting events.

3-5: EMERGING

C	D
I can form an opinion about a theatrical work based on my personal response as an audience member.	**I can** describe why and how individuals and groups evaluate a theatrical work.

For example, students might

- participate in group discussions to evaluate a given performance.
- maintain a personal response journal that includes personal opinions about theatrical work or artistic choices.

6-8: INTERMEDIATE

E	F
I can evaluate a theatrical work as an audience member based on simple, given criteria.	**I can** develop and implement a plan to evaluate a theatrical work, using supporting evidence, personal aesthetics, and artistic criteria.

For example, students might

- attend a play or watch a recording of a production and use predetermined criteria to evaluate the aesthetic, artistic, and technical choices of that piece.

RE.9.2

SUPPORTING STANDARD

Impact: Students will examine the impact of a theatrical work on an audience.

K-2: BEGINNER

A	B
I can connect my decisions to the decisions a character makes.	**I can** discuss decisions that different characters would make in the same situation.

For example, students might

- make a decision and compare it to decisions that a character has made.
- compare and contrast how the seven dwarfs would each respond differently to the appearance of Snow White.

3-5: EMERGING

C	D
I can observe how an audience responds to a theatrical work. **I can** describe an audience's reaction to a character's choices. while observing a theatrical work.	**I can** discuss how the problems and situations in a theatrical work influence an audience.

For example, students might

- through journal entries, describe how an audience responds to a theatrical work.
- discuss in a Socratic Circle the impact that the character's problem has on an audience.

6-8: INTERMEDIATE

E	F
I can identify a specific audience or purpose for a drama/theatre work. **I can** examine the relationship between the purpose of a work and a specific audience.	**I can** examine methods of determining the degree to which a drama/theatre work impacts a specific audience.

For example, students might

- choose an appropriate text for a specific audience (e.g., *The Three Billy Goats Gruff* for children ages 3-7 for the purpose of entertainment; monologue from William Golding's *Lord of the Flies* for middle school students to prompt a discussion of social norms).
- identify and describe methods of feedback for a given performance (e.g., applause, post production discussion, audience feedback).

Responding Notes:

Favorite Resources:

THEATRE K-8

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ESSENTIAL QUESTION	*What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?*

CN.10.1

SUPPORTING STANDARD	**Relate:** Students will relate personal, cultural, and global perspectives and beliefs to theatrical works.

K-2: BEGINNER

A

I can talk about ways that I am the same and different from characters in a play.

I can identify emotions a character in a play is feeling and talk about a time when I felt the same way.

B

I can make connections between a story and myself.

For example, students might

- compare something a character experiences with something that they have experienced.
- compare events, characters, or situations to their own lives.

3-5: EMERGING

C

I can identify how theatrical works share information, as well as thoughts and feelings, with others.

I can determine the ways a theatrical work reflects what is happening in my family, community, or culture.

D

I can compare how the ideas presented in a theatrical work may support or conflict with my beliefs or the beliefs of others.

For example, students might

- compare a theatrical work to something happening within their own community or culture.
- compare and contrast ideas presented in a theatrical work with their beliefs or those of others.

6-8: INTERMEDIATE

E

I can examine various cultural perspectives, community beliefs, and personal beliefs in a theatrical work.

F

I can incorporate multiple cultural perspectives, global perspectives, community beliefs, and personal beliefs in a scripted or improvised theatrical work.

For example, students might

- compare and contrast ideas presented in a drama/theatre work with their beliefs or those of other students and explain how those beliefs have impacted the theatrical work.
- use a specific drama/theatre work that has been presented from different cultural perspectives and examine the intended impact of each work (e.g., the musicals *The Wizard of Oz* and *The Wiz*, the books *Cinderella* and Rafe Martin's *The Rough-Faced Girl*).

THEATRE K-8

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	**Relate:** Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ESSENTIAL QUESTION	*What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?*

CN.11.1

SUPPORTING STANDARD	**Incorporate:** Students will recognize and incorporate multiple art forms, cultural traditions, and social themes in theatrical works.

K-2: BEGINNER

A	B
I can use what I already know when I am acting. **I can** use knowledge from other content areas in my theatrical work.	**I can** use knowledge and skills from other art forms in my theatrical work.

For example, students might

- use their prior knowledge to plan and present a pantomime of the life cycle of a caterpillar.
- create a mask based on a chosen character from a shared story using a variety of art supplies and explain choices regarding color, shape, or line.

3-5: EMERGING

C	D
I can include cultural and/or historical traditions in a scene or play.	**I can** identify social issues that are addressed in a theatrical work. **I can** respond to social issues through an improvised or scripted theatrical work.

For example, students might

- improvise a scene at a birthday party, incorporating the "Happy Birthday" song.
- working with a partner, list cultural traditions (e.g., celebrations, clothing, dance, food, greetings, holidays, music).
- discuss social issues addressed in a live performance or digital media piece.
- write a scene that models an appropriate strategy to use when facing a social media bullying situation.

6-8: INTERMEDIATE

E	F
I can investigate universal themes from a particular cultural, global, or historical perspective in a drama/theatre work.	**I can** dramatize universal themes and/or social issues from a particular cultural, global, or historical perspective in a drama/theatre work. **I can** incorporate relevant music, dance, art, and/or media into a drama/theatre work.

For example, students might

- read a variety of drama/theatre works and explore the presentation of a particular theme (e.g., good, evil, love, pride, prejudice, joy, sorrow) from the perspective of different cultures.
- choose a drama/theatre work and create a presentation that explores a universal theme, incorporating music, dance, art, and/or media to enhance the performance.

CN.11.2

SUPPORTING STANDARD

Research: Students will investigate historical contexts and/or cultural influences in theatrical works.

K-2: BEGINNER

A

I can explore a variety of stories.

I can tell others about myself.

I can talk about how stories are different from one another.

B

I can tell a short story based on a personal experience.

I can compare similar stories from multiple cultures.

I can tell a short story based on someone else's experiences.

For example, students might

- act out fairy tales or stories from classroom literature with guidance.
- share their favorite food, color, and activity with a partner or the class.
- discuss differences between two different stories or two versions of the same story.
- tell about the last time they did a favorite activity.
- interview a partner and then tell their partner's story as if it was their own.

3-5: EMERGING

C

I can explore stories and folk tales from various cultures or time periods.

I can collaborate with others to create a short scene based on a fictional literary source.

D

I can collaborate with others to create a short scene based on a historical or cultural literary source.

I can create an improvised or scripted scene based on historical or cultural information.

I can examine how artists have historically presented the same stories using different art forms or genres.

For example, students might

- work from a given historical script and improvise scenes to add to the script to enhance a final performance.
- work in a small group to create a scene based on a chosen fictional text.
- examine examples of art from the same historical period or culture (e.g., examine poetry, paintings, and dances from the *Harlem Renaissance*) and write dialogue for a short scene based on that examination.

6-8: INTERMEDIATE

E

I can investigate time periods in the history of theatre.

I can compare the various conventions and terminology of different time periods.

F

I can compare cross-cultural or historical approaches to storytelling in a drama/theatre work.

I can research one or more sources of information to determine how a playwright intended a drama/theatre work to be produced.

I can investigate historical context and/or cultural influences on the work of a playwright.

For example, students might

- research a particular era of theatre history (e.g., Greco-Roman, Elizabethan, Renaissance) and create a presentation and performance on that era with a group.
- participate in a table read of a Greek play and consider elements of Greek theatre and evidence of historical values within the context of the play.
- compare stock characters of the Commedia dell'Arte to contemporary television sitcom characters.
- compare and contrast the characteristics of fables, legends, oral history, myths, and playwriting as storytelling approaches.

Connecting Notes:

Favorite Resources:

THEATRE I-IV STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Theatre I-IV
Course/Unit Credit:	1 unit per course
Course Number:	Theatre I: 459100, Theatre II: 459110, Theatre III: 459120, Theatre IV: 459130
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	9-12
Prerequisites:	There is no prerequisite for Theatre I. The student entering Theatre II, III, or IV should successfully complete the preceding year of Theatre and/or have the instructor's approval through audition.

Theatre I fulfills the 0.5 credit fine arts graduation requirement.

Division of Elementary and Secondary Education approval is not required for Theatre I-IV.

Course Description: Theatre I-IV

Theatre I is a two-semester course in which students master both academic and performance skills in the art of drama and theatrical production. They are introduced to improvisation, expressive movement, analysis of scripts and characters, acting, and stagecraft. Students will evaluate and critique both written and performed works and make connections between theatre, other art forms, and other cultures. Theatre II and III expand the knowledge and performance base of Theatre I. Theatre IV is a two-semester course that guides students to master the skills required to direct drama/theatre experiences.

NOTE: Theatre I-IV are not conducive to large group instruction. Recommended class size is 30 students per class.

THEATRE I-IV

CR.1

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ESSENTIAL QUESTION	*What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?*

CR.1.1

ANCHOR STANDARD	**Imagine:** Students will explore characters and describe vocal qualities, physical qualities, and movement that reveal the character's traits.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can explore with guidance imaginary environments to generate ideas for the elements of a story.	**I can** collaborate with others to explore imaginary environments to improvise the elements of a story.	**I can** use imaginary environments to improvise the elements of a story to elicit a specific audience response.	**I can** direct others in imaginary environments to create the elements of a story to elicit a specific audience response.
For example, students might • mime fairy tales or cartoon characters. • improvise acting out a favorite story.	**For example, students might** • participate in small group exercises in pantomime, mime, or improvisation.	**For example, students might** • participate in a series of improvisations based on a single prompt and compare and contrast the varied responses of the observers.	**For example, students might** • provide prompts and side coach peers in a series of improvisations designed to elicit varied responses from observers.

CR.1.2

ANCHOR STANDARD

Design: Students will design and create technical elements for a drama/theatre work.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can imagine solutions to design challenges in a drama/theatre work.	**I can** explore the impact of digital media on design for a drama/theatre work.	**I can** generate multiple designs for a single drama/theatre work using available technology.	**I can** make design choices from a directorial perspective using technology.
For example, students might • compile a digital inspiration board or collage.	**For example, students might** • watch a video about the technology used in preparation for a Broadway production.	**For example, students might** • use technology to plan lighting and sound designs for a selected work. • use technology to explore a variety of settings for Shakespearean plays. • make a playlist to serve as the soundtrack for an original script.	**For example, students might** • research a broad range of production concepts for a proposed production.

CR.1.3

ANCHOR STANDARD

Characterize: Students will explore the creation of diverse characters.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can explore with guidance the creation of diverse characters.	**I can** collaborate with others to explore the creation of diverse characters.	**I can** use a variety of sources to generate ideas about diverse characters who elicit a specific audience response.	**I can** direct others in using a variety of sources to generate ideas about diverse characters who elicit a specific audience response.
For example, students might • look through magazines for pictures of people who seem to represent character types; share and discuss with peers.	**For example, students might** • discuss the personalities of fairy tale characters such as Rapunzel or Aladdin and brainstorm master gestures that would express those personalities.	**For example, students might** • read a scene from a play and list clues in the script about the characters' behavior or motivation. • consider their own personal knowledge and experience as it relates to a character's conduct.	**For example, students might** • facilitate a discussion with peers to determine appropriate resources for developing a variety of original characters.

THEATRE I-IV

CR.2

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
ESSENTIAL QUESTION	*How, when, and why do theatre artists' choices change?*

CR.2.1

SUPPORTING STANDARD	**Develop:** Students will develop narrative elements in devised or scripted works.

I: NOVICE

G

I can develop characters, setting, and plot individually in a devised or scripted work.

For example, students might

- identify the components of the plot of a play and create a plot diagram for an original story.
- create a character's history from imagination while staying true to information about the character provided in the script.

II: PROFICIENT

H

I can develop characters, setting, and plot individually and in groups to create a desired effect in a devised or scripted work.

For example, students might

- discuss a variety of possible resolutions to the conflict in a script.
- collaboratively create a body biography (character sketch) by drawing a life-sized depiction of the character, noting appearance, thoughts, motives, and tactics through visual representations.

III: ACCOMPLISHED

I

I can assess choices made in the development of characters, setting, and plot to create a desired effect in a devised or scripted work.

For example, students might

- compare and contrast the motivations and objectives of multiple characters in a scripted work.
- write an alternate ending to a well-known story or play.

IV: ADVANCED

J

I can justify choices made in the development of characters, setting, and plot to create a desired effect in a devised or scripted drama/theatre work.

For example, students might

- in a discussion following a group improvisation, ask questions that encourage peers to consider the effect of the piece on observers and justify the choices that were made.

CR.2.2

ANCHOR STANDARD

Collaborate: Students will collaborate with a creative team to prepare for a drama/theatre work.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can explore the collaborative nature of theatre. **I can** identify onstage and offstage theatrical roles or positions and the responsibilities of each.	**I can** collaborate with others to develop ideas for an informal or formal performance. **I can** investigate onstage and offstage theatrical roles or positions and the responsibilities of each.	**I can** collaborate to develop ideas for an informal or formal performance for a specific audience or specific purpose. **I can** fulfill the responsibilities of one onstage or offstage theatrical role or position as part of a creative team.	**I can** provide oversight and vision for the work of a creative team in developing ideas for an informal or formal performance. **I can** fulfill the responsibilities and provide guidance as the director of a creative team.
For example, students might • participate in team building exercises or group movement exercises. • participate in a class discussion of the contributions of various theatrical positions to the overall production.	**For example, students might** • working with others, source ideas for an original duet or group scene. • research various theatrical positions such as actor, designer, director, playwright, producer, stage manager, or technician, using digital media when available.	**For example, students might** • bring music, poems, or quotations to class to compile into a patriotic readers' theatre appropriate for a civic event. • act as prop master, contributing ideas in a production staff meeting.	**For example, students might** • facilitate the planning of a production for elementary students.

CR.2.3

ANCHOR STANDARD

Organize: Students will use a variety of methods to organize artistic ideas.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can respond to stage directions. **I can** identify different types of stages. **I can** identify theatrical paperwork.	**I can** use stage directions to explore artistic work. **I can** explore different types of stages. **I can** use selected theatrical paperwork.	**I can** determine weak and strong stage positions. **I can** compare and contrast different types of stages. **I can** create selected theatrical paperwork.	**I can** block movement to express artistic ideas, using stage directions. **I can** facilitate the organization of artistic work in a variety of theatre spaces. **I can** compile and synthesize a full set of theatrical paperwork to prepare for a theatrical project.
For example, students might • exercises that require responding to stage directions (e.g., center stage, downstage, stage left, stage right, upstage, profile). • draw and label specific types of stages such as thrust, proscenium, black box, and arena stages. • identify examples of theatrical paperwork such as audition resumes, rehearsal schedules, and audition forms.	**For example, students might** • discuss the blocking of a scene, using appropriate terminology related to stage directions. • create models of different types of stages based on research. • use a rehearsal report template. • fill out an audition form.	**For example, students might** • recognize that up left is a weaker position than center stage. • discuss the advantages or disadvantages of different types of stages for specific artistic works. • create a rehearsal report template. • create an audition form. • create a rehearsal calendar.	**For example, students might** • create blocking, using appropriate terminology, to facilitate a classroom movement exercise for peers. • prepare a blank director's book for a mock production. • use digital media to refine selected theatrical paperwork.

THEATRE I-IV

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will refine and complete artistic work.
ESSENTIAL QUESTION	*How do theatre artists transform and edit their initial ideas?*

CR.3.1

SUPPORTING STANDARD	**Refine:** Students will apply self-reflection and peer feedback to refine artistic work.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can identify strengths and weaknesses when preparing theatrical ideas.	**I can** modify theatrical ideas based on self-reflection and feedback.	**I can** refine theatrical choices based on self-reflection and feedback.	**I can** advise peers in refining theatrical choices based on their self-reflection.
For example, students might • after sharing a monologue, write a self-reflection comparing their personal expectations for the piece to their perception of the actual delivery of it.	**For example, students might** • incorporate peer feedback to change movement or diction within a scene.	**For example, students might** • reflect and respond during a teacher-guided workshop after sharing a duet scene with the class.	**For example, students might** • provide notes to actors during classroom exercises.

Creating Notes:

Favorite Resources:

THEATRE I-IV

PR.4

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will select, analyze, and interpret artistic work for presentation.
ESSENTIAL QUESTION	*Why are strong choices essential to interpreting a drama or theatre piece?*

PR.4.1

SUPPORTING STANDARD	**Analyze:** Students will apply script analysis skills.

I: NOVICE

G

I can analyze a script of literary merit to identify and define the elements of drama.

I can explore technical elements based on research.

For example, students might

- annotate a script with markings for dramatic elements such as character, language, plot, rhythm, spectacle, and theme.
- explore costumes of the appropriate period by examining vintage magazines such as *Godey's Lady's Book* or *Vogue* online.

II: PROFICIENT

H

I can analyze a script of literary merit to interpret characters, visual design elements, and other elements of drama.

I can analyze technical elements based on research from multiple sources of information.

For example, students might

- analyze *Our Town* for technical requirements, including costume or set needs and character development.
- discuss the needs and appropriateness of scripts for specific audiences (e.g., children, teens, adults) and then choose scripts based on that information.

III: ACCOMPLISHED

I

I can analyze a script of literary merit to interpret characters, visual design elements, cultural or historical significance, and other elements of drama.

I can make artistic choices related to technical elements based on research from multiple sources of information.

For example, students might

- write a reflection on the cultural complexity to be considered when preparing a scene from *Evita* or *A Raisin in the Sun*.

IV: ADVANCED

J

I can analyze a script of literary merit to interpret characters, visual design elements, cultural or historical significance, and other elements of drama for making artistic, directorial choices.

I can recommend multiple sources of information for the production staff's research and guide artistic choices related to technical elements made by the staff.

For example, students might

- create a vision board using Pinterest or Google Docs with trigger words and photos from the script to articulate, as director, the requirements of a script for all characters and technical aspects of a production.

PR.4.2

SUPPORTING STANDARD

Determine: Students will apply character analysis skills.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can identify the types of characters and their relationship to the plot of a drama/theatre work. **I can** explore characters based on research. **I can** determine character objectives and tactics.	**I can** examine the manner in which character choices advance the plot in a drama/theatre work. **I can** analyze characters based on research from multiple sources of information. **I can** articulate character objectives and tactics in a work.	**I can** analyze the manner in which a character's motives contribute to the believability of a drama/theatre work. **I can** interpret the playwright's intent for a character's objectives and tactics.	**I can** develop a directorial approach to guide actors in making character choices in a drama/theatre work. **I can** communicate to actors the playwright's intent for characters and tactics.
For example, students might • create a plot diagram for the role of Laura in *The Glass Menagerie*. • define antagonist, protagonist, foil, objective, motivation, and super objective as they relate to the characters of a play. • working with a partner, write a character analysis of the antagonist and protagonist of *Othello*.	**For example, students might** • use a character development document or a plot diagram for *West Side Story* to determine Maria's super objective. • present character introductions that convey the character's objectives and tactics.	**For example, students might** • discuss the manner in which a character's objectives must be true to the information provided about the character in the script. • share a monologue with the class, followed by an explanation of the playwright's intent for the character.	**For example, students might** • discuss character objectives and choices and how each affects the overall story of *The Diary of Anne Frank*, using research of other directors' approaches and cultural and historical events as a guide. • from Shakespeare's perspective, communicate objectives, tactics, and motivations to actors in preparation for a production of *Macbeth*.

THEATRE I-IV

PR.5

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will develop and refine artistic techniques and work for presentation.
ESSENTIAL QUESTION	*What can I do to fully prepare a performance or technical design?*

PR.5.1

SUPPORTING STANDARD	**Prepare:** Students will cultivate physical and vocal qualities to develop characters.

I: NOVICE

G

I can prepare a character for a drama/theatre work through physical, vocal, and psychological choices.

I can demonstrate empathy for characters in literature.

I can identify the characteristics of a strong and versatile stage voice.

For example, students might

- use a character development worksheet to prepare a character physically and vocally and to explore why the character makes the psychological choices he does.
- identify character motivation and objectives during the character development process.
- experiment with tone, tempo, projection, articulation, and breath support through guided performance around a common text.

II: PROFICIENT

H

I can develop a believable, authentic, and relevant character in a drama/theatre work through physical, vocal, and psychological choices.

I can create empathetic characters in a devised or scripted work.

I can practice the characteristics of a strong and versatile stage voice with guidance.

For example, students might

- create a variety of diverse characters (e.g., Nora from *A Doll's House*, Eliza Doolittle from *Pygmalian*, Sophie from *Star-Spangled Girl*) and focus specifically on vocal and physical choices.
- practice breathing, stage diction, and projection exercises in classroom activities such as tongue-twisters and throwing the voice.

III: ACCOMPLISHED

I

I can refine a believable, authentic, and relevant character in a drama/theatre work through physical, vocal, and psychological choices.

I can investigate diverse methods of creating empathetic characters.

I can independently cultivate a strong and versatile stage voice.

For example, students might

- incorporating knowledge gained from developing a wide variety of characters, create a character focusing on the psychological choices that make the character believable and authentic.
- use a variety of acting theories to explore multiple strategies for creating empathetic characters.
- using teacher-assigned vocal qualities for the characters, deliver open-ended scenes to reflect multiple interpretations.

IV: ADVANCED

J

I can assess an actor's physical, vocal, and psychological choices in the creation of a believable, authentic, and relevant character.

I can facilitate the actors' choices to cultivate an empathetic response from the audience.

I can facilitate the actors' cultivation of strong and versatile stage voices.

For example, students might

- as the director of a drama/theatre project, use character development worksheets for each character and communicate this analysis to actors; watch rehearsals and provide feedback.
- direct a piece that involves the communication of objectives, tactics, and motivations to actors in preparation for a performance.

