California Arts Standards

California Arts Standards for Theatre

> *"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 (1897–1975), Pulitzer Prize winning American playwright and novelist

The theatre standards are designed to enable students to achieve literacy in theatre. These grade-by-grade standards articulate the most fundamental elements of theatre, delineating a path by which every student can and will achieve proficiency or beyond in this ancient and honorable craft.

What Is Literacy in Theatre?

Developing literacy in theatre means discovering the expressive elements of theatre, knowing the terminology 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 theatre production in mind. 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, ongoing student engagement in theatre without an end product is a valid expression of theatre understanding. These standards address those drama processes as well as 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 developed over the centuries—scripted plays, acting, public performance, and technical theatre elements.

To address both process and product in theatre, the third grade through high school standards of Proficient, Advanced, and Accomplished often include the term “drama/theatre” to clarify the distinct yet companion parts of theatre education. The pre-K through second grade standards, acknowledging the early childhood need for supervision and unfettered play, use the phrases “dramatic play” or a “guided drama experience.”

The four artistic processes addressed separately in the theatre standards (creating, performing, responding, and connecting) are envisioned to occur simultaneously in the actual practice of theatre. The theatre student makes a character, scene, or story—real or imagined—come alive (creating), shares it 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.

Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

Process Component

Envision/Conceptualize

Enduring Understanding

Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

Essential Question

What happens when theatre artists use their culture, imaginations, and/or learned theatre skills while engaging in creative exploration and inquiry?

PK.TH:Cr1	K.TH:Cr1	1.TH:Cr1	2.TH:Cr1	3.TH:Cr1	4.TH:Cr1	5.TH:Cr1
a. With prompting and supports, transition between imagination and reality in dramatic play or a guided drama experience.	a. With prompting and supports, invent and inhabit an imaginary elsewhere in dramatic play or a guided drama experience.	a. Propose potential choices characters could make in a guided drama experience.	a. Propose potential new details to plot and story in a guided drama experience.	a. Create roles, imagined worlds, and improvised stories in a drama/theatre work.	a. Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a drama/theatre work.	a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.

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PK.TH:Cr1	K.TH:Cr1	1.TH:Cr1	2.TH:Cr1	3.TH:Cr1	4.TH:Cr1	5.TH:Cr1
b. n/a	b. n/a	b. Identify ways in which gestures and movement may be used to create or retell a story in guided drama experiences.	b. Identify ways in which voice and sounds may be used to create or retell a story in guided drama experiences.	b. Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/ theatre work.	b. Imagine how a character might move and speak to support the story and given circumstances in a drama/theatre work.	b. Imagine how a character's inner thoughts impact the story and given circumstances in a drama/theatre work.
c. With prompting and supports, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience.	c. With prompting and supports, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience.	c. Collaborate with peers to conceptualize costumes and props in a guided drama experience.	c. Collaborate with peers to conceptualize scenery in a guided drama experience.	c. Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work.	c. Visualize and design technical theatre elements that support the story and given circumstances in a drama/theatre work.	c. Propose design ideas that support the story and given circumstances in a drama/theatre work.

6.TH:Cr1	7.TH:Cr1	8.TH:Cr1	Prof.TH:Cr1	Acc.TH:Cr1	Adv.TH:Cr1
a. Identify possible solutions to staging challenges in a drama/theatre work.	a. Investigate multiple perspectives and solutions to staging challenges in a drama/theatre work.	a. Imagine and explore multiple perspectives and solutions to staging problems in a drama/theatre work.	a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.	a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.	a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technical theatre elements to create the visual composition of a drama/theatre work.
b. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.	b. Envision and describe a scripted or improvised character's inner thoughts and objectives in a drama/theatre work.	b. Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.	b. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.	b. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.	b. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic in a drama/theatre work.
c. Identify solutions to design challenges in a drama/theatre work.	c. Explain and present solutions to design challenges in a drama/theatre work.	c. Imagine and explore solutions to design challenges of a performance space in a drama/theatre work.	c. Explore the impact of technical theatre elements on design choices in a drama/theatre work.	c. Understand and apply technical theatre elements to design solutions for a drama/theatre work.	c. Create a complete design for a drama/theatre work that incorporates all technical theatre elements.

Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

Process Component

Develop

Enduring Understanding

Theatre artists work to discover different ways of communicating meaning.

Essential Question

How, when, and why do theatre artists' choices change?

PK.TH:Cr2	K.TH:Cr2	1.TH:Cr2	2.TH:Cr2	3.TH:Cr2	4.TH:Cr2	5.TH:Cr2
a. With prompting and supports, contribute through gestures and words to dramatic play or a guided drama experience.	a. With prompting and supports, interact with peers and contribute to dramatic play or a guided drama experience.	a. Contribute to the development of a sequential plot in a guided drama experience.	a. Collaborate with peers to devise meaningful dialogue in a guided drama experience.	a. Participate in methods of investigation to devise original ideas for a drama/theatre work.	a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.	a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.

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PK.TH:Cr2	K.TH:Cr2	1.TH:Cr2	2.TH:Cr2	3.TH:Cr2	4.TH:Cr2	5.TH:Cr2
b. With prompting and supports, express original ideas in dramatic play or a guided drama experience.	b. With prompting and supports, express original ideas in dramatic play or a guided drama experience.	b. With prompting and supports, participate in group decision making in a guided drama experience.	b. Contribute ideas and make decisions as a group to advance a story in a guided drama experience.	b. Compare ideas with peers and make revisions that will enhance and deepen group drama/theatre work.	b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.	b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.

6.TH:Cr2	7.TH:Cr2	8.TH:Cr2	Prof.TH:Cr2	Acc.TH:Cr2	Adv.TH:Cr2
a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.	a. Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, personal experience, and historical and cultural context.	a. Articulate and apply critical analysis, personal experience, research, and historical and cultural context to the development of original ideas for a drama/theatre work.	a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in drama/theatre works from western or non-western theatre traditions.	a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre in western or non-western theatre traditions.	a. Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and western or non-western theatre traditions.
b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.	b. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.	b. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.	b. Investigate the collaborative nature of the actor, director, playwright, and designers and their interdependent roles in a drama/theatre work.	b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.	b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.

Creating—Anchor Standard 3: Refine and Complete Artistic Work

Process Component

Rehearse

Enduring Understanding

Theatre artists refine their work and practice their craft through rehearsal.

Essential Question

How do theatre artists transform and edit their initial ideas?

PK.TH:Cr3	K.TH:Cr3	1.TH:Cr3	2.TH:Cr3	3.TH:Cr3	4.TH:Cr3	5.TH:Cr3
a. With prompting and supports, answer questions during dramatic play or a guided drama experience.	a. With prompting and supports, ask and answer questions during dramatic play or a guided drama experience.	a. Contribute to the adaptation of the plot in a guided drama experience.	a. Contribute to the adaptation of dialogue in a guided drama experience.	a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama/theatre work.	a. Revise and refine an improvised or scripted drama/theatre work through rehearsal and collaborative review.	a. Revise and refine an improvised or scripted drama/theatre work through rehearsal, collaborative review, and reflection.

PK.TH:Cr3	K.TH:Cr3	1.TH:Cr3	2.TH:Cr3	3.TH:Cr3	4.TH:Cr3	5.TH:Cr3
n/a	n/a	b. Identify similarities and differences in sounds and movements in a guided drama experience.	b. Use and adapt sounds and movements in a guided drama experience.	b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.	b. Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.	b. Use physical and vocal exploration for character development in a devised or scripted drama/theatre work.
n/a	n/a	c. Collaborate to imagine multiple representations of a single object in a guided drama experience.	c. Independently generate multiple representations of a single object in a guided drama experience.	c. Refine design choices and technical theatre elements to support a devised or scripted drama/theatre work.	c. Collaborate on solutions to design and technical theatre element problems that arise in rehearsal for a drama/theatre work.	c. Create innovative solutions to design and technical theatre element problems that arise in rehearsal for a drama/theatre work.