PR.5.2

SUPPORTING STANDARD

Rehearse: Students will participate in established rehearsal processes.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can develop theatrical skills and techniques through the rehearsal process. **I can** prepare a drama/theatre work following steps in the acting process. **I can** identify acting theories.	**I can** apply theatrical skills and techniques through the rehearsal process. **I can** develop a drama/theatre work following steps in the acting process. **I can** research acting theories used in the creation of drama/theatre work.	**I can** refine theatrical skills and techniques through the rehearsal process. **I can** make artistic choices to refine a drama/theatre work using steps in the acting process. **I can** apply acting theories to increase the impact of my original drama/theatre work.	**I can** facilitate the rehearsal process. **I can** facilitate the acting process. **I can** synthesize knowledge of acting theories to rehearse a performance of student-created drama/theatre work.
For example, students might • for a collaborative class project, work through a comprehensive rehearsal schedule that includes table work, blocking, working rehearsals, tech rehearsals, and dress rehearsals. • list and define steps in the acting process including analysis, research, vocal and movement choices, character choices, and rehearsal. • use digital and other means to research method acting. • read and discuss the theories of Stanislavski, Meisner, Strasberg, and others and plot similarities and differences using graphic organizers.	**For example, students might** • participate in preparing an informal solo piece such as Lady Bracknell from *The Importance of Being Earnest* to be presented for an audience of peers, utilizing the steps of the rehearsal process and the steps of the acting process. • analyze and research vocal and movement choices, character choices, and rehearsal techniques for a given character or group of characters. • research acting theories and share findings with peers.	**For example, students might** • utilize the phase of working rehearsals to reflect on and discuss various aspects of a drama/theatre work to polish the actors' interpretation of the piece. • apply analysis and research on vocal and movement choices, character choices, and rehearsal techniques to a given character or group of characters. • participate in paired monologues utilizing specific acting theories and note the differences in the production value.	**For example, students might** • as a director, prepare in advance for each phase of the rehearsal process. • direct a variety of scenes, each utilizing a different acting method. • explain how a specific acting method can affect the individual performance of each cast member in a production.

PR.5.3

SUPPORTING STANDARD

Build: Students will design and construct technical elements for a performance.

I: NOVICE

G

I can research a theatrical design.

I can identify tools and equipment used in stagecraft.

I can describe the safe and appropriate use of tools.

For example, students might

- based on the study of past productions of a selected drama/theatre work, share ideas with peers for costuming, props, scenery, and other technical elements.
- match tools such as a sewing machine and serger to their names and descriptions.
- categorize tools by function, such as construction tools, measurement tools, and sewing tools.

II: PROFICIENT

H

I can create an original theatrical design.

I can demonstrate the safe and appropriate use of tools.

For example, students might

- create costume sketches, artist's renderings, models of sets, or lighting plots for a selected drama/theatre work.
- fasten 2 x 4s using a power drill/driver and screws.
- measure and mark a sheet of plywood using a chalk line and/or a quick square.

III: ACCOMPLISHED

I

I can revise an original theatrical design for a devised or scripted drama/theatre work.

I can use tools in a safe and appropriate manner to build technical elements for a production.

For example, students might

- incorporate feedback from the director or production staff to make changes needed to address challenges in a set design.
- design multiple costumes for one character in a play or design a full suite of technical elements for a play.
- build a scenery flat for a school production.
- hang and secure stage lights to a pipe batten for a community theatre production.

IV: ADVANCED

J

I can create a directorial vision for an overall theatrical design concept for presentation to the creative team.

I can organize and direct the use of tools to create a production.

For example, students might

- articulate technical requirements at the initial production staff meeting to assist the staff in visualizing the overall design concept.

THEATRE I-IV

PR.6

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will convey meaning through the presentation of artistic work.
ESSENTIAL QUESTION	*What happens when theatre artists and audiences share a creative experience?*

PR.6.1

ANCHOR STANDARD	**Imagine:** Students will convey a specific interpretation through the performance of a devised or scripted work.

I: NOVICE

G

I can convey a specific interpretation through the performance of a devised or scripted work.

For example, students might

- as a class project, perform a scene, an ensemble piece, or a full production, focusing on a topic of personal importance.
- improvise a scene that communicates a given message or ends with a given tag line.

II: PROFICIENT

H

I can convey a specific interpretation through the performance of a devised or scripted drama/theatre work for a particular audience.

For example, students might

- adapt an existing script to fit a specific audience's needs while still maintaining the original meaning.
- use a different acting style when performing for an audience of children than when performing for adults.

III: ACCOMPLISHED

I

I can convey a specific interpretation through a collaborative performance of a devised or scripted drama/theatre work for a particular audience.

For example, students might

- collaborate to present a group performance of pieces centering around a common theme chosen for a specific audience.
- present a readers' theatre that conveys a message such as anti-bullying or anti-drugs for an audience of middle school students.

IV: ADVANCED

J

I can convey different interpretations of the same story of a devised or scripted drama/theatre work for different audiences.

For example, students might

- perform the same monologue more than once or perform open-ended scenes to compare and contrast different meanings in the same script.

Performing Notes:

Favorite Resources:

THEATRE I-IV

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ESSENTIAL QUESTION	*How do theatre artists comprehend the essence of drama processes and theatre experiences?*

RE.7.1

SUPPORTING STANDARD	**Reflect:** Students will explore the consequences of character decisions and actions.

I: NOVICE

G

I can identify the consequences of a character's decisions and actions.

For example, students might

- identify the choices that characters make and the results of their decisions in a variety of scripts such as short scenes, musicals, and soliloquies.
- watch short videos of performances to identify character decisions and actions.

II: PROFICIENT

H

I can discuss the consequences of a character's decisions and actions.

For example, students might

- discuss the choices that characters make and the results of their decisions in a variety of scripts such as short scenes, musicals, and soliloquies.
- watch short videos of performances and discuss in Socratic format the characters' decisions and resulting actions.

III: ACCOMPLISHED

I

I can infer the consequences of a character's decisions and actions.

For example, students might

- reflect on the choices that characters make and the results of their decisions in a variety of scripts such as short scenes, musicals, and soliloquies.
- infer the consequences of character decisions and analyze the similarity or differences in inferred consequences and actual consequences.

IV: ADVANCED

J

I can analyze the consequences of a character's decisions and actions.

For example, students might

- write a critique analyzing the choices that a character has made and analyzing the resulting consequences.
- compare the character's choices in a performance piece with real life examples.

RE.7.2

SUPPORTING STANDARD

Reflect: Students will explore authentic character interactions.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can identify character interactions.	**I can** explore characteristics of authentic character interactions.	**I can** discuss the authenticity of character interactions in specific drama/theatre works.	**I can** compare and contrast the authenticity of character interactions in specific drama/theatre works.
For example, students might • watch clips of movies, plays, or musicals with the intent of identifying character interactions.	**For example, students might** • workshop duet or group scenes or read and discuss scripts with the intent of discussing the authenticity of character interactions. • explore examples of authentic and inauthentic character interactions.	**For example, students might** • discuss the characteristics of authentic character interactions with examples pulled from significant theatrical works or through other media forms including digital platforms.	**For example, students might** • in small groups, observe peer and professional performances to compare and contrast performances the group considers authentic or inauthentic. • discuss character interactions within a scene as it pertains to the storyline as a whole.

RE.7.3

SUPPORTING STANDARD

Analyze: Students will analyze the dramatic elements in a theatrical experience.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can identify dramatic elements of an observed drama/theatre work using basic theatre terminology.	**I can** discuss dramatic elements of an observed drama/theatre work using theatre terminology.	**I can** analyze dramatic elements of an observed drama/theatre work using theatre terminology.	**I can** assess dramatic elements of an observed drama/theatre work using theatre terminology.
For example, students might • research to create a list of dramatic elements including but not limited to timing, rhythm, contrast, mood, space, or language.	**For example, students might** • participate in a discussion following a live or recorded multimedia performance of a monologue, scene, one-act, or full play or movie, using correct terminology.	**For example, students might** • after watching a video of *Death of a Salesman*, participate in a roundtable discussion of treatment of the dramatic elements in the production, using theatre terminology. • develop a checklist or other tool that focuses on key dramatic elements and apply as a group to a peer's original script using theatre terminology.	**For example, students might** • lead discussions using student-created assessment rubrics following peer performances, using theatre terminology.

RE.7.4

SUPPORTING STANDARD

Assess: Students will assess the effectiveness of technical elements.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can identify the contribution of technical elements to the effectiveness of a production.	**I can** discuss the contribution of technical elements to the effectiveness of a production.	**I can** analyze the contribution of technical elements to the effectiveness of a production.	**I can** assess the contribution of technical elements to the effectiveness of a production.
For example, students might • examine a significant theatrical work that illustrates the importance of the technical aspects of the theatre production as a whole. • write a summary of the technical elements of a student-created work.	**For example, students might** • participate in a Socratic circle or a roundtable discussion of technical elements of a production. • analyze scripts though roundtable discussion or rubric regarding the potential contribution of technical elements to a planned production.	**For example, students might** • compare scripts to live productions of the scripts to analyze the effectiveness of the technical elements of a production. • predict the consequences of poorly planned technical elements of a production.	**For example, students might** • present a written or verbal review of a theatrical production in which the technical elements and their effectiveness are justified.

RE.7.5

SUPPORTING STANDARD

Observe: Students will exhibit appropriate audience behavior.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can identify appropriate etiquette during a theatrical experience as an audience member.	**I can** discuss appropriate etiquette during a theatrical experience as an audience member.	**I can** analyze appropriate etiquette during a theatrical experience as an audience member.	**I can** model appropriate etiquette during a theatrical experience as an audience member.
For example, students might • collaborate with peers to brainstorm a list of appropriate behavior as an audience member.	**For example, students might** • discuss audience responses to a live or recorded multimedia performance of a monologue, scene, one-act, or full play or movie.	**For example, students might** • working in pairs, create a list of behaviors that allow an audience member to get the most benefit or appreciation from a performance.	**For example, students might** • demonstrate appropriate audience participation and conventions at a performance.

THEATRE I-IV

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ESSENTIAL QUESTION	*How can the same work of art communicate different messages to different people?*

RE.8.1

SUPPORTING STANDARD	**Interpret:** Students will explore the emotional responses evoked by a theatrical experience.

I: NOVICE

G

I can identify emotional responses experienced by an audience.

For example, students might

- read or watch a variety of plays and then discuss the emotional responses intended by the playwright in each work.
- create a chart of students' individual emotional responses to a work of theatre.

II: PROFICIENT

H

I can compare and contrast emotional responses intended by playwrights across a variety of cultures or genres.

For example, students might

- read plays from a variety of genres such as Shakespearean tragedy, Theatre of the Absurd, or drawing room comedy and identify the emotional responses generated by each.
- use digital media to research the overall reaction to plays from a variety of genres or cultures.

III: ACCOMPLISHED

I

I can interpret emotional responses intended by the playwright across a variety of cultures or genres.

For example, students might

- analyze a script to find an author's intent and compare it to emotional responses from the class or other audiences.
- write personal reviews of a production, considering his or her own cultural perspective.

IV: ADVANCED

J

I can analyze emotional responses intended by the playwright across a variety of cultures or genres.

For example, students might

- watch scenes from Hamlet or *On Your Feet!* and analyze the director's intent and how his or her cultural perspective is reflected in the work.

THEATRE I-IV

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will apply criteria to evaluate artistic work.
ESSENTIAL QUESTION	*How are the theatre artists' processes and the audience's perspectives impacted by analysis and synthesis?*

RE.9.1

SUPPORTING STANDARD	**Evaluate:** Students will develop and apply criteria for theatrical work.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can develop criteria using basic theatre terminology to evaluate performances and/or designs.	**I can** apply criteria using theatre terminology to evaluate performances and/or designs.	**I can** develop and implement a plan to evaluate performances and/or designs using theatre terminology.	**I can** refine performances and/or designs to increase audience impact by using peer- and self-created evaluation plans.
For example, students might • create evaluation tools for assessing their own performances or those of peers. • create evaluation tools for assessing technical elements in the areas of stage, film, or television.	**For example, students might** • self-critique their own performances or critique those of peers. • discuss with peers the perceived quality of technical elements in the areas of stage, film, or television.	**For example, students might** • working with peers, create a rubric from evaluation criteria, watch a live or recorded performance, and decide how best to complete, review, and discuss the rubric. • compare and contrast a professional review to the student's own critique.	**For example, students might** • use peer reviews to refine student performances and designs. • use a student-created rubric to critique the authenticity of character interactions in peer performances or in his or her own performance.

RE.9.2

SUPPORTING STANDARD

Justify: Students will apply the concept of artistic merit.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can distinguish between personal preferences and artistic merit.	**I can** discuss the manner in which society determines artistic merit.	**I can** make choices based on artistic merit.	**I can** justify a position taken on the artistic merit of a drama/theatre work.
For example, students might • create a statement regarding the artistic merit of a performance or production that the student does not personally enjoy or prefer.	**For example, students might** • participate in a roundtable discussion or Socratic circle regarding society's definition of artistic merit as identified by research.	**For example, students might** • select multiple classical pieces for potential performance such as *Oedipus* or contemporary pieces such as Fences based on perceived artistic merit.	**For example, students might** • draft a critical reaction to a polarizing work such as *The Laramie Project*, *Rent*, or *Carousel*.

Responding Notes:

Favorite Resources:

THEATRE I-IV

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ESSENTIAL QUESTION	*What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?*

CN.10.1

SUPPORTING STANDARD	**Relate:** Students will incorporate personal experience in theatrical tasks.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can discuss the impact of an artist's personal experience on an existing drama/theatre work.	**I can** analyze the impact of personal experience on the creation of a drama/theatre work.	**I can** evaluate the impact of personal experience on the creation of a drama/theatre work.	**I can** synthesize personal experience and theatrical knowledge to direct theatre.
For example, students might • read about multiple theatre artists and discuss recurring themes, ideas, and cultural influences on the artists, their writing, or their performances. • maintain a journal of the lives and works of selected performers. • participate in group discussion on the implications of the artist's personal experience on existing works.	**For example, students might** • read about theatre artists who have similar backgrounds as himself or herself, compare personal experiences, and analyze how the artist's work was affected. • conduct a short biographical study of a selected playwright and perform a piece from his or her work.	**For example, students might** • write a script about a personal experience that includes dialogue, characterization, and staging directions. • after performing a short scene and watching a professional performance of the same scene, compare and contrast personal performance choices with performance choices of the selected artist.	**For example, students might** • direct a scene that holds personal significance. • direct an original monologue for a small audience and hold a talkback about how personal experience influenced choices.

CN.10.2

SUPPORTING STANDARD

Explore: Students will explore careers in theatre.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can explore careers in theatre.	**I can** discuss the opportunities available for careers in theatre.	**I can** identify necessary tools to prepare for a career in theatre.	**I can** organize professional tools used in the theatre industry.
For example, students might • research the responsibilities of theatre-related careers and share findings with peers.	**For example, students might** • research the salaries, geographic demand, and higher education requirements of theatrical careers.	**For example, students might** • list elements of a digital resume for presentation to potential college programs or employers. • job shadow a theatre professional.	**For example, students might** • develop a professional portfolio, including resume and headshot. • create a biography to be used in audition or press packets.

THEATRE I-IV

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	**Relate:** Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ESSENTIAL QUESTION	*What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?*

CN.11.1

SUPPORTING STANDARD	**Incorporate:** Students will incorporate social, cultural, and historical knowledge into artistic choices.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can use digital media to research periods of theatre history.	**I can** aompare historical and cultural perspectives to modern cultural perspectives related to theatre.	**I can** make personal artistic choices based on societal, cultural, and historical contexts.	**I can** justify personal artistic choices based on societal, cultural, and historical contexts.
For example, students might • use digital media to compare and contrast Greek/ Roman, Elizabethan, or Renaissance scripts. • examine social issues dealt with in the theatrical literature of different societies.	**For example, students might** • discuss or present research on ancient Roman theatre and the current season of performances in Rome.	**For example, students might** • relate his or her personal interpretation of a scene from a contemporary drama to the social issue on which the story is based.	**For example, students might** • deliver an oral or written critique regarding personal choices made in the performance of a culturally or historically significant play such as *Antigone*.

CN.11.2

SUPPORTING STANDARD

Research: Students will connect theatrical conventions and cultural perspectives.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can identify the influence of cultural perspectives on theatrical conventions and practices.	**I can** research the influence of cultural perspectives on theatrical conventions and practices.	**I can** analyze the influence of cultural perspectives and theatrical conventions and practices on design and acting choices.	**I can** evaluate the influence of cultural perspectives and theatrical conventions and practices on design, acting, and directing choices in the creation of a specific drama/theatre work.
For example, students might • identify that a blackout represents the passing of time, a set with three walls represents an entire room, and a soliloquy represents a character's internal monologue.	**For example, students might** • research the origin and evolution of a theatrical convention (e.g., when blackouts were first employed and how they have evolved). • research the use of the raked stage at the Globe Theatre.	**For example, students might** • after viewing a school production, write an explanation of the choices connecting the set design and the acting style of the production.	**For example, students might** • deliver an oral or written justification examining the influence of the conventions of Kabuki Theatre on a current class project.

CN.11.3

SUPPORTING STANDARD

Understand: Students will demonstrate cultural sensitivity to the artistic work of others.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can define cultural sensitivity related to artistic work.	**I can** discuss cultural sensitivity related to artistic work.	**I can** develop cultural sensitivity to the artistic work of others.	**I can** demonstrate cultural sensitivity through appropriate response to the artistic work of others.
For example, students might • use roundtable or Socratic discussion circles to identify characteristics of cultural sensitivity.	**For example, students might** • attend a performance or read a script to investigate another culture's theatrical works.	**For example, students might** • select a culturally relevant scene to perform or review. • design a set that is fully accessible by a variety of cast members with differing mobilities.	**For example, students might** • revise works with diversity in mind and tailor the work to a specific audience. • consult with students or adults of backgrounds scripted in the production for accuracy and sensitivity of portrayal.

CN.11.4

SUPPORTING STANDARD

Connect: Students will connect community values, beliefs, and cultural differences to the theatrical experience.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can recognize the effect of the beliefs, attitudes, and actions of people of various ages, cultures, and communities on theatre.	**I can** analyze the effect of the beliefs, attitudes, and actions of people of various ages, cultures, and communities on theatre.	**I can** explore the intention of the playwright and/or director to influence the beliefs, attitudes, and actions of people of various ages, cultures, and communities.	**I can** communicate through performance or production process the intention of the playwright to influence the beliefs, attitudes, and actions of people of various ages, cultures, and communities.
For example, students might • attend or watch a performance of *Les Miserable* or *To Kill a Mockingbird* and discuss its cultural significance.	**For example, students might** • research case studies such as the *War of the Worlds* radio drama on Halloween 1938 and discuss the reasons for public perceptions of it.	**For example, students might** • create an original drama/theatre work that reflects the values of his or her community.	**For example, students might** • direct an original drama/theatre work that reflects the values of his or her community.

CN.11.5

SUPPORTING STANDARD

Connect: Students will connect other fine arts and digital media to the theatrical experience.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can identify elements of the theatrical experience in other art forms and digital media.	**I can** compare theatre experiences using various art forms and digital media as options.	**I can** create a theatrical experience using other art forms and digital media.	**I can** use other art forms and digital media to create a directorial vision for a production.
For example, students might • create presentations and discussions, both student and instructor-led, that first identify and then build upon conventions found in theatre and carried over into visual art, music, dance, film, media.	**For example, students might** • discuss live and recorded multimedia productions. • find connections between works of visual art and theatre such as those in *Sunday in the Park with George*.	**For example, students might** • create a podcast, an advertisement, or a film that features dance, music, or visual art.	**For example, students might** • create a director's look-book. • create a cohesive production concept containing elements of visual art, music, dance film, and media.

Connecting Notes:

Favorite Resources:

MUSICAL THEATRE I-II STANDARDS
AND
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Musical Theatre I-II
Course/Unit Credit:	1 unit per course
Course Number:	Musical Theatre I: 459600, Musical Theatre II: 459610
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	9-12
Prerequisites:	The prerequisite for Musical Theatre I is Theatre I or an audition process. The student entering Musical Theatre II should successfully complete Musical Theatre I.

Musical Theatre I fulfills the 0.5 credit fine arts graduation requirement.

Division of Elementary and Secondary Education approval is not required for Musical Theatre I or II.

Course Description: Musical Theatre I-II

Musical Theatre I-II are two-semester courses that articulate the most fundamental elements of theatre. Course work focuses on, but is not limited to, acting, vocal performance, dance, non-dance movement, and staging. Students survey the evolution of music in theatre from ancient Greece to modern Broadway through a humanities approach and representative literature. Musical theatre students explore the unique staging and technical demands of musicals in contrast to non-musical plays. Public performances may serve as a culmination of specific instructional goals. Students may be required to attend and/or participate in rehearsals and performances outside the school day to support, extend, and assess learning in the classroom.

NOTE: Musical Theatre I and II are not recommended for large group instruction. Recommended class size is thirty students per class.

MUSICAL THEATRE I-II

CR.1

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ESSENTIAL QUESTION	*What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?*

CR.1.1

SUPPORTING STANDARD: **Imagine:** Students will use imaginary environments to create diverse characters.

I: PROFICIENT

I can explore given imaginary environments.

I can explore with guidance the creation of diverse characters.

For example, students might

- share fairy tales, cartoon characters, or favorite stories using pantomime, mime, or improvisation to create imaginary environments.
- look through Instagram for pictures of people who seem to represent musical character types; share and discuss with peers.

II: ACCOMPLISHED

I can create imaginary environments to develop diverse characters to elicit a specific audience response.

I can use a variety of sources to generate ideas about diverse characters who elicit a specific audience response.

For example, students might

- participate in a series of improvisations based on a given scenario and compare and contrast the varied responses from observers.
- adapt a children's song into a short scene for the stage, creating dialogue and adding music as appropriate.
- watch a scene from a musical and list clues about a character's behavior or motivation.