6.TH:Cr3	7.TH:Cr3	8.TH:Cr3	Prof.TH:Cr3	Acc.TH:Cr3	Adv.TH:Cr3
a. Receive and incorporate feedback to refine a devised or scripted drama/theatre work.	a. Demonstrate focus and concentration in the rehearsal process to analyze and refine choices in a devised or scripted drama/theatre work.	a. Practice collaboration, analysis, and reflection to refine a devised or scripted drama/theatre work.	a. Rehearse and revise a devised or scripted drama/theatre work using theatrical conventions.	a. Use the rehearsal process to analyze the dramatic concept and design elements of a devised or scripted drama/theatre work.	a. Refine, transform, and re-imagine a devised or scripted drama/theatre work using the rehearsal process to invent or re-imagine style, genre, form, and theatrical conventions.
b. Identify effective physical and vocal traits of characters in a drama/theatre work.	b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.	b. Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted drama/theatre work.	b. Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.	b. Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/theatre work.	b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work.

6.TH:Cr3	7.TH:Cr3	8.TH:Cr3	Prof.TH:Cr3	Acc.TH:Cr3	Adv.TH:Cr3
c. Explore planned designs during the rehearsal process for a devised or scripted drama/theatre work.	c. Consider multiple planned technical theatre elements and designs during the rehearsal process for a devised or scripted drama/theatre work.	c. Implement and refine a planned design using technical theatre elements during the rehearsal process for devised or scripted drama/theatre work.	c. Refine design choices using technical theatre elements to support the story and emotional impact of a devised or scripted drama/theatre work.	c. Re-imagine and revise design choices using technical theatre elements during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama/theatre work.	c. Apply a high level of proficiency in design using technical theatre elements to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre work.

Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

Process Component

Select

Enduring Understanding

Theatre artists make strong choices to effectively convey meaning.

Essential Question

Why are strong choices essential to interpreting a drama or theatre piece?

PK.TH:Pr4	K.TH:Pr4	1.TH:Pr4	2.TH:Pr4	3.TH:Pr4	4.TH:Pr4	5.TH:Pr4
a. With prompting and supports, identify characters in dramatic play or a guided drama experience.	a. With prompting and supports, identify characters and setting in dramatic play or a guided drama experience.	a. Describe a story's character actions and dialogue in a guided drama experience.	a. Interpret story elements in a guided drama experience.	a. Apply the elements of dramatic structure to a story and create a drama/theatre work.	a. Adapt the dialogue and action to change the story in a drama/theatre work.	a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.

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PK.TH:Pr4	K.TH:Pr4	1.TH:Pr4	2.TH:Pr4	3.TH:Pr4	4.TH:Pr4	5.TH:Pr4
n/a	n/a	b. Use body, face, gestures, and voice to communicate character traits and emotions in a guided drama experience.	b. Alter voice and body to expand and articulate nuances of a character in a guided drama experience.	b. Explore how movement and voice are incorporated into drama/theatre work.	b. Make physical choices to develop a character in a drama/theatre work.	b. Use physical choices to create meaning in a drama/theatre work.

6.TH:Pr4	7.TH:Pr4	8.TH:Pr4	Prof.TH:Pr4	Acc.TH:Pr4	Adv.TH:Pr4
a. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.	a. Consider various staging choices to enhance the story in a drama/theatre work.	a. Explore different pacing to better communicate the story in a drama/theatre work.	a. Examine how character relationships assist in telling the story of a drama/theatre work.	a. Discover how unique choices shape believable and sustainable drama/theatre work.	a. Apply reliable research to form unique choices for a directorial or designer concept in a drama/theatre work.

6.TH:Pr4	7.TH:Pr4	8.TH:Pr4	Prof.TH:Pr4	Acc.TH:Pr4	Adv.TH:Pr4
b. Experiment with various physical choices to communicate character in a drama/theatre work.	b. Use various character objectives in a drama/theatre work.	b. Use various character objectives and tactics in a drama/theatre work to overcome an obstacle.	b. Shape character choices using given circumstances in a drama/theatre work.	b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.	b. Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work.

Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

Process Component

Prepare

Enduring Understanding

Theatre artists develop personal processes and skills for a performance or design.

Essential Question

What can I do to fully prepare a performance or technical design?

PK.TH:Pr5	K.TH:Pr5	1.TH:Pr5	2.TH:Pr5	3.TH:Pr5	4.TH:Pr5	5.TH:Pr5
a. With prompting and supports, understand that imagination is fundamental to dramatic play and guided drama experiences.	a. With prompting and supports, understand that voice and sound are fundamental to dramatic play and guided drama experiences.	a. With prompting and supports, identify and understand that physical movement is fundamental to guided drama experiences.	a. Demonstrate the relationship between and among body, voice, and mind in a guided drama experience.	a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.	a. Practice selected exercises that can be used in a group setting for drama/theatre work.	a. Choose acting exercises that can be applied to a drama/theatre work.

PK.TH:Pr5	K.TH:Pr5	1.TH:Pr5	2.TH:Pr5	3.TH:Pr5	4.TH:Pr5	5.TH:Pr5
b. With prompting and supports, explore and experiment with various technical theatre elements in dramatic play or a guided drama experience.	b. With prompting and supports, explore and experiment with various technical theatre elements in dramatic play or a guided drama experience.	b. With prompting and supports, identify technical theatre elements that can be used in a guided drama experience.	b. Explore technical theatre elements in a guided drama experience.	b. Identify the basic technical theatre elements that can be used in drama/theatre work.	b. Propose the use of technical theatre elements in a drama/theatre work.	b. Demonstrate the use of technical theatre elements in a drama/theatre work.

6.TH:Pr5	7.TH:Pr5	8.TH:Pr5	Prof.TH:Pr5	Acc.TH:Pr5	Adv.TH:Pr5
a. Recognize how acting exercises and techniques can be applied to a drama/theatre work.	a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.	a. Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.	a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.	a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.	a. Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.

6.TH:Pr5	7.TH:Pr5	8.TH:Pr5	Prof.TH:Pr5	Acc.TH:Pr5	Adv.TH:Pr5
b. Articulate how technical theatre elements are integrated into a drama/theatre work.	b. Choose a variety of technical theatre elements that can be applied to a design in a drama/theatre work.	b. Use a variety of technical theatre elements to create a design for a rehearsal or drama/theatre production.	b. Use researched technical theatre elements to increase the impact of design for a drama/theatre production.	b. Apply technical theatre elements and research to create a design that communicates the concept of a drama/theatre production.	b. Explain and justify the selection of technical theatre elements used to build a design that communicates the concept of a drama/theatre production.

Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

Process Component

Share, Present

Enduring Understanding

Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience in diverse cultures.

Essential Question

What happens when theatre artists and audiences share a creative experience?

PK.TH:Pr6	K.TH:Pr6	1.TH:Pr6	2.TH:Pr6	3.TH:Pr6	4.TH:Pr6	5.TH:Pr6
With prompting and supports, engage in dramatic play or a guided drama experience and share with others.	With prompting and supports, use voice and sound in dramatic play or a guided drama experience and share with others.	With prompting and supports, use movement and gestures to communicate emotions in a guided drama experience and share with others.	Contribute to group guided drama experiences and informally share with peers.	Share small-group drama/theatre work, with peers as audience.	Present a drama/theatre work to peers as audience and reflect on performance.	Present drama/theatre work to an audience.

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6.TH:Pr6	7.TH:Pr6	8.TH:Pr6	Prof.TH:Pr6	Acc.TH:Pr6	Adv.TH:Pr6
Adapt a piece of literature and present it for an audience.	Create through improvisation a drama/theatre work that will be shared with an audience.	Perform a rehearsed, scripted scene from a drama/theatre work for an audience.	Perform a rehearsed, scripted short drama/theatre work for a specific audience.	Present a drama/theatre work using creative processes that shape the production for a specific audience.	Present a drama/theatre production for a specific audience that employs research and analysis grounded in creative perspectives of the playwright, director, designer, and dramaturgy.

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

Process Component

Reflect

Enduring Understanding

Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question

How do theatre artists comprehend the essence of drama processes and theatre experiences?