MUSICAL THEATRE I-II

CR.2

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
ESSENTIAL QUESTION	*How, when, and why do theatre artists' choices change?*

CR.2.1

SUPPORTING STANDARD	**Develope:** Students will explore narrative elements in devised or scripted musical works.

I: PROFICIENT

I can develop characters, environments, and actions individually in a devised or scripted musical work.

For example, students might

- identify the components of the plot of a musical and create a plot diagram for an original story.
- explore a musical arrangement from a Broadway musical number (e.g., "Defying Gravity" from *Wicked*, "I Dreamed a Dream" from *Les Miserables*) and discuss its role in the development of the character who sings it.

II: ADVANCED

I can justify choices made in the development of characters, environments, and actions to create a desired effect in a devised or scripted musical work.

For example, students might

- compare and contrast the motivations and objectives of multiple characters in a musical work and apply to choices made in his or her original work.
- write an alternate ending to a well-known musical theatre work and discuss its alignment to the original story and its effect on a potential audience.

CR.2.2

SUPPORTING STANDARD

Collaborate: Students will collaborate with a creative team to prepare for a musical theatre work.

I: PROFICIENT

I can explore the collaborative nature of musical theatre.

I can identify different onstage and offstage theatrical roles and their responsibilities.

For example, students might

- work with the class to create a list of their favorite musical numbers to serve as the basis of group movement exercises.
- research various theatrical roles (e.g., actor, choreographer, vocal director, music director, playwright) using digital media and share results with peers.

II: ADVANCED

I can collaborate to develop ideas for an informal or formal performance for a specific audience or specific purpose.

I can accomplish the duties of one onstage or offstage theatrical role.

For example, students might

- work in small groups to adapt a children's story such as *A Violin for Elva* by Mary Lyn Ray into a musical presentation intended for an elementary music class to present.
- contribute ideas in a production staff meeting in the role of stage manager.
- shadow a leader in a realized musical production.

CR.2.3

SUPPORTING STANDARD

Organize: Students will use a variety of methods to organize artistic ideas.

I: PROFICIENT

I can use appropriate terminology to identify stage directions and blocking techniques.

I can identify different types of theatrical spaces including types of stages.

I can use a variety of musical theatre paperwork.

For example, students might

- identify stage directions (e.g., center stage, downstage, stage left, stage right, upstage, profile) using movement exercises or scene work.
- explain the relevance of stage directions and setting elements to the flow and comprehensibility of a script.
- draw floor plans of specific stage types (e.g., thrust, proscenium, black box, arena).
- research various forms of musical theatrical paperwork (e.g., resume, audition forms, headshot, rehearsal schedule).

II: ACCOMPLISHED

I can apply strong stage positions and blocking techniques to express artistic ideas when planning movement for the stage.

I can compare and contrast the functionality of various theatrical spaces and types of stages for the production of a musical theatre work.

I can create selected musical theatrical paperwork.

For example, students might

- block a scene given specific parameters and justify choices regarding the relationship of stage directions and blocking choices.
- in a group discussion, examine the advantages or disadvantages of different types of stages for specific musical theatre works.
- create a personal theatrical resume.

MUSICAL THEATRE I-II

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will refine and complete artistic work.
ESSENTIAL QUESTION	*How do musical theatre artists transform and edit their initial ideas?*

CR.3.1

SUPPORTING STANDARD	**Refine:** Students will apply self-reflection and feedback to refine musical theatre work.

I: PROFICIENT

I can apply self-reflection and peer feedback to musical theatre work.

For example, students might

- write responses to a peer's original musical number or scene.
- hold a one-on-one discussion with another student about the strengths and weaknesses of his or her ten-minute musical.

II: ACCOMPLISHED

I can revise musical theatre work based upon self-reflection and peer feedback.

For example, students might

- apply direction to change movement or diction within a song or scene after a period of self-reflection and unbiased peer or teacher feedback.

Creating Notes:

Favorite Resources:

MUSICAL THEATRE I-II

PR.4

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will analyze, interpret, and select artistic work for presentation.
ESSENTIAL QUESTION	*Why are strong choices essential to interpreting a musical theatre piece?*

PR.4.1

SUPPORTING STANDARD	**Alalyze:** Students will apply script analysis skills.

I: PROFICIENT

I can interpret a musical score and libretto to identify and define the elements of drama and music.

I can explore technical elements for a specific script based on research.

For example, students might

- compare and contrast musical themes within a score and libretto.
- annotate a script or score with markings for character, language, plot, rhythm, spectacle, theme, tonality, harmony, texture, timbre, dynamics, and form.
- research rigging equipment used for flying in *Peter Pan* or *Wicked*.

II: ACCOMPLISHED

I can analyze a musical score and libretto to interpret characters, visual design elements, cultural and historical significance, and other elements of drama and music.

I can make artistic choices related to technical elements based on research from multiple sources of information.

For example, students might

- analyze the score and libretto of *Cabaret* and the complexity of cultural inclusion and historical accuracy.
- create a mood board for a proposed production, drawing inspiration from print, web, and other media sources.
- compare and contrast the directorial vision of several versions of the same musical theatre work such as the 1982, 1999, and 2014 versions of *Annie*.

PR.4.2

SUPPORTING STANDARD

Determined: Students will apply character analysis skills.

I: PROFICIENT

I can identify the types of characters and their relationship to the plot of a musical theatre work.

I can explore characters based on research.

I can determine character objectives and tactics.

For example, students might

- define antagonist, protagonist, foil, objective, motivation, and super objective as they relate to the characters of a play.
- working with a partner, write a character analysis of the antagonist and protagonist (Oliver and Bill Sikes) in *Oliver!* considering both their dialogue and the music they sing.

II: ACCOMPLISHED

I can analyze the manner in which a character's unique choices make musical theatre work believable.

I can analyze characters based on research from multiple sources of information.

I can interpret the author's intent for a character's objectives and tactics.

For example, students might

- discuss the manner in which a character's objectives must be true to the information provided about the character in the script.
- discuss character objectives and choices and how each affects the overall story of *Into the Woods*, using research of a variety of directors' approaches to making fairy tale characters believable as a guide.

MUSICAL THEATRE I-II

PR.5

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will develop and refine artistic techniques and work for presentation.
ESSENTIAL QUESTION	*What can I do to fully prepare a musical theatre performance?*

PR.5.1

ANCHOR STANDARD	**Prepare:** Students will develop technical acting and musical skills.

I: PROFICIENT

I can prepare a character for a musical theatrel work through physical, vocal, and psychological choices.

I can demonstrate empathy for characters in musical theatre literature.

I can identify the characteristics of a strong and versatile stage voice.

I can demonstrate proper breathing technique and correct diction to develop my singing voice.

For example, students might

- use a character development worksheet to prepare a character physically and vocally for an original theatre work and explore why the character makes certain psychological choices.
- identify character motivation and objectives during the character development process.
- experiment with tone, tempo, pitch, projection, articulation, and breath support through guided performance around a common text.
- participate in breathing and diction warm-ups before a rehearsal.

II: ACCOMPLISHED

I can refine a believable, authentic, and relevant musical theatre work through physical, vocal, and psychological choices.

I can investigate diverse methods of creating empathetic characters.

I can cultivate a strong and versatile stage voice.

I can demonstrate adequate projection while singing.

For example, students might

- prepare a vocally and physically demanding number from a musical (e.g., *Legally Blonde, Thoroughly Modern Millie, Guys and Dolls*), incorporating insights gained from refining previous musical theatre presentations.
- use different acting theories to explore strategies for creating empathetic characters.
- practice engaging the diaphragm to support projection.

PR.5.2

SUPPORTING STANDARD

Rehearse: Students will participate in the musical theatre rehearsal process.

I: PROFICIENT

I can develop musical theatre skills and techniques by participating in the rehearsal process.

I can prepare a musical theatre work following steps in the acting process.

I can identify acting theories.

For example, students might

- participate in a rehearsal for project work such as ensemble musical numbers to be presented for an audience including table work, blocking, working rehearsals, tech rehearsals, dress rehearsals, and performance.
- prepare a solo, duet, or ensemble number from a musical theatre piece, working through the stages of analysis, research, vocal and movement choices, character choices, and rehearsal.
- read and discuss acting methods created by Stanislavski, Meisner, and/or Strasberg and create graphic organizers to illustrate the elements of each.

II: ACCOMPLISHED

I can refine musical theatre skills and techniques by contributing to the rehearsal process.

I can make artistic choices to refine a musical theatre work using steps in the acting process.

I can apply acting theories to increase the impact of musical theatre work.

For example, students might

- apply notes from the choreographer or dance captain during a working rehearsal to refine a number for a production of *South Pacific*.
- analyze and research vocal/movement choices, character choices, and rehearsal.
- share short scenes prepared using a variety of different acting methods and discuss the appropriateness of each method for a musical theatre piece.

MUSICAL THEATRE I-II

PR.6

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will convey meaning through the presentation of artistic work.
ESSENTIAL QUESTION	*What happens when theatre artists and audiences share a creative experience?*

PR.6.1

SUPPORTING STANDARD	**Imagine:** Students will convey a specific interpretation through the performance of a devised or scripted work.

I: PROFICIENT

I can convey a specific interpretation through the performance of a devised or musical theatre work.

For example, students might

- participate in a class project of scene or ensemble work, focusing on a topic of personal importance and using music from a specific genre or decade as the score.

II: ACCOMPLISHED

I can convey a specific interpretation through a collaborative performance of a devised or scripted musical theatre work for a specific audience.

For example, students might

- collaborate to create a group performance of patriotic music and an original story for a community performance or civic event.

Performing Notes:

Favorite Resources:

MUSICAL THEATRE I-II

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ESSENTIAL QUESTION	*How do theatre artists comprehend the essence of drama processes and theatre experiences?*

RE.7.1

SUPPORTING STANDARD	**Reflect:** Students will explore the consequences of character decisions and actions.

I: PROFICIENT

I can identify the consequences of a character's decisions and actions.

For example, students might

- watch short videos of several musical performances such as those featured in the *Tony Awards* and participate in group discussions to identify character decisions and actions within each musical number.

II: ACCOMPLISHED

I can analyze character decisions and actions that lead to interesting consequences and outcomes.

For example, students might

- analyze character choices and their results in a variety of musical scores.
- predict the consequences of character decisions and analyze the similarity or differences in predicted consequences and actual consequences.

RE.7.2

SUPPORTING STANDARD

Reflect: Students will explore authentic character interactions.

I: PROFICIENT

I can identify the characteristics of authentic character interactions.

For example, students might

- discuss the characteristics of authentic character interactions with examples pulled from significant theatrical works or other media forms including digital platforms.
- discuss the authenticity of the interaction of specific characters such as Tevya and his daughters in *Fiddler on the Roof*.

II: ACCOMPLISHED

I can analyze the authenticity of character interactions.

For example, students might

- analyze character interactions within a scene as it pertains to the plot as a whole.
- after observing two-page authentic moment scenes between two characters in class, write responses to the scenes' authenticity.

RE.7.3

SUPPORTING STANDARD

Analyze: Students will analyze the dramatic elements in a theatrical experience.

I: PROFICIENT

I can identify dramatic elements of an observed drama/theatre work using basic theatre terminology.

For example, students might

- research to create a list of dramatic elements including but not limited to timing, rhythm, contrast, mood, space, or language.

II: ACCOMPLISHED

I can analyze dramatic elements of an observed drama/theatre work using more complex theatre terminology.

For example, students might

- after watching a video of *The Secret Garden*, participate in a round table discussion of the treatment of the dramatic elements in the production, using theatre terminology.

RE.7.4

SUPPORTING STANDARD

Observe: Students will exhibit appropriate audience behavior.

I: PROFICIENT

I can identify appropriate responses to theatrical experience as an audience member.

For example, students might

- demonstrate appropriate audience participation and conventions at a musical theatre performance.

II: ACCOMPLISHED

I can analyze appropriate responses to a theatrical experience as an audience member.

For example, students might

- working in pairs, create a list of behaviors that allow an audience member to get the most benefit or appreciation from a performance.

MUSICAL THEATRE I-II

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ESSENTIAL QUESTION	*How can the same work of art communicate different messages to different people?*

RE.8.1

SUPPORTING STANDARD	**Interpret:** Students will interpret emotional responses across a variety of genres of theatrical

I: PROFICIENT

I can identify emotional responses intended by the composer and playwright in a variety of musical theatre genres.

For example, students might

- read or watch multiple works of musical theatre from different genres such as *Newsies* and *Shrek* and discuss the artistic intent of the composer and playwright in each work.

II: ACCOMPLISHED

I can interpret emotional responses intended by the composer and playwright in a variety of musical theatre genres.

For example, students might

- analyze a script to find the composer and playwright's intent and compare it to emotional responses from the class or other audiences, using digital media to find the overall reaction to a work.
- write personal reviews of a musical theatre performance, focusing on the success of the production to communicate the composer and playwright's intent.

MUSICAL THEATRE I-II

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will apply criteria to evaluate artistic work.
ESSENTIAL QUESTION	*How are the theatre artists' processes and audience perspectives impacted by analysis and synthesis?*

RE.9.1

SUPPORTING STANDARD	**Evaluate:** Students will develop and apply criteria for a musical theatre work.

I: PROFICIENT

I can develop criteria using basic theatre and music terminology to evaluate musical theatre performances.

For example, students might

- create evaluation tools for assessing their own performances or those of peers.
- create evaluation tools for evaluating technical elements in the areas of stage, film, or television.

II: ACCOMPLISHED

I can apply criteria using theatre and music terminology to evaluate musical theatre performances.

For example, students might

- work with peers to create a rubric from evaluation criteria, watch a live or recorded performance, and decide how best to complete, review, and discuss the rubric.

RE.9.2

SUPPORTING STANDARD

Justify: Students will apply the concept of artistic merit.

I: PROFICIENT

I can distinguish between personal preferences and artistic merit.

For example, students might

- create a statement regarding the artistic merit of a performance or production that he or she does not personally enjoy or prefer.

II: ACCOMPLISHED

I can justify a position taken on the artistic merit of a musical theatre work.

For example, students might

- draft a critical reaction to a polarizing work such as *Rent, Showboat, Hamilton, Dear Evan Hansen, or Carousel*.

Responding Notes:

Favorite Resources:

MUSICAL THEATRE I-II

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ESSENTIAL QUESTION	*What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?*

CN.10.1

SUPPORTING STANDARD	**Relate:** Students will incorporate personal experience in musical theatre tasks.

I: PROFICIENT

I can discuss the impact of an artist's personal experience on a musical theatrical work.

For example, students might

- read biographies and work of multiple musical theatre artists (e.g., Andrew Lloyd Weber, Chita Rivera, George Gershwin) and discuss recurring themes, ideas, and cultural influences on the artists, their writing, or their performances.
- maintain a journal of the lives of selected musical theatre performers and the impact of their experiences on their work.

II: ACCOMPLISHED

I can evaluate the impact of an artist's personal experience on the creation of a musical theatre work.

For example, students might

- choose a musical artist whose personal experience is similar to his or her own and present a short oral explanation of the similarities.
- write a script about a personal experience that includes dialogue and music.
- compare and contrast personal musical performance choices with musical performance choices of a selected artist.
- participate in a group discussion on the implications of his or her personal experience on original musical theatre work.

MUSICAL THEATRE I-II

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	**Relate:** Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ESSENTIAL QUESTION	*What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?*

CN.11.1

SUPPORTING STANDARD	**Incorporate:** Students will incorporate social, cultural, and historical knowledge into artistic choices.

I: PROFICIENT

I can use a variety of sources to research periods of musical theatre history.

For example, students might

- use digital media to compare and contrast musical theatre productions representing different time periods such as *Showboat, Pippin, and Hair*.
- in a round table discussion, examine social issues dealt with in musical theatre of different societies.

II: ACCOMPLISHED

I can make personal artistic choices based on societal, cultural, and historical contexts.

For example, students might

- relate his or her personal interpretation of a scene from *Hairspray* to the social issue on which the story is based.

CN.11.2

SUPPORTING STANDARD

Research: Students will connect theatrical conventions and cultural perspectives.

I: PROFICIENT

I can dentify the influence of cultural perspectives on musical theater conventions or practices.

For example, students might

- examine a given musical theatre script for conventions such as a blackout representing the passing of time, a set with three walls representing an entire room, a soliloquy representing a character's internal monologue, and the use of underscoring.
- research the use of the chorus in Greek theatre and in contemporary shows such as *Little Shop of Horrors*.

II: ACCOMPLISHED

I can analyze the influence of cultural perspectives and musical theatre conventions and practices, design choices, acting choices, and directing choices.

For example, students might

- compare and contrast musical theatre scripts from different cultures and the manner in which the musical theatre convention of breaking into song is addressed in each.

CN.11.3

SUPPORTING STANDARD

Connect: Students will connect community values, beliefs, and cultural differences to the musical theatre experience.

I: PROFICIENT

I can recognize the effect of the beliefs, attitudes, and actions of people of various ages, cultures, and communities on musical theatre and demonstrate a sensitivity to it.

For example, students might

- use roundtable or Socratic discussion circles to discuss characteristics of cultural sensitivity.
- discuss the cultural significance of a musical such as *Evita* or *West Side Story*.

II: ACCOMPLISHED

I can explore with sensitivity the intention of the playwright and/or director to influence the beliefs, attitudes, and actions of people of various ages, cultures, and communities.

For example, students might

- independently select a culturally relevant musical such as *Rent, Hamilton, Dear Evan Hansen,* and *Carousel* and write a reflection on its potential effect on the attitudes of his or her community.
- create an original work of musical theatre that reflects the values of his or her community.

Connecting Notes:

Favorite Resources:

THEATRE APPRECIATION STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Theatre Appreciation
Course/Unit Credit:	0.5 unit
Course Number:	453130
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	9-12
Prerequisites:	There is no prerequisite for Theatre Appreciation.

Theatre Appreciation fulfills the 0.5 credit fine arts graduation requirement.

Division of Elementary and Secondary Education approval is not required for Theatre Appreciation.

Course Description: Theatre Appreciation

Theatre Appreciation is a one-semester course in which students develop fundamental theatre skills through academic study. Students will develop an understanding of basic theatre skills and the history of the theatre, analyze and evaluate artistic work, and discover connections between theatrical works and societal, cultural, and historical contexts. The Theatre Appreciation standards address both drama processes and traditional theatre. Drama processes encompass envisioned worlds and unscripted activities designed to engage students in a wide range of real and imagined issues. Theatre includes the broader and more traditional conventions of the craft that have been developed over the centuries—scripted plays, acting, public performance, and technical theatre elements.

NOTE: Theatre Appreciation is not recommended for large group instruction.

THEATRE APPRECIATION

CR.1

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ESSENTIAL QUESTION	*What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?*

I can differentiate between theatre as an art form and as dramatic play.

I can explore the concept of imaginary environments.

I can collaborate with others to explore sources of inspiration for artistic work.

For example, students might

- pantomime stories about favorite cartoon characters.
- improvise a scene based on various pieces of given information.
- participate in group movement exercises such as Machine.
- research online to find set designs for a school production.

THEATRE APPRECIATION

CR.2

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
ESSENTIAL QUESTION	*How, when, and why do theatre artists' choices change?*

I can explore characters, setting, and plot in a devised or scripted work.

I can explore the responsibilities of onstage and offstage theatrical positions.

I can examine the impact of different types of theatre spaces.

I can identify theatrical conventions in a devised or scripted drama/theatre work.

For example, students might

- use diagrams, graphic organizers, and discussion to explore characters, setting, and plot in a given script.
- use digital media to research and teach peers about the activities of an actor, director, designer, producer, playwright, technician, or stage manager.
- discuss the responsibilities of one of the theatrical positions in a class project or a realized production.
- identify stage directions (e.g., center, up, down, left, right, up center, down center, up right, down left) and stage types (e.g., thrust, proscenium, black box, arena) via movement exercises or scene work.
- identify examples in plays of the passing of time with a blackout, a set with three walls representing an entire room, and a soliloquy representing a character's internal monologue.

THEATRE APPRECIATION

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ESSENTIAL QUESTION	*What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?*

I can differentiate between theatre as an art form and as dramatic play.

I can explore the concept of imaginary environments.

I can collaborate with others to explore sources of inspiration for artistic work.

For example, students might

- pantomime stories about favorite cartoon characters.
- improvise a scene based on various pieces of given information.
- participate in group movement exercises such as Machine.
- research online to find set designs for a school production.

Creating Notes:

Favorite Resources:

THEATRE APPRECIATION

PR.4

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will select, analyze, and interpret artistic work for presentation.
ESSENTIAL QUESTION	*Why are strong choices essential to interpreting a drama or theatre piece?*

I can define the elements of drama.

I can identify the types of characters and their relationship to the plot of a drama/theatre work.

I can determine character objectives and tactics.

I can explore characters and technical elements based on research from multiple sources of information.

For example, students might

- annotate a script with markings for the elements of drama including character, language, plot, rhythm, spectacle, and theme.
- read a given play, choose a character, and write a character analysis identifying the character as the antagonist or protagonist and discuss his or her objective or motivation in the story.
- explore print resources, web resources, film, or video to identify options to satisfy the technical requirements of a play.

THEATRE APPRECIATION

PR.5

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will develop and refine artistic techniques and work for presentation.
ESSENTIAL QUESTION	*What can I do to fully prepare a performance or technical design?*

I can discuss choices made by an actor in the character development process.

I can demonstrate empathy for characters in literature.

I can develop theatrical skills and techniques by following the steps in the rehearsal process.

I can develop theatrical skills and techniques by following the steps in the acting process.

I can research and discuss acting theories.

I can identify the characteristics of a strong and versatile stage voice.

For example, students might

- explore the vocal, physical, and psychological choices made by an actor during the preparation of a character for performance.
- discuss character motivation and objectives during the character development process.
- conduct interviews from the viewpoint of a character.
- prepare an informal or formal ensemble or individual work including table work, blocking, working rehearsals, tech rehearsals, and dress rehearsals which may or may not be performed for an audience (i.e., the rehearsal process).
- develop a character for an informal or formal ensemble or individual work including analysis, research, vocal/movement choices, character choices, and rehearsals which may or may not be performed for an audience (i.e., the acting process).
- conduct research of acting theories utilizing digital media.
- experiment with elements of vocal performances (e.g., tone, tempo, projection, articulation, breath support) through guided performances around a common text.

THEATRE APPRECIATION

PR.6

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will convey meaning through the presentation of artistic work.
ESSENTIAL QUESTION	*What happens when theatre artists and audiences share a creative experience?*

I can convey a specific meaning through the performance of a devised or scripted work.

I can research and share a theatrical design with peers.

For example, students might

- present scene work, ensemble work, or playwriting and performance in a classroom or public setting.
- present design portfolios.
- present an original costume, prop, or model set for one particular character or scene within a given work.

Performing Notes:

Favorite Resources:

THEATRE APPRECIATION

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ESSENTIAL QUESTION	*How do theatre artists comprehend the essence of drama processes and theatre experiences?*

I can analyze and discuss the characteristics of authentic character interaction and the consequences of a character's decisions and actions.

I can discuss the contribution of technical elements and dramatic elements of an observed drama/theatre work to the effectiveness of a production.

I can identify appropriate responses to a theatrical experience as an audience member.

For example, students might

- write an essay comparing and contrasting the choices that characters make and the results of their decisions in a given short scene or monologue.
- workshop duet or group scenes, read and discuss scripts, or watch clips of movies, plays, or musicals with the intent of discussing the character interactions.
- analyze scripts though round table discussion of the dramatic elements including but not limited to timing, rhythm, contrast, mood, space, or language.
- participate in a round table discussion or Socratic circle concerning the technical elements of a production.
- discuss a live or recorded multimedia performance of a monologue, scene, one-act, full-length play, or movie.
- demonstrate appropriate audience participation and conventions at a classroom or public performance.

THEATRE APPRECIATION

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ESSENTIAL QUESTION	*How can the same work of art communicate different messages to different people?*

I can identify emotional responses experienced by an audience.

For example, students might

- read or watch a variety of works and then discuss emotional responses to the work.
- create a chart of students' individual emotional responses to a work of theatre.
- read a play or watch a performance and discuss the playwright's ability to evoke empathy for the characters in the story.

THEATRE APPRECIATION

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will apply criteria to evaluate artistic work.
ESSENTIAL QUESTION	*How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?*

I can develop criteria to evaluate performances and theatrical designs. **I can** distinguish between personal preferences and artistic merit.	**For example, students might** • develop tools for evaluating their own performance, a performance by peers, and/or a performance on stage, in film, or on television. • write a statement regarding the artistic merit of a performance or production that the student does not personally enjoy or prefer.

Responding Notes:

Favorite Resources:

THEATRE APPRECIATION

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ESSENTIAL QUESTION	*What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?*

I can analyze the impact of personal experience on the creation of theatre.	**For example, students might** • conduct a short biographical study of a playwright paired with reading or performing his/her work. • read biographies of theatrical artists with similar experiences as himself or herself and analyze how they affected the artist's work.

THEATRE APPRECIATION

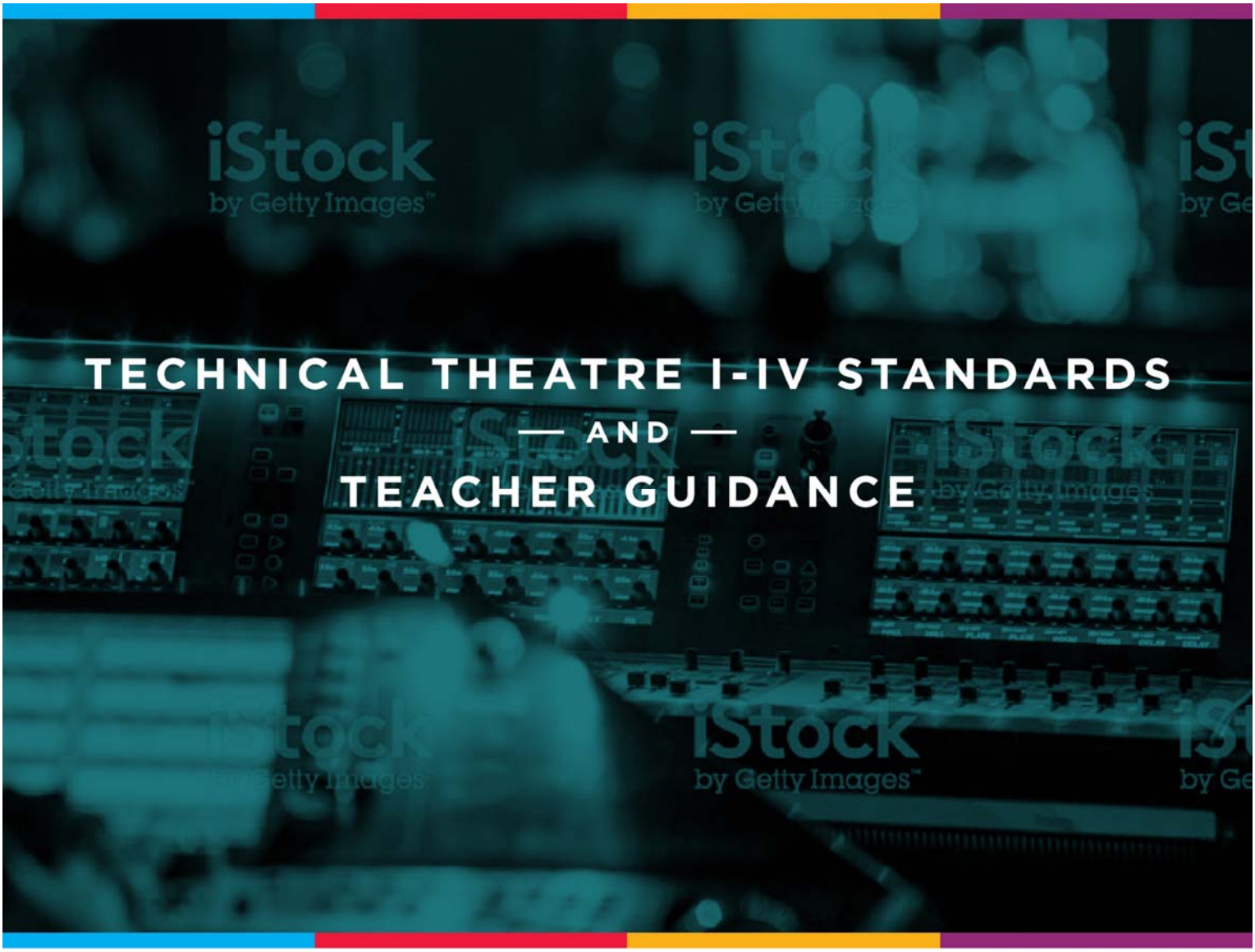
CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and work with societal, cultural, and historical context to deepen understanding.
ESSENTIAL QUESTION	*What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?*

I can research significant periods of theatre history using multiple sources of information. **I can** research the societal, cultural, and historical contexts that lead to personal artistic choices. **I can** connect community values and discuss their influence on personal artistic choices in the creation of a drama/theatre work. **I can** display cultural sensitivity to the work of others. **I can** compare the creative processes used in various art forms to those used in theatre.	**For example, students might** • research and share findings on Greek, Roman, Elizabethan, Renaissance, and other periods of theatre history using multiple sources of information. • participate in a round table discussion or Socratic circle focusing on the effects of theatre on people of various ages and cultural perspectives. • attend a performance or read a script to investigate another culture's theatrical works. • find connections between works of visual art and theatre such as those in *Sunday in the Park with George*.

Connecting Notes:

Favorite Resources:


TECHNICAL THEATRE I-IV STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Technical Theatre I-IV
Course/Unit Credit:	1 unit per course
Course Number:	Technical Theatre I: 459240, Technical Theatre II: 459250, Technical Theatre III: 459260, Technical Theatre IV: 459270,
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	9-12
Prerequisites:	There is no prerequisite for Technical Theatre I. The student entering Technical Theatre II, III, or IV should successfully complete the preceding year of Technical Theatre.

Technical Theatre I fulfills the 0.5 credit fine arts graduation requirement.

Division of Elementary and Secondary Education approval is not required for Technical Theatre I-IV.

Course Description: Technical Theatre I-IV

Technical Theatre I is a two-semester course which provides students with exposure to and/or experience in all elements of technical theatre, including scenery, props, lighting, sound, costume, and makeup. Technical Theatre II is a two-semester course which allows students to advance their skills in all elements of technical theatre through practical experience, with new instruction in design. Technical Theatre III is a two-semester course which allows students to deepen their understanding and advance their skills in one specialized area of technical theatre, which could include scenery, props, lighting, sound, costume, and/or makeup. Technical Theatre IV focuses on leadership skills required to provide technical direction to a collaborative production staff. All levels of Technical Theatre focus on the artistic processes of creating, performing, responding, and connecting.

NOTE: Technical Theatre I-IV are not recommended for large group instruction. Recommended class size is twenty students per class.

TECHNICAL THEATRE I-IV

CR.1

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ESSENTIAL QUESTION	*What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?*

CR.1.1

SUPPORTING STANDARD	**Imagine:** Students will create imaginary environments to enhance plot, characters, dialogue, and stage movement.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can explore with guidance ideas for imaginary environments to support the elements of a story.	**I can** collaborate with others to explore ideas for imaginary environments to support the elements of a story.	**I can** use imaginary environments to enhance the elements of a story to elicit a specific audience response.	**I can** facilitate conversations related to ideas for imaginary environments to enhance the elements of a story and to elicit a specific audience response.
For example, students might • sketch fairy tale settings or cartoon characters. • use watercolors or other media to experiment with a color palette for a favorite story.	**For example, students might** • participate in small group discussions related to scenic elements for an improvisation observed in class.	**For example, students might** • suggest multiple scenic ideas for a class improvisation and compare and contrast the varied responses of the observers.	**For example, students might** • after a class improvisation, ask questions to elicit ideas for costumes that would aid in the depiction of the characters.

CR.1.2

SUPPORTING STANDARD

Design: Students will explore the use of digital media to generate ideas for drama/theatre work.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can use a variety of sources to conduct research to generate ideas for technical designs.	**I can** explore the impact of digital media on design for a drama/theatre work.	**I can** use digital media to edit and enhance technical design ideas.	**I can** use digital media to present technical ideas as the leader of a theatrical design team.
For example, students might • compile a digital inspiration board, design morgue, look book, or collage. • present research to the class comparing and contrasting examples of applications of a specific style of makeup. • share photos of a single play's technical design from various theatres' productions.	**For example, students might** • watch a video about the technology used in preparation for a Broadway production. • use museum websites to research photos of the Globe Theater to discuss design considerations for *Romeo and Juliet*. • research standard sizes of sheet materials such as plywood and Masonite and explain how to maximize the use of standard sizes and minimize cuts.	**For example, students might** • listen to archives of American folk music to design sound effects for the musical *Big River*. • create a digital backdrop for projection and edit as needed to suit a given scene.	**For example, students might** • research a broad range of production concepts for a proposed production. • create and present a digital design portfolio to a production team.

THEATRE APPRECIATION

CR.2

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
ESSENTIAL QUESTION	*How, when, and why do theatre artists' choices change?*

CR.2.1

SUPPORTING STANDARD	**Collaborate:** Students will collaborate with a creative team to prepare for a drama/theatre work.

I: NOVICE

G

I can recognize the collaborative nature of theatre.

I can identify with the actor's experience.

For example, students might

- present to peers research on one of the following theatrical positions: actor, designer, director, house manager, marketing team, playwright, producer, stage manager, or technical director.
- participate in team building exercises.
- listen to guest speakers from a local community or professional theatre discuss their roles in a production.
- view a video of an actor preparing for a performance beginning with arrival at the theatre.

II: PROFICIENT

H

I can collaborate to prepare a technical design or stagecraft project.

I can appreciate an actor's contribution to a production.

For example, students might

- based on his or her interest, observe an advanced student performing responsibilities in a technical role.
- shadow a professional theatre technician.
- working with others, source ideas for an original technical design.
- in a group, create a cut list from a technical drawing.
- stage a "powderpuff one-act" in which the techies perform as actors and the actors perform technical duties.

III: ACCOMPLISHED

I

I can collaborate to prepare a technical design or project for a specific drama/theatre work.

I can anticipate theatrical needs related to an actor's role.

For example, students might

- based on his or her interest or experience, create a general plan for a crew to complete their required responsibilities on time (e.g., a timeline regarding when each phase of lighting design and execution should be completed).
- brainstorm possible solutions to a design challenge associated with a particular show.
- devise a master list regarding prop needs and costume changes for an actor portraying a major role in a production of *Twelfth Night*.

IV: ADVANCED

J

I can lead a technical crew to conceptualize a body of designs on a given theme.

For example, students might

- mentor novice students in technical roles.
- organize a support crew in his or her area of experience for a proposed production (e.g., mic crew, ushers).
- lead a crew meeting or rehearsal.
- delegate tasks to members of a crew.

CR.2.2

SUPPORTING STANDARD

Apply: Students will apply knowledge of theatrical spaces.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can identify stage directions. **I can** identify types of theatres and areas of the theatre.	**I can** use stage directions to explore technical theatre work. **I can** explore different spaces in the theatre.	**I can** etermine weak and strong stage positions in order to create focus using technical elements. **I can** compare and contrast different types of stages.	**I can** facilitate the organization of artistic work in a variety of theatre spaces.
For example, students might • use a diagram of stage directions (e.g., center stage, downstage, stage left, stage right, and upstage) as a connect-the-dots game, asking students to spell their names by connecting the dots. • draw and label the following types of theatre spaces (e.g., arena, black box, proscenium, and thrust). • conduct a tour of a theatre, introducing areas such as wings, flyspace, apron, tech booth, lobby, and others.	**For example, students might** • discuss the placement of set pieces and set changes using appropriate terminology related to stage directions. • play stage direction Simon Says, allowing students to rotate in the role of Simon. • focus a stage light on each stage area and ask students to light the appropriate area from the tech booth.	**For example, students might** • draw and label a ground plan for each of the different types of theatrical spaces (e.g., proscenium, thrust, arena). • describe which lights need to be focused to create emphasis on a given stage area or scenic element and describe the steps in focusing the lights.	**For example, students might** • in blocking a scene for a class exercise, facilitate actors in the most effective use of the classroom space. • prepare a blank technical director's book for a mock production.

CR.2.3

ANCHOR STANDARD

Imagine: Students will explore the use of digital media to generate ideas for drama/theatre work.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can describe the use of a variety of theatrical paperwork. **I can** describe the types of documents used specifically for technical design and execution.	**I can** use selected theatrical paperwork. **I can** use the documents required for development and execution of a technical design.	**I can** create selected theatrical paperwork. **I can** create the documents required to present a design, manage a production, or maintain a portfolio.	**I can** use digital media to refine selected theatrical paperwork. **I can** use digital media to refine the documents required to present a design, manage a production, or maintain a portfolio.
For example, students might • discuss an example rehearsal schedule for a school, community, or professional production. • examine theatrical resumes and explain how they assist amateurs and professionals in finding roles in theatre. • identify ground plans, paint elevations, lighting and sound plots, measurement charts, sketch templates, costume plots, makeup plots, and pull lists. • compare a ground plan, sketch, scale rendering, model, and finished set for a single production. • explain the difference between a rendering and a paint elevation.	**For example, students might** • create and regularly update a digital theatrical resume, using professional resumes, digital media, and templates as examples. • use a mic list to mic actors or use a mic plot to operate the soundboard. • use a prop list to set up a prop table for a one-act. • create a costume plot for one character's changes throughout a production.	**For example, students might** • create a mic list. • create a prop list. • create a technical crew application. • draw a costume design using a croquis template. • draw a makeup design using a face template. • create a ground plan and draw to scale.	**For example, students might** • analyze the effectiveness of a given form or template and recreate it to make it more effective for use. • create a technical drawing with a drafting program (e.g., VectorWorks, Google Sketch Up) and revise as needed. • create a light plot with a drafting program (e.g., VectorWorks, Google Sketch Up) and revise as needed. • create and maintain a weekly digital portfolio with pictures of work in progress and completed projects with descriptions. • create a digital form for costume measurements (e.g., Google Forms, Adobe) that can be adapted for each show's unique needs.

THEATRE APPRECIATION

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will refine and complete artistic work.
ESSENTIAL QUESTION	*How do theatre artists transform and edit their initial ideas?*

CR.3.1

ANCHOR STANDARD	**Refine:** Students will apply self-reflection and feedback to refine artistic work.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can apply self-reflection to technical theatre work.	**I can** apply self-reflection and feedback to technical theatre work.	**I can** experiment with design choices and technical solutions based on self-reflection and feedback.	**I can** refine design choices and technical solutions based on self-reflection and feedback.
For example, students might • write a paragraph describing the strengths and weaknesses of a scenic design. • reflect on their own designs after sharing them with the class. • assign a letter grade or number rating to their own participation on a crew and give reasons for their grade.	**For example, students might** • discuss design challenges and solutions after a peer shares his or her design to the class. • conduct a class walkabout: lay out anonymous paper designs, discuss the similarities and differences between them, compile a list of agreed-upon traits to keep and discard, and revise or redraw designs to fit the workshop's decisions.	**For example, students might** • reflect on peer feedback on his or her design and decide which aspects of the design they will change. • retexture practice flats based upon glare observed by crew members in the booth.	**For example, students might** • recreate original designs and justify the changes. • conduct a team shop inventory and refine a preliminary design based on the availability of stock pieces and budget for new building materials.

Creating Notes:

Favorite Resources:

TECHNICAL THEATRE I-IV

PR.4

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will analyze, interpret, and select artistic work for presentation.
ESSENTIAL QUESTION	*Why are strong choices essential to interpreting a drama or theatre piece?*

PR.4.1

SUPPORTING STANDARD	**Analyze:** Students will analyze scripts to inform technical design.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can analyze a script of literary merit to identify visual and aural design elements.	**I can** analyze a script of literary merit to select appropriate components for a visual and aural design concept.	**I can** analyze a script of literary merit in order to make artistic choices for a visual and aural design concept.	**I can** analyze a script of literary merit to create a full design concept for a specific theatrical production.
For example, students might • use a script analysis template during a reading to identify setting, time period, given circumstances, plot structure, and other dramatic elements. • mark clues related to technical design during the reading of a script.	**For example, students might** • compile a list of mood words relevant to a script and use a variety of sources to find five photos of places that match each word. • analyze *The Tempest* for appropriate moments for thunder and lightning effects and prepare a storm cue sheet.	**For example, students might** • develop a class presentation demonstrating the relationship between sound effects and lighting effects in a play (e.g., *Our Town, The Glass Menagerie, A Midsummer Night's Dream*). • participate in a production staff discussion of the play in which technical designs are selected for an upcoming production of *You Can't Take It With You*.	**For example, students might** • create a design concept with an emphasis on lighting appropriate for a play or musical that begins at dawn and ends at midnight to show the changing light (e.g., *Three Sisters, A View from a Bridge, Who's Afraid of Virginia Wolfe, Midsummer Night's Dream, True West, Picnic*).

PR.4.2

SUPPORTING STANDARD

Determine: Students will examine the effect of character relationships on technical theatre.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can examine the manner in which character relationships assist in telling the story of a drama/theatre work.	**I can** examine the manner in which technical design elements can represent character relationships in a drama/theatre work.	**I can** select designs for technical elements to represent character relationships.	**I can** create a design for technical elements intended to represent character relationships in a drama/theatre work.
For example, students might • improvise short scenes based on a relationships (e.g., mother-child, husband-wife, co-workers, authority figure and follower) and discuss how the plots developed differently and technical requirements differ for each scene based on the character relationships.	**For example, students might** • write a character analysis of Lady Bracknell from *The Importance of Being Earnest* and include notes from both the script and from imagination about creating her physical appearance with costumes and makeup. • create a list of adjectives to describe a relationship portrayed in a classroom scene (e.g., a mother-child relationship is loving, a husband-wife relationship is contentious); sketch a scenic design based upon the adjectives.	**For example, students might** • after discussing the characters in each vignette, create possible costume plots for the characters in *Almost, Maine*.	**For example, students might** • discuss character relationships in a specific drama/theatre work and how each affects the overall technical concept, using research of technical designers' approaches as a guide. • create a lighting tableau based on the relationship between Desdemona and Othello at the beginning of Shakespeare's *Othello* and a contrasting tableau for their relationship at the end of the play.

PR.4.3

SUPPORTING STANDARD

Select: Students will select sources of information to inform design choices.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can explore multiple sources of information (e.g., print resources, web resources, film, video) to inform design choices.	**I can** use multiple sources of information to inform design choices.	**I can** select multiple sources of information to create designs for a specific drama/theatre work.	**I can** present multiple potential sources of information to a design team for a specific drama/theatre work.
For example, students might • consult print resources, web resources, film, and video to collect design details for an upcoming production. • read a scene from *Hamlet*, view the scene in a classic adaptation on film, then view the corresponding scene in *The Lion King*.	**For example, students might** • create a sketch of a costume for *The Lion King: The Musical* based on research of Shakespearean costuming techniques.	**For example, students might** • create a digital morgue for a production of *Guys and Dolls*, including authentic photos of 1930s-50s Cuban dancers, photos of Cuban dancers from other theatres' performances, and video clips of Cuban dancers and use these sources to design costumes for the Havana dance scene.	**For example, students might** • compile a digital portfolio of photos, web resources, and personal designs for a specific show; present the digital portfolio to a design team for further development.