PK.TH:Re7	K.TH:Re7	1.TH:Re7	2.TH:Re7	3.TH:Re7	4.TH:Re7	5.TH:Re7
With prompting and supports, recall an emotional response in dramatic play or a guided drama experience.	With prompting and supports, express an emotional response to characters in dramatic play or a guided drama experience.	Recall choices made in a guided drama experience.	Recognize when artistic choices are made in a guided drama experience.	Understand and discuss why artistic choices are made in a drama/theatre work.	Identify artistic choices made in a drama/theatre work through participation and observation.	Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.

6.TH:Re7	7.TH:Re7	8.TH:Re7	Prof.TH:Re7	Acc.TH:Re7	Adv.TH:Re7
Describe and record personal reactions to artistic choices in a drama/theatre work.	Compare recorded personal and peer reactions to artistic choices in a drama/theatre work.	Apply appropriate criteria to the evaluation of artistic choices in a drama/theatre work.	Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.	Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.	Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

Process Component

Interpret

Enduring Understanding

Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

Essential Question

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

PK.TH:Re8	K.TH:Re8	1.TH:Re8	2.TH:Re8	3.TH:Re8	4.TH:Re8	5.TH:Re8
a. With prompting and supports, explore preferences in dramatic play, guided drama experience, or age-appropriate theatre performance.	a. With prompting and supports, identify preferences in dramatic play, a guided drama experience, or age-appropriate theatre performance.	a. Explain preferences and emotions in a guided drama experience or age-appropriate theatre performance.	a. Explain how personal preferences and emotions affect an observer's response in a guided drama experience or age-appropriate theatre performance.	a. Consider multiple personal experiences when participating in or observing a drama/theatre work.	a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.	a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.

PK.TH:Re8	K.TH:Re8	1.TH:Re8	2.TH:Re8	3.TH:Re8	4.TH:Re8	5.TH:Re8
b. With prompting and supports, name and describe characters in dramatic play or a guided drama experience.	b. With prompting and supports, name and describe settings in dramatic play or a guided drama experience.	b. Identify causes of character actions in a guided drama experience.	b. Identify causes and consequences of character actions in a guided drama experience.	b. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural contexts in drama/theatre work.	b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural contexts.	b. Explain responses to characters based on cultural contexts when participating in or observing drama/theatre work.
c. With prompting and supports, describe how personal emotions and choices compare to the emotions and choices of characters in dramatic play or a guided drama experience.	c. With prompting and supports, describe how personal emotions and choices compare to the emotions and choices of characters in dramatic play or a guided drama experience.	c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience.	c. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a guided drama experience.	c. Examine how connections are made between oneself and a character's emotions in drama/theatre work.	c. Identify and discuss physiological changes connected to emotions in drama/theatre work.	c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.

6.TH:Re8	7.TH:Re8	8.TH:Re8	Prof.TH:Re8	Acc.TH:Re8	Adv.TH:Re8
a. Explain how artists make choices based on personal experience in a drama/theatre work.	a. Identify the artistic choices made based on personal experience in a drama/theatre work.	a. Recognize and share artistic choices when participating in or observing a drama/theatre work.	a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.	a. Develop detailed supporting evidence and criteria to reinforce artistic choices when participating in or observing a drama/theatre work.	a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/theatre work.
b. Identify cultural contexts that may influence the evaluation of a drama/theatre work.	b. Describe how cultural contexts can influence the evaluation of drama/theatre work.	b. Analyze how cultural contexts influence the evaluation of a drama/theatre work.	b. Identify and compare cultural contexts and contexts that may influence the evaluation of a drama/theatre work.	b. Apply concepts from a drama/theatre work for personal realization about cultural contexts and understanding.	b. Use new understandings of cultures and contexts to shape personal responses to drama/theatre work.
c. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/theatre work.	c. Interpret how the use of personal aesthetics, preferences, and beliefs can be used to discuss drama/theatre work.	c. Apply personal aesthetics, preferences, and beliefs to evaluate a drama/theatre work.	c. Understand how multiple aesthetics, preferences, and beliefs shape participation in and observation of a drama/theatre work.	c. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.	c. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

Process Component

Evaluate

Enduring Understanding

Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

Essential Question

How do analysis and synthesis impact the theatre artist's process and audience's perspectives?

PK.TH:Re9	K.TH:Re9	1.TH:Re9	2.TH:Re9	3.TH:Re9	4.TH:Re9	5.TH:Re9
a. With prompting and supports, discuss and make decisions about dramatic play or a guided drama experience.	a. With prompting and supports, discuss and make decisions with others in dramatic play or a guided drama experience.	a. Build on others' ideas in a guided drama experience.	a. Collaborate on a scene in a guided drama experience.	a. Understand how and why groups evaluate drama/theatre work.	a. Develop and implement a plan to evaluate drama/theatre work.	a. Develop multiple criteria to evaluate drama/theatre work.

PK.TH:Re9	K.TH:Re9	1.TH:Re9	2.TH:Re9	3.TH:Re9	4.TH:Re9	5.TH:Re9
n/a	n/a	b. Compare and contrast the experiences of characters in a guided drama experience.	b. Describe how characters respond to challenges in a guided drama experience.	b. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.	b. Analyze and evaluate a character's choice in a drama/theatre work from an audience perspective.	b. Analyze and evaluate a character's circumstances in a drama/theatre work from an audience perspective.
n/a	n/a	c. Identify props and costumes that might be used in a guided drama experience.	c. Use a prop or costume in a guided drama experience to describe characters, settings, or events.	c. Consider and analyze technical theatre elements from multiple drama/theatre works.	c. Explore how technical theatre elements may support a theme or idea in a drama/theatre work.	c. Assess how technical theatre elements represent the theme of a drama/theatre work.

6.TH:Re9	7.TH:Re9	8.TH:Re9	Prof.TH:Re9	Acc.TH:Re9	Adv.TH:Re9
a. Use supporting evidence and criteria to evaluate drama/theatre work.	a. Explain preferences, using supporting evidence and criteria, to develop a personal aesthetic to evaluate drama/theatre work.	a. Respond to a drama/theatre work using supporting evidence, personal aesthetics, and artistic criteria.	a. Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.	a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.	a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.
b. Identify a specific audience or purpose for a drama/theatre work.	b. Identify how the intended purpose of a drama/theatre work appeals to a specific audience.	b. Assess the impact of a drama/theatre work on a specific audience.	b. Formulate a deeper understanding and appreciation of a drama/theatre work by considering its specific purpose or intended audience.	b. Justify how a drama/theatre work communicates for a specific purpose and audience.	b. Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.

6.TH:Re9	7.TH:Re9	8.TH:Re9	Prof.TH:Re9	Acc.TH:Re9	Adv.TH:Re9
c. Identify the technical theatre elements used in a drama/theatre work to justify aesthetic choices.	c. Analyze and evaluate the aesthetics of the technical theatre elements in a drama/theatre work.	c. Differentiate the effect of technical theatre elements used in a drama/theatre work to assess aesthetic choices.	c. Analyze and evaluate the aesthetics and effect of the technical theatre elements in a drama/theatre work.	c. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of technical theatre elements, while respecting others' interpretations.	c. Analyze and evaluate varied aesthetic interpretations of technical theatre elements for the same drama/theatre work.

Connecting—Anchor Standard 10: Synthesize and Relate Knowledge and Personal Experiences to Make Art

Process Component

Empathize

Enduring Understanding

Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

Essential Question

What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

PK.TH:Cn10	K.TH:Cn10	1.TH:Cn10	2.TH:Cn10	3.TH:Cn10	4.TH:Cn10	5.TH:Cn10
With prompting and supports, identify similarities between a story and personal experience in dramatic play or a guided drama experience.	With prompting and supports, identify similarities between characters and oneself in dramatic play or a guided drama experience.	Identify character emotions in a guided drama experience and relate it to personal experience.	Relate character experiences to personal experiences in a guided drama experience.	Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.	Imagine and identify the ways drama/theatre work reflects the perspectives of a community or culture.	Explain how drama/theatre connects oneself to a community or culture.

6.TH:Cn10	7.TH:Cn10	8.TH:Cn10	Prof.TH:Cn10	Acc.TH:Cn10	Adv.TH:Cn10
Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.	Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.	Examine a community issue through multiple perspectives in a drama/theatre work.	Investigate how cultural contexts, community ideas, and personal beliefs impact a drama/theatre work.	Choose and interpret a drama/theatre work to reflect or question personal beliefs.	Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural contexts.