TECHNICAL THEATRE I-IV

PR.5

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will develop and refine artistic techniques and work for presentation.
ESSENTIAL QUESTION	*What can I do to fully prepare a performance or technical design?*

PR.5.1

SUPPORTING STANDARD	**Prepare:** Students will execute a technical theatrical design.

I: NOVICE

G

I can execute a component of a theatrical design.

For example, students might

- build a standard 4'x8' flat or a miniature model of a standard stock piece after finding standard measurements on retail store websites.
- apply old-age makeup after examining images from a variety of sources.
- style a wig based on photos of hairstyles from a different time period.

II: PROFICIENT

H

I can execute a component of a theatrical design for a realized production.

For example, students might

- experiment with different mediums (e.g., paper mache, clay, foam, wood, fabric), select the most appropriate, and create two meat pie props for a production of *Sweeney Todd, the Demon Barber of Fleet Street*.
- make a list of types, brands, and shades of makeup appropriate for daily wear and a second list of types, brands, and shades for stage wear; apply both and compare under stage lighting.

III: ACCOMPLISHED

I

I can execute multiple components of a theatrical design for a realized production.

For example, students might

- brainstorm ideas for how to turn a regular black character heel into Cinderella's glass slipper, sketch and create the shoes, altering the design as needed to achieve a believable, practical product.
- research weight limits for casters and determine how much the mobile set pieces for a production weigh based on standard weights of construction materials; select the appropriately rated casters.
- identify the relationship of lightning to thunder (e.g., timing and distance from the storm producing the phenomena) to replicate the mood of an approaching or retreating storm using the light and soundboards.

IV: ADVANCED

J

I can lead a production crew in the research and execution of an entire theatrical design for a realized production.

For example, students might

- using information pulled from the Internet, create a tutorial on how to produce a clover puff for *Seussical the Musical* so other students can make more to fill the clover field.
- create a scenic design and divide aspects for construction by different teams of builders for assembly.

PR.5.2

SUPPORTING STANDARD

Design: Students will explore design theories.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can identify design theories related to technical theatre.	**I can** examine the relevance of various design theories for a specific drama/theatre work.	**I can** revise a technical theatre work by incorporating one design theory.	**I can** synthesize knowledge of multiple design theories to create a design for a specific drama/theatre work.
For example, students might • research and share findings on color theory, elements of design, the McCandless theory, lighting theory, and significant designers. • choose an emotion word and create a monotone landscape that evokes it using color theory. • observe how M&Ms appear to change color under lighting elements with different gels.	**For example, students might** • discuss how the use of color adds to or detracts from the production of a play such as *The Giver* that makes use of a given color theory.	**For example, students might** • refocus previously hung lights to better reflect the 45-degree McCandless theory approach. • recut a costume to adjust its silhouette to the time period, an important theory in costume design.	**For example, students might** • design a new lighting plot based on color theory, the McCandless theory, and the elements of design, hang the fixtures, and program the light board.

PR.5.3

SUPPORTING STANDARD

Rehearse: Students will participate in established theatrical processes.

I: NOVICE

G

I can identify the steps of the design process.

I can identify the steps in the rehearsal process.

For example, students might

- share a digital presentation of the steps of the design process (e.g., analysis, research, preliminary sketches, finalized sketches, renderings or models, related paperwork).
- view and discuss a backstage documentary detailing the design process of a movie or musical (e.g., *The Lion King, Little Shop of Horrors*).
- after attending one rehearsal at each of the following stages of the rehearsal process (e.g., read-through, blocking, working, technical, dress), list the top ten things to know for a future theatrical technician.
- discuss how each phase of the rehearsal process builds on the previous phase.

II: PROFICIENT

H

I can document the design of a single technical element following the steps of the design process.

I can analyze the role of the technician and designer in the rehearsal process.

For example, students might

- keep a journal documenting the creation of a design for an upcoming production with evidence for each step of the design process.
- assume a new technical role and explain how rehearsals are different from a previous experience.
- compare rehearsal reports for the run of a rehearsal schedule to see how changes evolved.

III: ACCOMPLISHED

I

I can document the design of multiple technical elements following the steps of the design process.

I can address the challenges encountered in rehearsal for a performance to refine technical designs or elements.

For example, students might

- keep a journal documenting the creation of a collection of multiple designs for an upcoming production with evidence for each step of the design process.
- adapt a lighting cue based on a blocking change made during rehearsal.
- hem a costume based on seeing an actor struggle to dance at a dress rehearsal.

IV: ADVANCED

J

I can synthesize the designs of all technical elements into a unified technical vision following the steps of the design process.

I can contribute as a technician or production crew leader throughout the rehearsal process for a performance.

For example, students might

- create a complete scenic, lighting, and sound design for a realized production with evidence documenting each step of the design process.
- guide a production crew through a comprehensive design schedule that includes analysis, research, preliminary sketches, finalized sketches, renderings or models, related paperwork that lead to a performance.
- attend multiple rehearsals as a student technical director, lighting designer, or costume designer in order to plan and revise technical decisions.

PR.5.4

SUPPORTING STANDARD

Build: Students will construct technical elements for a performance.

I: NOVICE

G

I can identify specialized tools and equipment used in technical theatre.

For example, students might

- assist in organizing construction tools in the scene shop (e.g., saws, drills, hammers, wrenches, pliers); measurement tools (e.g., tape measure, framing square, scale ruler).
- assist in organizing costume tools in the costume shop (e.g., fasteners, iron, steamer, measuring tape, needles, pins, patterns, sewing machines).
- assist in organizing the dressing room materials (e.g., hair styling tools, latex and prosthetics, makeup, wigs).
- unplug a miter saw for safety then use sticky notes to label parts.
- in small groups, use marking and measuring tools to accomplish a set task (e.g., make a straight mark with a chalk line, create a square cutting mark with a speed square).
- determine which fasteners would be most appropriate for various closures (e.g., the back of the dress, top of neckline, breakaway quick-change shirt, corseted top).

II: PROFICIENT

H

I can use the appropriate tools and equipment to execute a component of a theatrical design in scenery construction, property construction, costume construction, makeup application, or wig/hairstyling.

For example, students might

- build a hard flat using a drill, screws, and a miter saw; prime with appropriate paint and rollers.
- use heat tools to style hair for a production of *Hairspray*.
- use a sewing machine to create matching ascots for the musical *Bye Bye Birdie* ensemble or to alter a skirt that is too large for the actor wearing it.

III: ACCOMPLISHED

I

I can execute a technical product for the production of a specific drama/theatre work with proficiency in scenery construction, property construction, costume construction, makeup application, or wig/hairstyling.

For example, students might

- build a 4' legged platform with cross brace supports for stability.
- sketch a nose design for the Whos in *Seussical the Musical*; sculpt the nose in clay, cast it, and create a latex prosthetic for use in the production.
- create a sewing pattern for a replicable accessory (e.g., a holly leaf hairpin for the Rockettes in *Annie,* fabric carnations for gamblers in *Guys & Dolls*).

IV: ADVANCED

J

I can supervise the construction of technical products for the production of a specific drama/theatre work in scenery construction, property construction, costume construction, makeup application, or wig/hairstyling.

For example, students might

- supervise peers building a large flat with an embedded, hinged door.
- design and supervise the building of a collapsing table for "Spoonful of Sugar" from *Mary Poppins*.
- apply straight makeup to individuals of different genders and ethnicities and explain the manner in which a makeup application must change to accommodate individuals' physical differences.
- supervise the show's stitchers in using a complex pattern to sew a costume from scratch.

PR.5.5

SUPPORTING STANDARD

Demonstrate: Students will demonstrate appropriate safety practices.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can discuss safety practices in construction and the use of tools	**I can** demonstrate safety practices in construction and the use of tools.	**I can** model safety practices in construction and the use of tools.	**I can** supervise safety practices in construction and the use of tools.
For example, students might • share prior knowledge of safety rules before formal instruction; compare which rules students knew intuitively and which rules require more direct instruction. • share safety information gleaned from instruction manuals of various tools and equipment.	**For example, students might** • categorize provided safety rules into groups and create an acronym and/or mnemonic device for the categories (e.g., a song, skit, graphic). • secure loose clothing or hair to avoid dangerous contact with equipment. • avoid approaching a peer operating equipment from the rear or making loud, sudden noises around peers operating equipment. • avoid overreaching to make a cut with a circular saw.	**For example, students might** • serve as the safety policeman in a shop environment, observing and correcting safety procedures of peers.	**For example, students might** • publish a digital manual of safety rules and practices for his or her specific theatre space and equipment; share with novice students before beginning a project.

TECHNICAL THEATRE I-IV

PR.6

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will convey meaning through the presentation of artistic work.
ESSENTIAL QUESTION	*What happens when theatre artists and audience share a creative experience?*

PR.6.1

SUPPORTING STANDARD	**Share:** Students will convey specific meaning through technical theatre work.

I: NOVICE

G

I can describe the manner in which theatrical design conveys the author's intent.

For example, students might

- discuss the manner in which set design, lighting design, costume design, and makeup design can be used to support the author's intent.
- view a class-appropriate scene from *Rent*; discuss how the costumes, lighting, and scenery add value to Larson's message.

II: PROFICIENT

H

I can present a theatrical design that uses visual and aural elements to convey the author's intent.

For example, students might

- compare original scenic and lighting practices in the Globe Theatre to modern productions of Shakespeare's plays, and present a lighting design based on this research and considering Shakespeare's intent in the play.

III: ACCOMPLISHED

I

I can implement a theatrical design that uses visual and aural elements to convey the author's intent.

For example, students might

- produce sound effects for *You're a Good Man, Charlie Brown* and justify how the use of mottled voices for the adult characters is true to the author's intent and meaning.

IV: ADVANCED

J

I can defend the rationale for personal artistic choices in a theatrical design that uses visual and aural elements to convey the author's intent.

For example, students might

- build costumes for the leads in a production of *Romeo and Juliet* in which the characters are dressed referencing personalities rather than time period (e.g., Juliet in a sundress, Romeo in a 1950's bowling shirt, the fathers in business suits, the mothers in traditional Elizabethan wear) and defend the mixture of clothing from different eras.

Performing Notes:

Favorite Resources:

TECHNICAL THEATRE I-IV

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ESSENTIAL QUESTION	*How do theatre artists comprehend the essence of drama processes and theatre experiences?*

RE.7.1

SUPPORTING STANDARD	**Reflect:** Students will analyze the contribution of technical elements to a theatrical production.

I: NOVICE

G

I can identify the contribution of technical elements to the effectiveness of a production using basic theatre terminology.

For example, students might

- brainstorm a list of technical theatre jargon (e.g., flat, teaser, tormenter, unit) and create a mnemonic device or game to assist with remembering the definitions.
- provide his or her own sound effects for a scene from a classic, silent horror film like *Dracula* to create different emotional responses (e.g., make it funny, make it sad).

II: PROFICIENT

H

I can discuss the contribution of general technical elements to the effectiveness of a production.

For example, students might

- compare the merits of a unit set to a box set for a given production.
- discuss how using different gels and gobos affected the mood of a scene in a live production.
- compare stage makeup to everyday makeup and discuss the applications in a show that required a lot of character makeup.

III: ACCOMPLISHED

I

I can examine the contribution of a specific technical element to the effectiveness of a production using complex theatre terminology.

For example, students might

- write a paragraph regarding the use of different lighting elements in a music video or rock concert referencing specific equipment and lighting theories.
- analyze the use of different fabric dyeing or painting methods to replicate time period or culture-specific clothing referencing specific textiles and pigments.

IV: ADVANCED

J

I can analyze the contribution of a specific technical element to the effectiveness of a production.

For example, students might

- interview a technical theatre professional about a dress rehearsal or performance, writing down technical terms he or she uses and incorporate them into his or her own experience.

TECHNICAL THEATRE I-IV

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ESSENTIAL QUESTION	*How can the same work of art communicate different messages to different people?*

RE.8.1

SUPPORTING STANDARD	**Interpret:** Students will explore the meaning and emotional responses evoked by a theatrical experience.

I: NOVICE

G

I can identify emotional responses experienced by an audience.

For example, students might

- compare analogous scenes in *The Complete Works of Wm. Shakespeare Abridged* to an original Shakespeare play.
- compare several Halloween-themed clips of movies intended for various audiences (e.g., *Scooby-Doo, Hocus Pocus, Halloween*) and discuss what makes a scene funny versus scary.

II: PROFICIENT

H

I can distinguish the manner in which design choices affect the mood and meaning of a drama/theatre work.

For example, students might

- collect images of the same play from various decades and geographical locations and discuss how each creates a different mood.
- view a set under various lighting styles (e.g., bright or dim, color or white, gobos or open beam) and compare the mood evoked by each.

III: ACCOMPLISHED

I

I can interpret the manner in which design choices affect the mood and meaning of a drama/theatre work.

For example, students might

- compare and contrast simple lighting tableaus which illicit different moods or abstract concepts (e.g., anger, joy, disgust, sorrow, love, exhaustion, hope).
- examine a script to determine the emotional response intended by the author, view a production of it, and write a personal review of a production, focusing on the contributions of the technical elements.

IV: ADVANCED

J

I can analyze the manner in which design choices enhance the emotional responses intended by the playwright across a variety of cultures or genres.

For example, students might

- analyze a realized design by collecting photos in a portfolio and writing a narrative to accompany it.
- view scenes from plays or videos and write an essay on how the technical elements are representative of different cultural perspectives (e.g., Greek togas, colorful flamenco costumes, gritty and monochromatic urban settings).

TECHNICAL THEATRE I-IV

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will apply criteria to evaluate artistic work.
ESSENTIAL QUESTION	*How do we discern the expressive intent of musicians and performers?*

RE.9.1

SUPPORTING STANDARD	**Interpret:** How are the theatre artists' processes and the audience's perspectives impacted by analysis and synthesis?

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can evaluate performances, designs, and execution of designs within a given set of criteria using basic theatre terminology.	**I can** develop general criteria to evaluate performances, designs, and execution of designs.	**I can** develop individual criteria to evaluate performances, designs, or execution of designs.	**I can** analyze criteria developed to evaluate performances, designs, and/or execution of designs.
For example, students might • use a teacher-provided rubric or litmus scale to evaluate a live or filmed production.	**For example, students might** • create a T-chart detailing personal opinion of what generally constitutes an effective production and what constitutes an ineffective production; use the chart to evaluate a live or filmed production.	**For example, students might** • create a comprehensive rubric addressing each area of technical design; use the set of rubrics to evaluate a live performance.	**For example, students might** • lead a group discussion with the lighting crew about criteria to evaluate the lighting design for a live performance.

RE.9.2

SUPPORTING STANDARD

Justify: Students will apply the concept of artistic merit.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can distinguish between personal preferences and artistic merit.	**I can** discuss the manner in which society determines artistic merit.	**I can** make choices based on artistic merit.	**I can** justify a position taken on the artistic merit of a drama/theatre work.
For example, students might • write a positive press release for a mock production of a show considered to have artistic merit that he or she does not like.	**For example, students might** • participate in a round table discussion or Socratic circle regarding society's definition of artistic merit as it applies to technical theatre.	**For example, students might** • select multiple classical pieces for technical design projects such as Antigone or contemporary pieces such as *The Crucible* based on perceived artistic merit.	**For example, students might** • present a production proposal for a play that is one of his or her favorites, but that peers may not like; ask the class to support the production based on the pitch.

Responding Notes:

Favorite Resources:

THEATRE APPRECIATION

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ESSENTIAL QUESTION	*What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?*

CN.10.1

SUPPORTING STANDARD	**Relate:** Students will incorporate personal experience, beliefs, and biases in technical theatre tasks.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can discuss the impact of personal experience, beliefs, and biases on a drama/theatre work.	**I can** analyze the impact of personal experience, beliefs, and biases on drama/theatre work.	**I can** evaluate the impact of personal experience, beliefs, and biases on the creation of a design for a drama/theatre work.	**I can** synthesize personal experience, awareness of beliefs and biases, and technical theatre knowledge in a design for a drama/theatre work.
For example, students might • research Lin-Manuel Miranda's inspiration for the technical concepts used in *Hamilton* and describe what events and viewpoints in his life led to the creation of the musical.	**For example, students might** • apply a makeup design that makes his or her inner self visible and explain choices.	**For example, students might** • compare the technical designs of drastically different presentations of similar topics (e.g., *Jesus Christ Superstar* versus traditional passion plays) and write a reflection on how each affects audiences differently.	**For example, students might** • select a play with a personally meaningful theme; write a journal entry about the experiences, beliefs, and biases that inform your choices before creating a scenic design for the play.

THEATRE APPRECIATION

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and work with societal, cultural, and historical context to deepen understanding.
ESSENTIAL QUESTION	*What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?*

CN.11.1

SUPPORTING STANDARD	**Incorporate:** Students will incorporate social, cultural, and historical knowledge into artistic choices and theatrical conventions.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can discuss artistic choices with regard to societal, cultural, and historical context.	**I can** compare artistic and technical choices with regard to societal, cultural, and historical context.	**I can** make personal technical choices based on societal, cultural, and historical context.	**I can** justify technical choices with regard to societal, cultural, and historical context.
For example, students might • research the historical and societal context of a culturally significant play such as *A Raisin in the Sun.*	**For example, students might** • compare the differences in societal, cultural, and historical context in plays written at the beginning and ending of a playwright's career (e.g., Sondheim's music and lyrics for 1957's *West Side Story* and 1990's *Assassins*) and their impact on technical production choices.	**For example, students might** • relate his or her technical design for the set of *In the Heights* or *Once on This Island* to the social issue or culture on which the story is based.	**For example, students might** • design an element of technical theatre to represent his or her own culture or heritage for a community production; defend the design choices to a group of peers.

CN.11.2

SUPPORTING STANDARD

Connect: Students will connect community values, beliefs, and cultural differences to the theatrical experience.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can discuss the influence of community values and beliefs on the creation of drama/theatre work.	**I can** analyze the influence of community values and beliefs on the design and production of drama/theatre work.	**I can** design one or more technical elements of a drama/theatre work that reflects a community's values and beliefs.	**I can** defend the ways in which a technical design reflects my community's values and beliefs.
For example, students might • work in groups to choose a shortlist of one-acts, plays, and/or musicals that would appeal to their community; articulate reasons for the selections.	**For example, students might** • compare technical elements from productions of the same play at schools in two different communities; discuss why the technical designs were different in each community.	**For example, students might** • research historically accurate styles of clothing in 1860's Thailand to create costume designs for *The King and I*. • design costumes for the Hot Box scenes of *Guys and Dolls* that are appropriate for wear by high school age actors.	**For example, students might** • compile a presentation of photos from programs of past shows in his or her school and discuss how community values and beliefs influenced the costuming choices for each show.

CN.11.3

SUPPORTING STANDARD

Understand: Students will demonstrate cultural sensitivity to the artistic work of others.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can define cultural sensitivity related to artistic work.	**I can** discuss cultural sensitivity related to artistic work.	**I can** develop cultural sensitivity to the artistic work of others.	**I can** demonstrate cultural sensitivity through appropriate response to the artistic work of others.
For example, students might • use roundtable or Socratic discussion circles to identify characteristics of cultural sensitivity.	**For example, students might** • attend a performance or read a script to investigate another culture's theatrical works.	**For example, students might** • create a technical design for a culturally relevant scene. • design a set that is fully accessible by a variety of cast members with differing mobilities.	**For example, students might** • revise designs with diversity in mind and tailor the work to a specific audience. • consult with students or adults of backgrounds scripted in the production for accuracy and sensitivity of technical portrayal.

CN.11.4

SUPPORTING STANDARD

Connect: Students will connect technical theatre work with theatre history.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can identify the connections between theatre history and my technical theatre work.	**I can** apply theatre history to my technical theatre projects.	**I can** use theatre history to increase the impact of my technical designs.	**I can** use theatre history to refine my designs.
For example, students might • compare the internal structure of a modern ellipsoidal light to candle-based lighting used in theatres before electricity. • calculate the weight needed to counterbalance a batten on a fly system and discuss the simple machine system.	**For example, students might** • design a set for a production in an outdoor amphitheater, using ideas from outdoor Greek theatres. • place footlights in a proscenium theater based on the placement of footlights in the Globe Theatre.	**For example, students might** • relocate speakers to replicate the acoustics of an open-air space. • create more comfortable prosthetics based upon the experiments of Lon Chaney.	**For example, students might** • use Chinese or French shadow puppetry to create special effect projections in a technically advanced show (e.g., create shadow puppets to suggest a character flying as in *Mary Poppins* or transforming as in *Beauty and the Beast*).

CN.11.5

SUPPORTING STANDARD

Enhance: Students will explore the role of technology in enhancing technical theatre.

I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
G	H	I	J
I can identify technological advances in theatre.	**I can** research technological advances in theatre.	**I can** apply technological advances in theatre to increase the impact of my designs.	**I can** apply technological advances in theatre to refine my designs.
For example, students might • view clips of shows and identify the different types of technology used (e.g., projection, lighting, sound, editing and design software).	**For example, students might** • research the use of projections in current Broadway shows. • research new technology being used in theatre (e.g., turntables, advances in computerized control systems, interactivity with social media).	**For example, students might** • create a set design for a show utilizing technology in the design. • create a lighting design for a song or musical number using moving lights. • create a video projection for a musical mashup.	**For example, students might** • revise a previous lighting design by incorporating moving lights. • refine a previous set design by incorporating moving images and media controlled from a laptop in the tech booth.

Creating Notes:

Favorite Resources:

COSTUME DESIGN I-II STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Costume Design I-II
Course/Unit Credit:	1 unit per course
Course Number:	Costume Design I: 459280, Musical Theatre II: 459290
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	9-12
Prerequisites:	The prerequisite for Costume Design I is Theatre I, Technical Theatre I, or a portfolio selection process. The student entering Costume Design II should successfully complete Costume Design I.

Costume Design I fulfills the 0.5 fine arts graduation requirement.

Division of Elementary and Secondary Education approval is not required for Costume Design I or II.

Course Description: Costume Design I-II

Costume Design I-II are two-semester courses that are designed to enable students to master the technical theatre specialty of costuming. Mastery in costume design means discovering the creative elements of design and construction, knowing the terminology and historical background that is used to comprehend technical theatre, having a clear sense of what costuming embodies, and being able to reflect, critique, and connect personal experience to the theatre.

NOTE: Costume Design I-II are not recommended for large group instruction.

COSTUME DESIGN I-II

CR.1

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ESSENTIAL QUESTION	*What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?*

CR.1.1

SUPPORTING STANDARD: Students will use imaginary characters and environments to inspire costuming ideas.

I: PROFICIENT

I can explore with guidance ideas for costumes inspired by imaginary environments and characters to support the elements of a story.

For example, students might
- sketch costumes to be worn by fairy tale or cartoon characters.
- use colored pencils or other media to experiment with a color palette for a given character.

II: ACCOMPLISHED

I can use imaginary environments and characters to conceive costumes that elicit a specific audience response.

For example, students might
- choose the most interesting character in a class improvisation, discuss the character's personality and tactics, and discuss with peers a series of costume concepts for accurately depicting the character's story arc.

CR.1.2

SUPPORTING STANDARD: Students will explore the use of digital media to generate costuming ideas.

I: PROFICIENT

I can use a variety of sources to conduct research to generate ideas for costume designs.

For example, students might
- compile from print, web, video, and other sources a digital inspiration board, design morgue, look book, or collage of costume ideas.
- conduct a search of visual media to compare photos of Eleanor of Aquitaine's costumes from various theatres' productions of *The Lion in Winter*.

II: ACCOMPLISHED

I can use digital media to edit and enhance costume design ideas.

For example, students might
- maintain a digital portfolio with photos of previous costume design and construction including written statements describing each piece to use as a reference in subsequent costume work.
- use digital drawing software to experiment with variations of costume designs.

COSTUME DESIGN I-II

CR.2

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
ESSENTIAL QUESTION	*How, when, and why do theatre artists' choices change?*

CR.2.1

SUPPORTING STANDARD	Students will collaborate with a creative team to prepare for a theatrical work.

I: PROFICIENT

I can understand the collaborative nature of theatre.

I can identify the responsibilities of various costuming roles in a theatrical production.

I can appreciate an actor's contribution to a production.

For example, students might

- as a class project, work in a group to make a full costume piece out of unexpected or recycled materials (e.g., toilet paper dress, duct tape shirt, cardboard robot).
- present research to the class on the responsibilities of a costume designer, assistant designer, costume coordinator, costumer, cutter/draper, stitcher, dresser, and wardrobe crew member.
- listen to guest speakers, including costumers, from a local community or professional theatre speak on their responsibilities in a production.
- view a video of an actor preparing for a performance beginning with arrival at the theatre and including wardrobe organization.

II: ACCOMPLISHED

I can collaborate to prepare a technical design or project for a drama/theatre work.

I can explore the contributions of various costuming roles in a theatrical production to the overall creative team.

I can anticipate costume needs related to an actor's role.

For example, students might

- create a chart with brief descriptions of individual costuming roles emphasizing the unique contribution and importance of each.
- listen to a guest director explain his or her costuming vision for a production and discuss with the creative team costumes to fit that vision.

CR.2.2

SUPPORTING STANDARD

Students will use a variety of documents to organize costuming work.

I: PROFICIENT

I can use theatrical paperwork related to costume organization.

I can describe the types of documents and materials used for design and execution of costumes.

For example, students might

- identify information required to complete a costume plot, a costume shop schedule, a measurement sheet, and a pull list.
- discuss an example costume shop schedule for a school, community, or professional production highlighting dates for publicity photos, costume parades, dress rehearsals, and public shows.
- practice using design tools such as a croquis, a rendering, or swatches.
- explain the difference between a sketch and a rendering.

II: ACCOMPLISHED

I can create theatrical paperwork that enhances costume organization.

I can create documents and manage materials used in the design and execution of costumes.

For example, students might

- create a measurement sheet for general use or for a specific production.
- view examples of theatrical resumes and explain how they assist amateurs and professionals in finding roles in costuming.
- work with peers who are each responsible for one character in a script to develop a costume plot for all characters' changes for an entire play.
- select the appropriate size of a pulled or purchased piece or of a commercial pattern based upon measurements from a measurement sheet.
- draw a costume using a croquis as a guide.

COSTUME DESIGN I-II

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will refine and complete artistic work.
ESSENTIAL QUESTION	*How do theatre artists transform and edit their initial ideas?*

CR.3.1

SUPPORTING STANDARD	Students will apply self-reflection and feedback to refine costume work.

I: PROFICIENT

I can apply self-reflection and feedback to costume work.

For example, students might

- write a paragraph describing the strengths and weaknesses of an original costume design.
- assign a letter grade or number rating to personal participation in costume construction and give reasons for his or her choice.

II: ACCOMPLISHED

I can refine costume design choices and technical solutions based on self-reflection and feedback.

For example, students might

- individually sketch a costume for a major character in a show, compare to peer's sketches of the other major characters, and revise sketches to align costume concepts.
- fit a costume on an actor, revising the costume piece based on the actor's feedback and the lighting technician's comment on how the piece looks under stage lighting.

Creating Notes:

Favorite Resources:

COSTUME DESIGN I-II

PR.4

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will analyze, interpret, and select artistic work for presentation.
ESSENTIAL QUESTION	*Why are strong choices essential to interpreting a drama or theatre piece?*

PR.4.1

SUPPORTING STANDARD: Students will apply script analysis skills to costume design.

I: PROFICIENT

I can analyze a script of literary merit to identify characters and costume design elements.

For example, students might

- use a script analysis template during a read-through to identify costume design elements (e.g., setting, time period, plot).
- relate the time period of a script to authentic period clothing.

II: ACCOMPLISHED

I can analyze a script of literary merit in order to make artistic choices for a costume concept.

For example, students might

- interpret the dynamic changes throughout the plot of Steel Magnolias for the character of Annelle and address the changes in a costume discussion with the director.
- analyze a script for clues about season or weather and consider how it affects costume designs (e.g., winter clothing versus summer clothing, rainwear versus no rainwear).

PR.4.2

SUPPORTING STANDARD: Students will apply character analysis skills to costume design.

I: PROFICIENT

I can examine the manner in which costume design elements can represent character relationships in a drama/theatre work.

For example, students might

- sort characters into groups for costuming purposes (e.g., ensemble groups in related thematic costumes, dance numbers in matching movement-based costumes).
- search a script for costume cues based upon relationship (e.g., romantic couples have matching color schemes; the protagonist has flowing drapes while the antagonist is stiff and angular).

II: ACCOMPLISHED

I can analyze a costume design intended to represent character relationships in a drama/theatre work.

For example, students might

- select sample costume designs for various ensemble groupings in a musical and for the featured character or dancer within them, considering how to make the featured character stand out and fit in at the same time.
- differentiate between the Capulets and Montagues in *Romeo and Juliet* with color-themed costumes.

PR.4.3

SUPPORTING STANDARD

Students will select sources of information to inform costume design choices.

I: PROFICIENT

I can explore multiple sources of information to inform costume design choices.

For example, students might

- consult print resources, web resources, film, and video to collect design details for an upcoming production.
- gather information about adapting existing costumes from an interview with a costumer or from an internet tutorial.
- research 1950's fashion in preparation for designing costumes for *The Outsiders*.

II: ACCOMPLISHED

I can select multiple sources of information to inform design and construction of costume pieces for a specific drama/theatre work.

For example, students might

- compile a digital collection of sources such as Pinterest postings on design, YouTube.com videos of construction techniques, and film of past productions' costumes to inspire an overall costume vision for an upcoming production of *Godspell*.
- consult YouTube.com videos for construction tutorials on tie-dying, draping, setting in sleeves, or other construction techniques.

COSTUME DESIGN I-II

PR.5

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will develop and refine artistic techniques and work for presentation.
ESSENTIAL QUESTION	*What can I do to fully prepare a performance or costume design?*

PR.5.1

SUPPORTING STANDARD	Students will design and execute costume tasks.

I: PROFICIENT

I can research and execute a component of a costume design.

I can identify various design theories.

For example, students might

- share research findings on color theory, elements of design, and the influence of significant designers on costuming.
- alter a stock skirt to fit an actor.
- build a dress from a commercial pattern.
- draw a headdress and build it out of available materials.
- embellish a set of plain leotards to add spectacle to a dance number.

II: ACCOMPLISHED

I can research and execute multiple components of costume design for a specific drama/theatre work.

I can use design theory to execute costume tasks.

For example, students might

- construct a complete set of chorus costumes including coordinating accessories (e.g., shoes, dress, hat, handbag, suitcase) for *Crazy for You* after researching 1930's fashion.
- add coordinating appliques to male dancers' shirts and female dancers' skirts to create a matching set of team costumes for *High School Musical*.
- choose an emotion word; design and create a monotone or limited palette costume that evokes that emotion using color and line theory.

PR.5.2

SUPPORTING STANDARD

Students will participate in established theatrical processes.

I: PROFICIENT

I can identify the steps of the costume design process.

I can identify the steps in the rehearsal process.

For example, students might

- document the creation of a single costume through each step of the design process (e.g., analysis, research, preliminary sketches, finalized sketches, renderings or models, related paperwork).
- schedule costume shop work based on costume due dates determined by the rehearsal schedule.
- attend wardrobe crew meetings at each stage of the rehearsal process (e.g., table work, blocking rehearsals, working rehearsals, technical rehearsals, dress rehearsals, performances, and brush up rehearsals).

II: ACCOMPLISHED

I can apply the design process to design and/or build costume pieces for a production.

I can participate in the rehearsal process as a costume representative.

For example, students might

- attend a blocking, tech, and dress rehearsal for a show in progress, taking notes on how the costumes need to be altered to fit the actors' and director's needs.
- serve as a student costume designer throughout the rehearsal process.

PR.5.3

SUPPORTING STANDARD

Students will construct costume elements for a performance.

I: PROFICIENT

I can identify specialized costuming tools.

I can demonstrate a variety of hand stitches and common machine stitches.

For example, students might

- identify measurement and marking tools (e.g., measuring tape, chalk, invisible marker).
- organize costume construction and maintenance tools (e.g., iron, steamer, hot glue gun, adhesives, patterns, sewing machine, serger) in the costume shop.
- identify sewing tools (e.g., fasteners, needles, straight and safety pins, notions).
- attach fabrics using common adhesives (e.g., spray glue, fabric glue, hot glue) or fasteners (e.g., buttons, snaps, zippers, hook and loop).
- read a commercial clothing pattern.
- unplug a sewing machine for safety then use sticky notes to label parts.
- participate in a sewing notions scavenger hunt (e.g., trims, appliques, embellishments, rivets or eyelets, elastic) or sort notions into categories by types and uses.
- create a hand sewing sample on scrap fabric with six-inch demonstrations of each stitch (e.g., running stitch, backstitch, whip stitch, hem stitch, ladder stitch, button sewing, hook and eye sewing, snap sewing).
- hand sew or machine sew using common stitches (e.g., straight stitch, zigzag) a ditty bag for actors to store shoes and accessories during a production.
- reattach a button to a shirt.

II: ACCOMPLISHED

I can use a variety of specialized tools to construct costume pieces.

I can create a costume piece using hand or machine sewing.

For example, students might

- determine which fasteners would be most appropriate for various closures (e.g., the back of the dress, top of neckline, breakaway quick-change shirt, corseted top) and various time periods.
- use a hot glue gun to add embellishments to shoes for a specific role in a production.
- use a straight stitch on a sewing machine to build a pair of simple pants and finish the seams with a serger.
- build a period dress with a pattern, sewing tools, and a sewing machine; finish all seams with a serger; hand stitch embellishments and trim; fit and make necessary alterations.

PR.5.4

SUPPORTING STANDARD

Students will demonstrate appropriate safety practices.

I: PROFICIENT

I can demonstrate with guidance appropriate safety practices.

For example, students might

- discuss proper use of a sewing machine and other tools such as scissors and hot glue guns that might cause injury.
- tour the theatre space to view lighting and rigging systems; discuss situational awareness in the wings.

II: ACCOMPLISHED

I can make independent choices regarding safety practices.

For example, students might

- use and store appropriately adhesives and aerosols that require ventilation.
- develop a safety manual for costume participants.

COSTUME DESIGN I-II

PR.6

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will convey meaning through the presentation of artistic work.
ESSENTIAL QUESTION	*What happens when theatre artists and audiences share a creative experience?*

PR.6.1

SUPPORTING STANDARD	Students will convey the author's intent through costume design.

I: PROFICIENT

I can describe the manner in which costume design conveys the author's intent.

I can design meaningful costumes based upon a script, prompt, or idea.

For example, students might

- write a paragraph analyzing the author's intent behind each character in a given script and then sketch each character's costume.
- view a play in which costumes create or resolve conflict (e.g., *Tootsie, Mean Girls, Grease*); discuss the impact of the characters' appearance on other characters or the audience.

II: ACCOMPLISHED

I can construct a costume that conveys the author's intent.

I can construct a meaningful costume piece based upon a script, prompt, or idea.

For example, students might

- build a costume intended to communicate a given emotion (e.g., anger, sadness), place (e.g., swamp, forest, castle), or concept (e.g., love, courage, death, good vs evil).
- read *The Red Coat* by John Patrick Shanley and design and construct the title costume piece, explaining its importance to the plot.

Performing Notes:

Favorite Resources:

COSTUME DESIGN I-II

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ESSENTIAL QUESTION	*How do theatre artists comprehend the essence of drama processes and theatre experiences?*

RE.7.1

SUPPORTING STANDARD	Students will design and execute costume tasks.

I: PROFICIENT

I can discuss the contribution of costumes to the effectiveness of a production using specific terminology.

For example, students might

- as a group, post a list of specific costuming terminology (e.g., bolt, yardage, fiber, notion, presser foot) and add to it as new terms are encountered.
- discuss Dorothy's slippers for *The Wizard of Oz*, considering lighting, blocking, and choreography requirements.

II: ACCOMPLISHED

I can analyze costume elements that contribute to the effectiveness of a specific production using specific technology.

For example, students might

- compare and contrast the levels of constriction necessary for the costumes of juxtaposed characters (e.g., Sarah Brown and Miss Adelaide in *Guys and Dolls*) in relation to freedom of movement and characterization.
- analyze an example of a complex costume such as Audrey II in *Little Shop of Horrors* and deconstruct the materials and methods used to create them.

COSTUME DESIGN I-II

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ESSENTIAL QUESTION	*How can the same work of art communicate different messages to different people?*

RE.8.1

SUPPORTING STANDARD	Students will interpret emotional responses created by costume styles.

I: PROFICIENT

I can discuss the manner in which costume design choices discuss the manner in which costume design choices

For example, students might

- discuss possible nontraditional interpretations of costumes for a well-known show (e.g., Steampunk *Little Mermaid*, Victorian *Little Shop of Horrors*, World War II military *Macbeth*) and how the audience would be affected by the change in interpretation.

II: ACCOMPLISHED

I can interpret the manner in which costume design choices enhance the playwright's intent.

For example, students might

- analyze the effect on the audience's perception of the character as a result of a transformation costume (e.g., Cinderella's ball gown in *Cinderella*, Elle's engagement dress in *Legally Blonde*, the witch's gown in *Into the Woods*, Fiona's ogre wedding gown in *Shrek the Musical*).

COSTUME DESIGN I-II

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will apply criteria to evaluate artistic work.
ESSENTIAL QUESTION	*How are the theatre artists' processes and audience perspectives impacted by analysis and synthesis?*

RE.9.1

SUPPORTING STANDARD: Students will develop and apply criteria for a theatrical work.

I: PROFICIENT

I can evaluate designs and the execution of designs within a given set of criteria.

For example, students might

- attend a school or community production and use a teacher-provided rubric to evaluate costume pieces.
- write a costume critique based on a teacher-created outline of required elements.

II: ACCOMPLISHED

I can develop criteria to evaluate designs and the execution of designs.

For example, students might

- create a rubric for analyzing the functionality of costumes in a dance piece.
- write a critique of the construction quality of costumes produced by the costume crew for a current show.

RE.9.2

SUPPORTING STANDARD: Students will compare personal preference and artistic merit of a drama/theatre work.

I: PROFICIENT

I can distinguish between personal preference and artistic merit.

For example, students might

- participate in a Socratic Circle on the characteristics of literary merit after individually researching criteria.
- share examples of award-winning plays that he or she does not personally find worthwhile.

II: ACCOMPLISHED

I can justify a position taken on the artistic merit of a drama/theatre work.

For example, students might

- after watching film clips of *Cats*, explain how costume design choices can enhance or detract from the merit of a script.

Responding Notes:

Favorite Resources:

COSTUME DESIGN I-II

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ESSENTIAL QUESTION	*What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?*

CN.10.1

SUPPORTING STANDARD	Students will incorporate personal experiences, beliefs, and biases into costume design.

I: PROFICIENT

I can discuss the impact of personal experiences, beliefs, and biases on costume design.

For example, students might

- present a costume design that represents his or her background, explaining to peers how the details of the design reflect personal experiences.

II: ACCOMPLISHED

I can analyze the impact of personal experiences, beliefs, and biases on costume design.

For example, students might

- research culturally significant clothing such as traditional wedding attire around the world and articulate the symbolic reasons for differences.

COSTUME DESIGN I-II

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ESSENTIAL QUESTION	*What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?*

CN.11.1

SUPPORTING STANDARD	Students will incorporate personal experiences, beliefs, and biases into costume design.

I: PROFICIENT

I can discuss artistic choices with regard to societal, cultural, and historical context.

For example, students might

- read a culturally significant play such as *A Raisin in the Sun*, research the historical and societal context in which it was written, and discuss an authentic African costume for Beneatha.

II: ACCOMPLISHED

I can analyze artistic choices with regard to societal, cultural, and historical context.

For example, students might

- compare modern context to historical context using a play that has become politically incorrect or is now perceived as insensitive (e.g., *Thoroughly Modern Millie*, *L'il Abner*), articulating the reasons the play was more acceptable in the past and why has it become less so.

CN.11.2

SUPPORTING STANDARD

Students will connect community values, beliefs, and cultural differences to the theatrical experience.

I: PROFICIENT

I can ddiscuss the influence of community values and beliefs in the creation of drama/theatre work.

For example, students might

- work in groups to choose a shortlist of one-acts, plays, and musicals that would appeal to their community; articulate reasons for the selections.

II: ACCOMPLISHED

I can design and/or build a costume piece that reflects community values and beliefs.

For example, students might

- research historically accurate styles of clothing in 1860's Thailand to create costume designs for *The King and I*.
- design costumes for the Hot Box scenes of *Guys and Dolls* that are appropriate for wear by high school age actors.

CN.11.3

SUPPORTING STANDARD

Students will demonstrate sensitivity to the artistic work of others.

I: PROFICIENT

I can define cultural sensitivity in relation to artistic work.

For example, students might

- use roundtable or Socratic discussion circles to identify characteristics of cultural sensitivity.
- attend a performance or read a script to explore costumes in another culture's theatrical works.

II: ACCOMPLISHED

I can demonstrate personal sensitivity in relation to artistic work.

For example, students might

- discuss the importance of body sensitivity and confidentiality in taking measurements, making alterations, and sizing costumes.
- establish rules of conduct for dressing room behavior.

CN.11.4

SUPPORTING STANDARD

Students will connect costuming with theatre history.

I: PROFICIENT

I can identify the connections between theatre history and costume designs and execution.

For example, students might

- contrast modern fabrics with those available in various periods of history.
- research the origin of clothing conventions (e.g., buttons on men's jacket sleeves, high heels, why men's and women's shirts have button plackets on opposite sides).

II: ACCOMPLISHED

I can use theatre history to increase the impact of my costume designs and execution.

For example, students might

- create a costume using only tools and materials available at a given period in history to ensure authenticity in costuming.
- research the effect that period shoes and undergarments have on the silhouette of a costume.

Connecting Notes:

Favorite Resources:

THEATRE MAKEUP STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Theatre Makeup
Course/Unit Credit:	0.5 unit
Course Number:	459300
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	10-12
Prerequisites:	The prerequisite for Theatrical Makeup is Theatre I or Technical Theatre I.

Division of Elementary and Secondary Education approval is not required for Theatrical Makeup.

Course Description: Theatre Makeup

Theatrical Makeup is a one-semester course that is designed to enable students to master the technical theatre specialty of theatrical makeup. Mastery in theatrical makeup means discovering the expressive elements of design and application, knowing the terminology and historical background that is used to comprehend technical theatre, having a clear sense of what costuming embodies, and being able to reflect, critique, and connect personal experience to the theatre.

NOTE: Theatrical Makeup is not recommended for large group instruction.

THEATRE MAKEUP

CR.1

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ESSENTIAL QUESTION	*What happens when theatre artists use their imaginations and theatre skills while engaging in theatre exploration and inquiry?*

CR.1.1

SUPPORTING STANDARD: Students will use imaginary characters and environments to inspire theatrical makeup ideas.

I can explore ideas for theatrical makeup inspired by imaginary environments and characters to support the elements of a story.	**For example, students might** • sketch makeup to represent abstract ideas or superhero characters. • use colored pencils or other media to experiment with a color palette for a given character's makeup. • choose the most interesting character in a class improvisation, discuss the character's personality and tactics, and discuss with peers a series of makeup concepts for accurately depicting the character.

CR.1.2

SUPPORTING STANDARD: Students will explore the use of digital media and other sources to generate theatrical makeup ideas.

I can use a variety of sources to conduct research to generate ideas for makeup designs.	**For example, students might** • compile from print, web, video, and other sources a digital inspiration board, design morgue, look book, or collage of theatrical makeup ideas. • maintain a digital portfolio with photos of previous makeup designs and applications including written statements describing each look to use as a reference in subsequent makeup work. • consult YouTube.com videos for application tutorials on old age makeup, mime makeup, prosthetics, or special effects application techniques.