Connecting—Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

Process Component

Interrelate

11.1 Enduring Understanding

Theatre artists understand and can communicate through their creative process as they analyze the way the world may be understood.

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?

PK.TH:Cn11.1	K.TH:Cn11.1	1.TH:Cn11.1	2.TH:Cn11.1	3.TH:Cn11.1	4.TH:Cn11.1	5.TH:Cn11.1
a. With prompting and supports, use skills and knowledge from other areas in dramatic play or a guided drama experience.	a. With prompting and supports, identify skills and knowledge from other areas in dramatic play or a guided drama experience.	a. Apply skills and knowledge from different art forms and content areas in a guided drama experience.	a. Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience.	a. Identify connections to community, social issues, and other content areas in drama/theatre work.	a. Respond to community and social issues and incorporate other content areas in drama/theatre work.	a. Investigate historical, global, and social issues expressed in drama/theatre work.

THEATRE

PK.TH:Cn11.1	K.TH:Cn11.1	1.TH:Cn11.1	2.TH:Cn11.1	3.TH:Cn11.1	4.TH:Cn11.1	5.TH:Cn11.1
b. With prompting and supports, use listening skills to participate in and observe a guided drama experience.	b. With prompting and supports, use listening skills to participate in and observe a guided drama experience.	b. Use active listening skills to participate in and observe a guided drama experience.	b. Use appropriate responses to react to a guided drama experience.	b. Identify responsible practices for creating and adapting drama/theatre works.	b. Use responsible practices for creating and adapting drama/theatre works.	b. Explore the ethical responsibilities to oneself and others when observing and performing.

THEATRE

6.TH:Cn11.1	7.TH:Cn11.1	8.TH:Cn11.1	Prof.TH:Cn11.1	Acc.TH:Cn11.1	Adv.TH:Cn11.1
a. Identify universal themes or common social issues and express them through a drama/theatre work.	a. Incorporate music, dance, art, and/or media arts to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historic context.	a. Use different forms, styles, and genres of drama/theatre work to examine contemporary social, cultural, or global issues.	a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.	a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.	a. Develop a drama/theatre work that identifies and questions cultural, global, and historic belief systems.
b. Explore the ethical responsibilities to oneself and others when recording, posting, and sharing through the internet, social media, and other communication formats.	b. Demonstrate ethical responsibility to oneself and others during the production process, and when recording, posting, and sharing through the internet, social media, and other communication formats.	b. Examine the practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.	b. Practice ethical responsibility to oneself and others during the production process and when recording, posting, and sharing through the internet, social media, and other communication formats.	b. Demonstrate the practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.	b. Create a drama/theatre work that appropriately observes ethical responsibility to oneself and others and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.

Process Component

Research

11.2 Enduring Understanding

Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question

In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

PK.TH:Cn11.2	K.TH:Cn11.2	1.TH:Cn11.2	2.TH:Cn11.2	3.TH:Cn11.2	4.TH:Cn11.2	5.TH:Cn11.2
a. With prompting and supports, identify stories that are similar to one another in dramatic play or a guided drama experience.	a. With prompting and supports, identify stories that are different from one another in dramatic play or a guided drama experience.	a. Identify similarities and differences in stories from one's own community in a guided drama experience.	a. Identify similarities and differences in stories from multiple cultures in a guided drama experience.	a. Explore how stories are adapted from literature to drama/theatre work.	a. Investigate cross-cultural approaches to storytelling in drama/theatre work.	a. Analyze commonalities and differences between stories set in different cultures in preparation for a drama/theatre work.

THEATRE

PK.TH:Cn11.2	K.TH:Cn11.2	1.TH:Cn11.2	2.TH:Cn11.2	3.TH:Cn11.2	4.TH:Cn11.2	5.TH:Cn11.2
b. With prompting and supports, tell a story in dramatic play or a guided drama experience.	b. With prompting and supports, tell a story in dramatic play or a guided drama experience.	b. Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience.	b. Collaborate on the creation of a short scene based on a nonfiction literary source in a guided drama experience.	b. Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.	b. Compare the drama/theatre conventions of a given time period with those of the present.	b. Identify historical sources that explain drama/theatre terminology and conventions.