THEATRE MAKEUP

CR.2

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
ESSENTIAL QUESTION	*How, when, and why do theatre artists' choices change?*

CR.2.1

SUPPORTING STANDARD: Students will collaborate with a creative team to prepare for a theatrical work.

I can collaborate to prepare a theatrical makeup design or project.

I can explore the contributions of a makeup designer or technician to the overall creative team.

I can appreciate an actor's contribution to a production.

For example, students might

- present research to the class on the responsibilities of a makeup designer, technician, or crew member.
- listen to guest speakers, including makeup artists, from a local community or professional theatre speak on their responsibilities in a production.
- view a video of a professional actor applying makeup for a performance.
- listen to a guest director explain his or her vision for a production and discuss with the creative team makeup ideas to fit that vision.
- establish rules of conduct for makeup room behavior.
- work with an actor to experiment with hairstyles to avoid the need for a wig onstage.

CR.2.2

SUPPORTING STANDARD: Students will use a variety of documents to organize theatrical makeup work.

I can create documents used in the design and execution of theatrical makeup.

For example, students might

- explain the elements on a makeup plot and compare students' makeup plots for different characters from the same play.
- discuss an example makeup plot for a school, community, or professional production.
- complete an inventory chart of makeup items needed for an actor's personal makeup kit and for a theatre's makeup stock.
- analyze the effectiveness of a given makeup form or template and revise it as needed.
- view examples of makeup artists' resumes and explain how they assist amateurs and professionals in finding roles in makeup design or cosmetology.
- complete retail order forms for supplies based on show needs and budget.

THEATRE MAKEUP

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will refine and complete artistic work.
ESSENTIAL QUESTION	*How do theatre artists transform and edit their initial ideas?*

CR.3.1

SUPPORTING STANDARD	Students will apply self-reflection and feedback to refine theatrical makeup.

I can refine makeup design choices and application solutions based on self-reflection and feedback.	**For example, students might** • write a paragraph describing the strengths and weaknesses of an original makeup design. • refine the shade of green used for Elphaba's skin in a scene from Wicked after seeing the application under stage lights. • revise a makeup design based on the availability of stock supplies and budget for new materials.

Creating Notes:

Favorite Resources:

THEATRE MAKEUP

PR.4

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will analyze, interpret, and select artistic work for presentation.
ESSENTIAL QUESTION	*Why are strong choices essential to interpreting a drama or theatre piece?*

PR.4.1

SUPPORTING STANDARD: Students will apply script analysis skills to makeup design.

I can analyze a script of artistic merit in order to make artistic choices for a makeup concept.	**For example, students might** • use a script analysis template during a read-through to identify makeup design elements (e.g., age of character, physical attributes, cultural considerations, setting, time period, plot). • note the passage of time throughout the plot of a play such as The Fourposter and its effect on the aging of the characters.

PR.4.2

SUPPORTING STANDARD: Students will apply character analysis skills to makeup design.

I can examine the manner in which makeup design elements can represent character relationships in a drama/theatre work.	**For example, students might** • compare and contrast the personalities of Martha Brewster and Abby Brewster for a production of *Arsenic and Old Lace* and determine how their old age makeup should differentiate the two characters.

PR.4.3

SUPPORTING STANDARD: Students will select sources of information to inform makeup design choices.

I can explore multiple sources of information to inform makeup design choices for a drama/theatre work.	**For example, students might** • compile a digital collection of sources such as Pinterest.com postings on design, YouTube.com videos of makeup application techniques, and film of past productions' makeup designs to support the director's overall vision for an upcoming production of *Peter and the Starcatcher*. • gather information about applying fantasy makeup from an interview with a makeup artist or from an internet tutorial. • research the use of base and lipstick in period makeup in preparation for a production of a Shakespearean play.

THEATRE MAKEUP

PR.5

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will develop and refine artistic techniques and work for presentation.
ESSENTIAL QUESTION	*What can I do to fully prepare a performance or makeup design?*

PR.5.1

SUPPORTING STANDARD: Students will design and apply theatrical makeup.

I can research and execute a component of a theatrical makeup design.

I can identify the design process and design theories.

For example, students might

- share research findings on color theory and the elements of design in theatrical makeup.
- share research findings on techniques created by award-winning special effects makeup artists.
- demonstrate styling of a French twist and a chignon.
- style hair with finger waves and apply period-appropriate 1920's makeup for a production of *The Great Gatsby*.
- utilize prosthetics and makeup to create animal faces for a children's production.
- use highlight and shadow to suggest ethnicity for a production of *The King and I* or *South Pacific*.

PR.5.2

SUPPORTING STANDARD: Students will identify specialized theatrical makeup tools and materials.

I can use a variety of specialized theatrical makeup and hairstyling tools and materials to execute a design for a specific drama/theatre work.

For example, students might

- compare and contrast the colors and textures of theatrical makeup and regular makeup.
- experiment with a variety of makeup pencils to achieve specific effects.
- experiment with latex to sculpt features.
- apply a translucent powder or fixing pray to minimize sweat.
- use heat tools (e.g., blow dryer, flat iron, curlers) to create stylized hair designs in *Hairspray*.
- create facial hair for men's makeup designs in *Fiddler on the Roof* using crepe hair.
- create the appearance of scales on a mermaid or dragon character using fishnet stockings.
- apply liquid latex and tissue paper to create old age wrinkles for a production of *Driving Miss Daisy*.

PR.5.3	SUPPORTING STANDARD	Students will demonstrate appropriate safety practices.

I can demonstrate appropriate safety practices.	**For example, students might** • discuss appropriate storage and conservation of materials. • be familiar with standard cosmetology hygiene practices. • discuss dressing room behavior to avoid accidents with makeup tools. • use and store adhesives and aerosols that require ventilation appropriately. • check with each actor about his or her allergies, use of contact lenses, or other personal considerations before beginning a makeup application.

THEATRE MAKEUP PR.6	ARTISTIC PROCESS	Performing
	ANCHOR STANDARD	Students will convey meaning through the presentation of artistic work.
	ESSENTIAL QUESTION	*What happens when theatre artists and audiences share a creative experience?*

PR.6.1	SUPPORTING STANDARD	Students will convey the author's intent through theatrical makeup design.

I can describe the manner in which makeup design conveys the author's intent.	**For example, students might** • write a paragraph analyzing the author's intent behind each character in a given script and then sketch each character's makeup. • compare makeup conventions in Kabuki theatre to those of contemporary theatre, and create a Kabuki makeup design for a contemporary play that conveys the author's intent.

Performing Notes:

Favorite Resources:

THEATRE MAKEUP

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ESSENTIAL QUESTION	How do theatre artists comprehend the essence of drama processes and theatre experiences?

RE.7.1

SUPPORTING STANDARD	Students will analyze the contribution of theatrical makeup using appropriate terminology.

I can analyze the contribution of theatrical makeup to the effectiveness of a production using specific terminology.

For example, students might

- as a group, post a list of makeup terminology (e.g., foundation, latex, spirit gum, stippling) and add to it as new terms are encountered.
- discuss the Munchkins and the flying monkeys in *The Wizard of Oz*, considering how the production is enhanced by the makeup and hairstyles.

THEATRE MAKEUP

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ESSENTIAL QUESTION	How can the same work of art communicate different messages to different people?

RE.8.1

SUPPORTING STANDARD	Students will interpret emotional responses created by makeup designs.

I can discuss the manner in which makeup design choices affect the mood and meaning of a drama/theatre work.

For example, students might

- compare the effect of makeup designs on analogous scenes in *The Complete Works of William Shakespeare (Abridged)* and the original plays.
- view several clips of Halloween-themed movies intended for various audiences (e.g., *Scooby-Doo*, *Hocus Pocus*) and discuss the impact of makeup designs on the mood of the production.
- analyze a variety of makeup and hair designs that elicit different moods or abstract concepts.

THEATRE MAKEUP

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will apply criteria to evaluate artistic work.
ESSENTIAL QUESTION	How are the theatre artists' processes and audience perspectives impacted by analysis and synthesis?

RE.9.1

SUPPORTING STANDARD	Students will develop and apply criteria to evaluate a drama/theatre work.

I can develop criteria to evaluate designs and the execution of designs in a drama/theatre work.	**For example, students might** • attend a school or community production and use a teacher-provided rubric to evaluate makeup and hairstyles. • work with peers to create an outline of required elements and write a makeup critique for a local production.

RE.9.2

SUPPORTING STANDARD	Students will compare personal preference and artistic merit of a drama/theatre work.

I can justify a position taken on the artistic merit of a drama/theatre work.	**For example, students might** • explain how makeup design choices can enhance or detract from the merit of a script after watching film clips of *Cats*.

Responding Notes:

Favorite Resources:

THEATRE MAKEUP

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ESSENTIAL QUESTION	*What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?*

CR.10.1

SUPPORTING STANDARD	Students will incorporate personal experiences, beliefs, and biases into theatrical makeup design.

I can analyze the impact of personal experiences, beliefs, and biases on theatrical makeup design.	**For example, students might** • present a makeup design that represents his or her personal background, explaining to peers how the details of the design reflect personal experiences (e.g., an abstract moon to represent an astrology hobby, a latex wound to represent a previous injury, contrasting colors to represent various aspects of his or her personality).

THEATRE MAKEUP

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ESSENTIAL QUESTION	*What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?*

CR.11.1

SUPPORTING STANDARD	Students will incorporate social, cultural, and historical knowledge into artistic choices.

I can analyze artistic choices with regard to societal, cultural, and historical context.	**For example, students might** • analyze how makeup and hair designs reflect the culture represented in the play (e.g., *Antony and Cleopatra*, *The Lion King*, *Once on this Island*, *Hairspray*).

CR.11.2

SUPPORTING STANDARD

Students will demonstrate cultural sensitivity to the artistic work of others.

I can demonstrate sensitivity in relation to artistic work.	**For example, students might** • use roundtable or Socratic discussion circles to identify characteristics of cultural sensitivity. • attend a performance or read a script to explore makeup and hairstyles in another culture's theatrical works.

CR.11.3

SUPPORTING STANDARD

Students will connect theatrical makeup with theatre history.

I can identify the connections between theatre history and makeup designs and application.	**For example, students might** • compare and contrast modern cosmetics with those available in various periods of theatre history such as the ancient Egyptians or Elizabethans. • present research distinguishing between makeup styles and materials for each decade beginning with the 1920's to the present.

Connecting Notes:

Favorite Resources:

PLAYWRITING I-II STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Playwriting I-II
Course/Unit Credit:	1 unit per course
Course Number:	Playwriting I: 459500, Playwriting II: 459510
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	10-12
Prerequisites:	The prerequisite for Playwriting I is Theatre I. The student entering Playwriting II should successfully complete the preceding year of Playwriting.

Division of Elementary and Secondary Education approval is not required for Playwriting I and II.

Course Description: Playwriting I-II

Playwriting I-II are two-semester courses that articulate the most fundamental elements of playwriting and are designed to enable students to achieve mastery in playwriting for the stage. Student coursework focuses on, but is not limited to, the creative process, script analysis, dramatic structures, historical and cultural influences on style and practice, the anatomy of a play, and the mechanics of writing. Playwriting students will participate in workshops and draft and complete plays of various styles and lengths. Public readings or performances may serve as the culmination of specific instructional goals.

NOTE: Playwriting I and II are not recommended for large group instruction. Suggested class size is twenty students per class.

PLAYWRITING I-II

CR.1

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ESSENTIAL QUESTION	*What happens when writers use their imagination and/or theatre skills while engaging in theatre exploration and inquiry for playwriting?*

CR.1.1

SUPPORTING STANDARD: Students will use imaginary environments to conceive characters in playwriting.

I: PROFICIENT

I can explore given imaginary environments to generate ideas for diverse characters.

For example, students might
- write character descriptions based on random names and addresses derived from a phone book.
- explore the impact of point of view on character creation.

II: ACCOMPLISHED

I can use imaginary environments to develop diverse characters to elicit a specific audience response.

For example, students might
- use scenarios with given resolutions to develop short scenes involving one or more original characters and dialogue.
- share favorite ghost stories and choose one to draft into a ten-minute play.

CR.1.2

SUPPORTING STANDARD: Students will collaborate to generate ideas for playwriting.

I: PROFICIENT

I can explore the collaborative nature of playwriting.

For example, students might
- work in small groups to create a short scene incorporating at least one idea from each member of the group.

II: ACCOMPLISHED

I can collaborate to gather ideas for a script for a specific audience or specific purpose.

For example, students might
- work as a small group or a class to share ideas related to a children's story or book for possible development into a script for an audience of elementary students.

THEATRE K-8

CR.2

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
ESSENTIAL QUESTION	*How, when, and why does script writing evolve and change while following traditions or trends?*

CR.2.1

SUPPORTING STANDARD	Students will develop narrative elements in devised or scripted works.

I: PROFICIENT

I can explore characters, environments, and actions in a devised or scripted work.

For example, students might

- draft the plot of an original play with notations identifying exposition, rising action, climax, falling action, and conclusion.
- compare classic and modern scriptwriting approaches to characterization such as those of Shakespeare versus Neil Simon.
- discuss the manner in which an environment can become a character as in *The Wizard of Oz*.

II: ACCOMPLISHED

I can justify choices made in the development of characters, environments, and actions to create a desired effect in a devised or scripted theatrical work.

For example, students might

- make choices related to characters, setting, and plot for a devised work on a given theme and discuss their choices with peers.
- discuss why the playwright made certain choices in the character development of the antagonist and protagonist of a play such as *The Crucible* and how those choices determine the resolution of the story.

CR.2.2

SUPPORTING STANDARD

Students will make choices related to theatrical spaces using appropriate terminology.

I: PROFICIENT

I can use appropriate terminology when writing about stage directions and blocking.

I can use appropriate terminology when considering types of stages.

For example, students might

- explain the relevance of stage directions and setting elements to the flow and comprehensibility of a script using appropriate terminology.
- discuss the advantages and disadvantages of types of stages (e.g., proscenium, thrust, arena) for writing a play about a specific historical event.

II: ACCOMPLISHED

I can make choices related to theatrical spaces including stage directions, blocking, and types of stages when drafting an original script.

For example, students might

- examine a variety of scripts, including monologues, scenes, one-acts, and full-length plays, and justify the playwright's choices in stage directions and blocking instructions.
- draft a script given specific parameters and justify choices regarding stage directions and blocking.

CR.2.3

SUPPORTING STANDARD

Students will collaborate as a member of the creative team.

I: PROFICIENT

I can explain the role of a playwright as a collaborator in a production.

For example, students might

- prepare a presentation explaining the role of the playwright in small and large productions.
- create a "to-do" list for a playwright when participating in a production.

II: ACCOMPLISHED

I can collaborate to make scripting and casting choices.

For example, students might

- collaborate with a student director to create a "dream cast" of celebrities for an original script.
- revise dialogue as a result of a class read-through of an original script.

CR.2.4

SUPPORTING STANDARD: Students will demonstrate the role of the dramaturg in playwriting.

I: PROFICIENT

I can describe the responsibilities of a dramaturg during scriptwriting and production.

For example, students might
- identify the skills and resources needed by a dramaturg to aid the playwright during the scriptwriting process.

II: ACCOMPLISHED

I can fulfill the basic role of a dramaturg in the development of an original script.

For example, students might
- work with a peer playwright to identify elements in the peer's original script that require research and clarifications by the dramaturg.

THEATRE K-8

CR.3

ARTISTIC PROCESS: Creating

ANCHOR STANDARD: Students will refine and complete artistic work.

ESSENTIAL QUESTION: *How do playwrights transform and edit their initial ideas?*

CR.3.1

SUPPORTING STANDARD: Students will refine artistic ideas using self-reflection and feedback.

I: PROFICIENT

I can apply self-reflection and feedback to original theatrical ideas.

For example, students might
- write a guided reflection paragraph about his or her concept for an original monologue or scene.
- discuss with another student the strengths and weaknesses of the first draft of his or her ten-minute play.

II: ACCOMPLISHED

I can revise original theatrical ideas based on self-reflection and feedback.

For example, students might
- edit dialogue to create a stronger emotional response in a drafted piece of original work after a period of self-reflection and peer or teacher feedback.

Creating Notes:

Favorite Resources:

PLAYWRITING I-II

PR.4

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will select, analyze, and interpret artistic work for presentation.
ESSENTIAL QUESTION	*Why are strong choices essential to interpreting a play script or theatrical piece?*

PR.4.1

SUPPORTING STANDARD	Students will apply script analysis skills.

I: PROFICIENT

I can analyze a script for meaning using script terminology, scene transitions, and blocking suggestions.

I can explore the elements of drama and writing within a written theatrical work.

For example, students might

- explore a playwright's use of script terminology, scene transitions, and blocking suggestions in a script and discuss how they move the plot forward.
- compare and contrast two works on a similar theme and determine how the playwrights intended the scenes to be interpreted.
- annotate a script with notes on the playwright's use of the elements of drama (e.g., character, language, plot, theme, setting, grammar, exposition, rising action, climax, falling action, resolution, tone, and style) to convey meaning or emotion.

II: ACCOMPLISHED

I can analyze the development of characters in a script.

I can analyze the cultural and historical significance or accuracy of a script.

I can analyze the importance of the elements of drama and writing in a devised or scripted theatrical work.

For example, students might

- after viewing scenes from *Les Miserables*, participate in a teacher-led discussion about the cultural and historical complexity of the plot and characters and how the production clarified each.
- compare and contrast portrayal of characters and time periods in stage productions which they consider believable versus not believable .
- compare and contrast original pieces in various dramatic styles (e.g., tragedy, dark comedy, farce) on a similar topic and discuss the impact of language and theme on the effectiveness of each piece.

PR.4.2

SUPPORTING STANDARD

Students will analyze the relationship between characters and plot.

I: PROFICIENT

I can identify the types of characters and the manner in which their choices advance the plot of a theatrical work.

I can explore the impact of blocking and the character's movement on the plot.

I can identify character objectives and tactics.

For example, students might

- identify the antagonist, protagonist, foil, objective, motivation, and/or super-objective in a theatrical work such as *Tartuffe*.
- develop a worksheet matching characters with types of roles and a plot diagram for an original one-act play.
- read multiple scenes and discuss the most effective choices for each in terms of pace of movement and motivation for blocking.
- write a character analysis of the fathers of Romeo and Juliet considering their objectives and tactics.
- compose two versions of a monologue based on an important personal event, one with a successful outcome and one with an unsuccessful outcome for himself or herself as the main character.

II: ACCOMPLISHED

I can analyze the manner in which a character's unique choices make the plot of a scripted theatre work believable.

I can interpret the author's intent for a character's objectives and tactics.

For example, students might

- analyze the manner in which a character's actions are true to his objectives throughout the plot of an original scene.
- share original scenes in class and then pair and share interpretations of each other's characters' choices.
- write a character analysis from the author's perspective (e.g., Robert Harling for M'Lynne from *Steel Magnolias*, A.R. Gurney for Sylvia from *Sylvia*).
- analyze character objectives and choices and how each affects the overall story in *Twelve Angry Men*.

PR.4.3

SUPPORTING STANDARD

Students will research theatrical choices for playwriting.

I: PROFICIENT

I can explore artistic ideas based on research from multiple sources of information.

For example, students might

- use a variety of sources (e.g., print resources, web resources, film, video, script transcripts) to explore characters, plot, and setting for an original script.

II: ACCOMPLISHED

I can make artistic choices based on research from multiple sources of information in writing a drama/theatre work with peers.

For example, students might

- create a vision for an entire student-written production on a current social issue using a variety of sources for research.

PLAYWRITING I-II

PR.5

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will develop and refine artistic techniques and work for presentation.
ESSENTIAL QUESTION	*What can I do to fully prepare a piece for performance?*

PR.5.1

SUPPORTING STANDARD	Students will develop a unique writer's voice.

I: PROFICIENT

I can develop a believable and relevant theatrical work by exploring unique choices for the physical, vocal, and psychological elements of the story.

I can write empathetic characters who make unexpected choices.

For example, students might

- use a character development worksheet to create a character vocally and physically for an original written work and choose from multiple possible psychological choices the character might make.
- write a physically demanding performance piece including notes about blocking suggestions and psychological expectations.
- participate in a class discussion about characters in favorite plays who make unexpected choices that resonate with the audience.

II: ACCOMPLISHED

I can refine a believable and relevant theatrical work by creating unique choices for the physical, vocal, and psychological elements of the story.

I can investigate fresh and diverse methods of creating empathetic characters in my original work.

For example, students might

- during rehearsal, discuss with the director and the actors the characters written for an original theatre work and consider the director's and actors' suggestions and feedback on refining the psychological choices made by the characters.
- incorporate insights gained from refining previous original work into new works.

PR.5.2

SUPPORTING STANDARD

Students will participate in the established rehearsal process.

I: PROFICIENT

I can develop playwriting skills and techniques by observing the rehearsal process.

For example, students might

- participate in rehearsals of his or her own original script to be presented for an audience including table work, blocking, working rehearsals, tech rehearsals, dress rehearsals, and performance.

II: ACCOMPLISHED

I can refine playwriting skills and techniques by contributing to the rehearsal process.

For example, students might

- following a rehearsal, critique the interpretation of his or her own original script in preparation for a public performance and revise as necessary.

PR.5.3

SUPPORTING STANDARD

Students will consider acting and design processes when writing original theatrical work.

I: PROFICIENT

I can identify the manner in which script writing relates to the acting process.

I can identify how script writing relates to theatrical design.

For example, students might

- draft a short scene or ten-minute play requiring actors to work through the acting process (e.g., analyze; research; make vocal, movement, and character choices; and rehearse the original material).
- investigate how different acting styles might affect the interpretation of a peer's original script.
- use imagery related to color or lighting in an original script.