6.TH:Cn11.2	7.TH:Cn11.2	8.TH:Cn11.2	Prof.TH:Cn11.2	Acc.TH:Cn11.2	Adv.TH:Cn11.2
a. Research and analyze two different versions of the same drama/theatre story to determine differences and similarities in the visual and aural world of each story.	a. Research and discuss how a playwright might have intended a drama/theatre work to be produced.	a. Research the story elements of a staged drama/theatre work and compare them to another production of the same work.	a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using research methods.	a. Formulate creative choices for a devised or scripted drama/theatre work based on research about the selected topic.	a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from research.
b. Investigate the time period and place of a drama/theatre work to better understand performance and design choices.	b. Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.	b. Identify and use artifacts from a time period and place to develop performance and design choices in a drama/theatre work.	b. Use basic research methods to better understand the social and cultural background of a drama/theatre work.	b. Investigate how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.	b. Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

Theatre Glossary

The theatre terms defined in this section include only those terms that are underlined in the standards. The meaning of the terms is specific to their use in the standards and the artistic discipline. The definitions included here are not meant to be an exhaustive list or used as curriculum.

The following defined terms are commonly accepted definitions, most of which are provided by the National Coalition for Core Arts at https://www.nationalartsstandards.org/content/glossary.

acting techniques: Specific skills, pedagogies, theories, or methods of investigation used by an actor to prepare for a theatre performance.

character traits: Observable embodied actions that illustrate a character's personality, physicality, values, beliefs, and history.

conflict: The problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural.

creative processes: The application of performance, production, and technical theatre elements (see the definition) to a theatrical production.

cultural context: The characteristics of everyday existence shared by people in a place or time, including: behaviors, ideas and beliefs, race, religion, social group, geography, identity, sexual orientation, ability, socio-economic status, and language.

devised drama: Creation of an original performance piece by an ensemble.

dramatic play: Play where children assign and accept roles, then act them out.

genre: Relating to a specific kind or type of drama and theatre such as a tragedy, drama, melodrama, comedy, or farce.

gesture: An expressive and planned movement of the body or limbs.

given circumstances: The total set of environmental and situational conditions which influence the actions that a character undertakes.

guided drama experience: A leader guides participants during a process drama, story drama, or creative drama experience (see the definitions) through side-coaching, narration, and prompting; the action of the drama does not stop in order for the leader to support the students; facilitator may guide participants in or out of role.

improvise: The spontaneous, intuitive, and immediate response of movement and speech; a distinction can be made between spontaneous improvisation, which is immediate and unrehearsed, and prepared improvisation, which is shaped and rehearsed.

motivation: Reasons why a character behaves or reacts in a particular way in a scene or play.

non-representational materials: Objects which can be transformed into specific props through the imagination.

objective: A goal or particular need or want that a character has within a scene or play.

plot: A narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action.

script analysis: The study of a script to understand the underlying structure and themes of the play's story, and the motives and objectives of its characters.

scripted drama: A piece of writing for the theatre that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters.

staging: The arrangement of actors and scenery on a stage for a theatrical production, sometimes known as *mise-en-scène*.

story elements: Characters, setting, dialogue, and plot that create a story.

style: The use of a specific set of characteristics or distinctive techniques such as realism, expressionism, epic theatre, documentary theatre, or classical drama; style may also refer to the unique artistic choices of a particular playwright, director, or actor.

tactic: The means by which a character seeks to achieve their objective; the selection of tactics is based on the obstacle presented. In acting and directing, a tactic refers to a specific action verb.

technical theatre elements: The elements of spectacle used to create a unified and meaningful design for a theatrical production, such as sets, sound, costumes/make-up, lighting, music, props, and multimedia, as well as elements specific to the production, e.g., puppets, masks, special effects, or other story-telling devices/concepts.

theatrical conventions: Practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside.

theme: The aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas.

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