II: ACCOMPLISHED

I can make artistic choices to refine a written theatrical work using the acting process.

I can apply acting and design theories to script writing.

For example, students might

- collaborate with actors to refine his or her original script by analyzing vocal, movement, and character choices during rehearsals.
- incorporate details of color or physical symbolism into stage direction.

PLAYWRITING I-II

PR.6

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will convey meaning through the presentation of artistic work.
ESSENTIAL QUESTION	*What happens when theatre artists and audiences share a creative experience?*

PR.6.1

SUPPORTING STANDARD	Students will convey specific meaning in original scripts.

I: PROFICIENT

I can convey a specific meaning through the style choices of an original devised or scripted work.

For example, students might

- write a scene or short play that is performed for an audience; hold a talkback following the performance to gauge the audience's understanding of his or her intent.
- participate in a script-testing roundtable in which the class gathers to read a script and give feedback related to clarity and meaning.

II: ACCOMPLISHED

I can convey a specific meaning through the collaborative performance of an original devised or scripted drama/theatre work for a specific audience.

For example, students might

- host a script-testing roundtable centered around a student-written reader's theatre that conveys a specific message (e.g., anti-bullying, anti-drugs) for a specific audience, inviting a random pool of participants for a non-biased result.
- write a full-length play to be produced by a community theatre celebrating a holiday as part of a festival.

Performing Notes:

Favorite Resources:

PLAYWRITING I-II

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ESSENTIAL QUESTION	*How do theatre artists comprehend the essence of drama processes and theatre experiences?*

RE.7.1

SUPPORTING STANDARD	Students will explore the consequences of character decisions and actions.

I: PROFICIENT

I can identify the consequences of a character's decisions and actions in my original theatrical work.

For example, students might

- compare and contrast character interactions in published monologues and plays to those of the characters in his or her original work.
- identify the choices that characters make and the results of their decisions in the original work of peers.
- watch clips of performances to identify character decisions and actions and keep notes in a journal for use in future original work.

II: ACCOMPLISHED

I can analyze the manner in which character decisions and actions lead to interesting consequences and outcomes.

For example, students might

- table read several peers' original scripts in which the characters make decisions in a variety of settings and circumstances and hold a roundtable discussion analyzing the outcomes.
- predict the consequences of character decisions and write alternate scenarios.

RE.7.2

SUPPORTING STANDARD

Students will explore authentic character interactions.

I: PROFICIENT

I can identify the characteristics of authentic character interactions.

For example, students might

- discuss the characteristics of authentic character interactions with examples pulled from significant theatrical works or other media forms.
- discuss the authenticity of the interaction of two specific characters such as Walter Lee Younger and Lena Younger in *A Raisin in the Sun*.

II: ACCOMPLISHED

I can analyze authentic character interactions in original scripts.

For example, students might

- analyze character interactions within an original scene, justifying the interaction as it pertains to the plot as a whole, and presenting the justification to peers.
- after observing an original two-page scene between two characters, write individual responses to the authenticity of the characters in the script.

RE.7.3

SUPPORTING STANDARD

Students will explore the effectiveness of technical elements in scripts.

I: PROFICIENT

I can discuss the contribution of technical elements to the impact of an original script.

For example, students might

- annotate a published script with technical requirements or suggestions, discussing with peers the use of technical elements to create dramatic impact in the story.
- discuss an original scene that depends on specific technical elements to complete the plot.

II: ACCOMPLISHED

I can analyze stage directions that describe technical elements which enhance storytelling in live theatre.

For example, students might

- compare scripts to live performances of the scripts to analyze the effectiveness of the technical elements of the production.
- exchange original scripts which contain no stage directions or technical suggestions with a partner and write technical elements for each others' scripts.

PLAYWRITING I-II

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ESSENTIAL QUESTION	*How can the same work of art communicate different messages to different people?*

RE.8.1

SUPPORTING STANDARD	Students will interpret emotional responses evoked by original theatrical work.

I: PROFICIENT

I can explore emotional responses intended by playwrights.

For example, students might

- discuss multiple emotionally impactful works of theatre from a variety of genres.
- exchange original scripts with peers, read to explore the author's intent, and compare individual emotional response to emotional responses from the class.

II: ACCOMPLISHED

I can interpret emotional responses intended by playwrights.

For example, students might

- write a paper comparing and contrasting his or her personal response to a theatrical work to that of the overall public, based on published reviews.
- hold a Socratic seminar comparing emotional responses evoked by plays from different genres such as tragedies, comedies, farces, or melodramas.

PLAYWRITING I-II

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will apply criteria to evaluate artistic work.
ESSENTIAL QUESTION	*How are the theatre artists' process and audience perspectives impacted by analysis and synthesis?*

RE.9.1

SUPPORTING STANDARD: The students will develop and apply criteria for script evaluation.

I: PROFICIENT

I can develop criteria to evaluate original scripts using basic theatre terminology and writing conventions.

For example, students might
- with teacher guidance, create tools for evaluating student-written scripts.
- write critiques of student-written scripts.

II: ACCOMPLISHED

I can apply complex criteria to evaluate original scripts using theatre terminology and writing conventions.

For example, students might
- create and apply a rubric containing complex criteria to evaluate student-written scripts.
- write a critique of his or her own original work using given criteria.

RE.9.2

SUPPORTING STANDARD: Students will apply the concept of artistic merit.

I: PROFICIENT

I can distinguish between personal preferences and artistic merit.

For example, students might
- develop a T-chart in which one column contains characteristics of artistic merit in a script and the other column contains characteristics of personal preference; compare and contrast the lists.

II: ACCOMPLISHED

I can justify a position taken on the artistic merit of a drama/theatre work.

For example, students might
- write a critique of a classical piece such as *A Midsummer Night's Dream* and a contemporary classic such as *The Glass Menagerie*.
- draft a critical reaction to a polarizing work such as *The Laramie Project*, *Rent*, or *Carousel*.

Responding Notes:

Favorite Resources:

PLAYWRITING I-II

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ESSENTIAL QUESTION	*What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?*

CN.10.1

SUPPORTING STANDARD	Students will incorporate personal experience in theatrical writing.

I: PROFICIENT

I can explore the impact of my personal experience on an original theatrical work.

For example, students might

- draft original monologues, scenes, ten-minute plays, one-act plays or full scripts based on his or her own personal experience including cultural experience, gender, or social identity.

II: ACCOMPLISHED

I can use my personal experience to heighten the impact of my original theatrical work.

For example, students might

- workshop scenes with peers to incorporate a personal experience into a story to deepen the connection with the audience (e.g., insert a scene about his or her first day at a new school in an original play about the family's relocation).

PLAYWRITING I-II

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ESSENTIAL QUESTION	*What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?*

CR.11.1

SUPPORTING STANDARD: Students will incorporate social, cultural, and historical knowledge into original theatrical work.

I: PROFICIENT

I can relate historical theatre works to original contemporary theatrical works.

For example, students might

- compare and contrast social issues of different cultures to contemporary social issues portrayed in theatrical work using a variety of research sources.
- collaborate with peers to present research on the different conventions of Greek, Roman, Elizabethan, and Renaissance theatre.

II: ACCOMPLISHED

I can make personal artistic choices in original theatrical work based on societal, cultural, and historical contexts.

For example, students might

- write an original scene, ten-minute play, or one-act that focuses on a contemporary issue of societal or cultural significance (e.g., climate change, poverty, gun control).

CR.11.2

SUPPORTING STANDARD: Students will connect theatrical conventions and cultural perspectives to original theatrical work.

I: PROFICIENT

I can recognize theatrical conventions as applied in various texts from a wide range of cultural and historical backgrounds.

For example, students might

- identify the passing of time, the use of various stock characters, or the presence of stage directions in a variety of texts such as *Everyman* to *Almost, Maine*.

II: ACCOMPLISHED

I can relate cultural perspectives and theatrical conventions and practices to original theatrical work.

For example, students might

- write a critique of an original peer-written work and provide constructive criticism over several drafts, particularly focusing on the use of theatrical conventions.

CR.11.3

SUPPORTING STANDARD

Students will demonstrate cultural sensitivity related to original theatrical work.

I: PROFICIENT

I can discuss cultural sensitivity related to artistic work.

For example, students might

- use roundtable or Socratic discussion circles to analyze scripts of cultural importance such as *Sarafina* or *Flyin' West*.

II: ACCOMPLISHED

I can exhibit cultural sensitivity related to artistic work.

For example, students might

- revise original works with diversity in mind and tailor the work to a specific audience.

CR.11.4

SUPPORTING STANDARD

Students will connect community values, beliefs, and cultural differences to original theatrical work.

I: PROFICIENT

I can explore the beliefs, attitudes, and actions of people of various ages, cultures, and communities in my original scripts.

For example, students might

- devise a work based on their own demographics and cultural backgrounds.

II: ACCOMPLISHED

I can influence the beliefs, attitudes, and actions of diverse audiences with my original scripts.

For example, students might

- create an original script that reflects the values of his or her own community on a significant topic (e.g., respect for civil servants or veterans, economic development) for production by a community theatre group.

CR.11.5

SUPPORTING STANDARD

Students will use other fine arts and digital media in original theatrical work.

I: PROFICIENT

I can explore the use of digital arts in an original theatrical work.

For example, students might

- share with peers a presentation illustrating the uses of digital media in contemporary theatre.

II: ACCOMPLISHED

I can incorporate other art forms and digital media into an original theatrical work.

For example, students might

- write one-act plays incorporating digital and other art forms to create fantastical or historical settings.

Connecting Notes:

Favorite Resources:

THEATRE PRODUCTION AND MANAGEMENT STANDARDS

— AND —

TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Theatre Production and Management
Course/Unit Credit:	1 unit
Course Number:	459400
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	11-12
Prerequisites:	The prerequisite for Theatre Production and Management is Theatre II, Technical Theatre II, Costume II, or a portfolio submission process.

Division of Elementary and Secondary Education approval is not required for Theatre Production and Management.

Course Description: Theatre Production and Management

Theatre Production and Management is a two-semester, advanced theatre course in which students function as a production team for a student-led production. The Theatre Production and Management standards are designed to develop leadership skills within the collaborative areas of theatre production. In this course, students will serve as a production team in performance, directing, technical theatre, promotions, and/or business management, emphasizing collaboration, management, and organization.

NOTE: Theatre Production and Management is not recommended for large group instruction. Suggested class size is fifteen students per class.

THEATRE PRODUCTION AND MANAGEMENT

CR.1

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ESSENTIAL QUESTION	*What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?*

CR.1.1

I can adapt and follow a process to achieve my goals in theatre.

For example, students might

- create a stage management prompt book with concepts, sketches, rehearsal reports, and blocking sheets for a realized production from conceptualization to strike, including production photos and a written reflection upon closing that articulates the process of creating the show.

CR.1.2

I can successfully fulfill a specific theatrical leadership role within a larger production team.

For example, students might

- serve as a director, dance captain, lighting designer, costume designer, crew head, business manager, or stage manager on a production team for a realized production.

CR.1.3

I can use digital media to enhance processes and products within my area of theatrical expertise.

For example, students might

- create a living budget spreadsheet on Google Sheets for costs associated with production, digitizing and linking all receipts and invoices, and categorizing into expense type (e.g., wardrobe, set dressing, building materials, printing).

THEATRE PRODUCTION AND MANAGEMENT

CR.2

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
ESSENTIAL QUESTION	*How, when, and why do theatre artists' choices change?*

CR.2.1

I can accomplish the tasks of a theatrical leader.

For example, students might

- direct a one-act or full-length play.
- design lighting, sound, or costumes for a full-length show.
- organize a crew of technical theatre students to perform a specific role for a production.
- accomplish the tasks of a stage manager from conceptualization to reflection of a realized show.

CR.2.2

I can respect other leaders' and students' contributions to our shared productions.

For example, students might

- follow deadlines set by the business manager or promotions crew for submitting changes to a playbill prior to publication.
- establish clear lines of communication between leaders to make timely note of costume issues, lighting problems, or mic requirements to allow ample time to correct or make changes (e.g., create a GroupMe, Remind, or group chat; use Google Docs or another real-time editing and sharing program).
- adapt a costume design to fit an actor's personal religious beliefs regarding clothing while maintaining the character's integrity such as lowering the hemline of a dress.

CR.2.3

I can develop paperwork for organizing and managing my area of theatrical expertise.

For example, students might

- create a digital rehearsal report with dedicated spaces for each leaders' notes and tabs for each scheduled rehearsal and edit as needed to make the report more functional for the specific production.
- create a standardized audition form.
- create a scale light plot with notes for fixtures and each lighting cue.
- create a swing sheet for running crew scene changes for a unit set musical.
- create a digital playbill for publication and edit as the show progresses.
- create a digital order form for cast and crew T-shirts or patron advertisement purchases.
- create a staggered call sheet for actors based upon which characters have the earliest entrances and the most complicated makeup applications to reduce crowding in the dressing room.

THEATRE PRODUCTION AND MANAGEMENT

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will refine and complete artistic ideas and work.
ESSENTIAL QUESTION	*How do theatre artists transform and edit their initial ideas?*

CR.3.1

I can apply self-reflection to my experiences in theatrical leadership.

For example, students might

- complete a detailed summative reflection following the closing of a show that thoroughly explains strengths, weaknesses, and direction for future involvement as a theatre leader.
- facilitate formative production meetings weekly as a production develops from concept to close by analyzing the direction of each area and making changes to strengthen the production as a team.

Creating Notes:

Favorite Resources:

THEATRE PRODUCTION AND MANAGEMENT

PR.4

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will select, analyze, and interpret artistic work for presentation.
ESSENTIAL QUESTION	*Why are strong choices essential to interpreting a drama or theatre piece?*

PR.4.1

I can analyze a script of literary merit to inform my choices as a theatrical leader.

For example, students might

- read a script as a group and break into specialized groups or work individually to annotate the script for each theatrical area (e.g., mark cues, sketch blocking ideas, highlight props, identify required costuming styles); combine annotations into a master prompt book held by the stage manager to establish a coherent vision for the show.

PR.4.2

I can choose, organize, and employ multiple sources of information including print resources, web resources, film, and video to inform production choices.

For example, students might

- collect a body of primary and secondary sources related to the Victorian Age upon selecting *The Importance of Being Earnest* and refer to sources as needed when making decisions related to the production throughout the process.
- compile a collection of images, videos, authentic articles, and advertisements of clothing and makeup from the 1920s and organize into a lookbook to distribute to the wardrobe crew as costumes are developed for *Thoroughly Modern Millie*.
- research different accounting methods and software, choosing the most appropriate to keep accurate records of ticket sales in the box office and justifying the choice.

THEATRE PRODUCTION AND MANAGEMENT

PR.5

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will develop and refine artistic techniques and work for presentation.
ESSENTIAL QUESTION	*What can I do to fully prepare a performance or technical design?*

PR.5.1

I can enhance my decision-making skills through research.

For example, students might

- research degree measurements of lighting instruments to determine focal points and create an effective wash.
- use web resources to explore and sample multiple playbill software programs in order to select the most effective and justify the choice.
- create notes on formal costume renderings identifying the symbolic connections of color choices, historical relevance of style, and philosophical use of line.

PR.5.2

I can perform leadership roles in the rehearsal process.

For example, students might

- attend multiple rehearsals as a student technical director, lighting designer, or costume designer in order to plan and revise technical decisions.
- organize and document all rehearsals as a stage manager.
- enforce a rehearsal schedule for the cast as a director.

PR.5.3

I can safely demonstrate specialized tools and/or methods to others.

For example, students might

- demonstrate the proper use of a drill, drafting software, scale ruler, and/or marking tools to a student carpentry team at a set-design workshop following plans he or she designed.
- show the members of a light crew how to safely hang, focus, and gel various light fixtures to fulfill a light plot he or she developed.
- create a tutorial for operating the soundboard to share with members of mic crew or a board operator.

THEATRE PRODUCTION AND MANAGEMENT

PR.6

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will convey meaning through the presentation of artistic work.
ESSENTIAL QUESTION	*What happens when theatre artists and audiences share a meaningful, creative experience?*

PR.6.1

I can make artistic or technical choices to convey meaning in a realized production.

For example, students might

- draft a director's statement for the playbill that articulates meaning, style, and intention of the show in production.
- design a poster for *To Kill a Mockingbird* that combines visual symbols for the concepts of justice, racism, and innocence to advertise an actualized production.
- choose prices for tickets based upon a production budget and explain to the production team why tickets are priced at the level they are for different groups of patrons (e.g., general, senior, child).

Performing Notes:

Favorite Resources:

THEATRE PRODUCTION AND MANAGEMENT

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ESSENTIAL QUESTION	*How do theatre artists comprehend the essence of drama processes and theatre experiences?*

RE.7.1

I can assess the effectiveness of specific theatrical elements in adding value to the overall production using specialized terminology.

For example, students might

- after attending a professional, community, or school production, discuss how effective his or her specific area of expertise was in the show.
- write a paragraph about how attending a production as an audience member will affect his or her personal approach to producing a show.

THEATRE PRODUCTION AND MANAGEMENT

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ESSENTIAL QUESTION	*How can the author's intent be conveyed to audiences?*

RE.8.1

I can defend my rationale for meaningful choices made to convey the author's intent.

For example, students might

- draft a director's statement for the playbill that articulates meaning, style, and intention of the show in production including quotes from or references to the author or playwright.
- write a statement to accompany a light plot that explains the overall theme behind the lighting concept based upon the author's statements regarding the script.
- facilitate a production meeting in which all areas of expertise share choices made in reference to the intention of the script, discussing how all elements of the production align to the playwright's intention and refine elements to better convey meaning.

THEATRE PRODUCTION AND MANAGEMENT

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will apply criteria to evaluate artistic work.
ESSENTIAL QUESTION	*How are the theatre artists' processes and the audience's perspectives impacted by analysis and synthesis?*

RE.9.1

I can evaluate performances, designs, and execution of designs using advanced student-selected criteria.

For example, students might

- articulate high standards of achievement in a list, rubric, or mission statement at the beginning of the production process and assess each element of production using these criteria as the production develops.
- create a checklist of specialized lighting elements (e.g., intensity, color, direction, focus) and evaluate each scene in an actualized design.

Responding Notes:

Favorite Resources:

THEATRE PRODUCTION AND MANAGEMENT

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ESSENTIAL QUESTION	*What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?*

CN.10.1

I can synthesize personal experience, awareness of beliefs and biases, and knowledge of my specialized theatrical area into plans or designs for an actualized drama/theatre work.

For example, students might

- plan and implement a safe space initiative tailored to the specific needs of a production's cast, crew, and physical theatre spaces.
- write a one-act play with a theme of personal importance, complete with stage directions for blocking, scenic requirements, lighting requirements, and props and allow other specialists in the class to create designs and promotional materials.
- adapt a unique scenic design for his or her theatre space (e.g., *Sunday in the Park with George*, *Endgame* by Beckett, *Red* by Logan) based upon personal experience with how the space functions in production.

CN.10.2

I can enhance my decisions with theories regarding design, perception, or philosophy.

For example, students might

- justify color choices in a costume parade using color theory to connect combinations of colors to a desired reaction from the audience.
- differentiate a daytime scene from an evening scene by using McCandless's theory to create an inverse ratio of warm and cool light intensity from opposing sides of the stage.
- create a sensory plan for audience members in which the temperature of the house is gradually decreased timed to scripted cues as the White Witch gains power in *The Lion, the Witch, and the Wardrobe*.

THEATRE PRODUCTION AND MANAGEMENT

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and work with societal, cultural, and historical context to deepen understanding.
ESSENTIAL QUESTION	*In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?*

CN.11.1

I can justify my choices as a leader with regard to societal, cultural, and historical context.

For example, students might

- draft a statement explaining how his or her particular area of production accurately represents the culture that the script portrays with evidence from that culture.
- research the historical context of a playwright's life or the context of the story being told and summarize costume design choices in a cast meeting to increase the actors' understanding of the costumes they will wear.

CN.11.2

I can defend the ways in which a design or choice reflects community values and beliefs.

For example, students might

- write a brief curtain speech to deliver to audience members before each show with reference to the production's relevance or significance in the specific community in which it is being performed.
- explain costume designs for *Fiddler on the Roof* in reference to the values and beliefs of Jewish communities in Russia in 1905.

CN.11.3

I can demonstrate cultural sensitivity in artistic work.

For example, students might

- create individualized makeup and hair designs for each actor, taking into account products and tones appropriate for each person's skin tone and hair texture.
- provide a sign language translator to interpret one public performance and consider other accessibility needs.
- consult with students or adults of backgrounds scripted in the production for accuracy and sensitivity of portrayal.

CN.11.4

I can use my knowledge of theatre history to increase the impact of our production.

For example, students might

- apply knowledge of Chinese or French shadow puppetry to create special effect projections in a technically advanced show such as creating shadow puppets to suggest a character flying as in *Mary Poppins* or transforming as in *Beauty and the Beast*.
- design a set for *Little Shop of Horrors* with specific areas related to the Greek theatre spaces (e.g., theatron, orchestra, skene) to accommodate the Greek chorus of Crystal, Ronette, and Chiffon.
- after researching the acoustic properties of Greek masks, in collaboration with props director, sound designer, and costume designer, create a mask or headpiece that allows an actor to be seen and heard in an outdoor production without microphones.

CN.11.5

I can use my knowledge of technological advances in theatre to increase the effectiveness of a production.

For example, students might

- create a marketing plan to be implemented through social media to promote the show.
- incorporate moving lights into a light plot and program the cues into a light board.
- create a growing nose for Pinocchio in *Shrek the Musical* using an Arduino or hydraulic compress system.
- select appropriate materials for applying a foam latex prosthetic with attention to hypoallergenic needs.
- design digital projections to recreate the tornado in *The Wizard of Oz* and bring it into and around the audience.

Connecting Notes:

Favorite Resources:

TBD

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