MISSOULA COUNTY PUBLIC SCHOOLS

Forward Thinking, High Achieving.

Fine Arts: High School Theatre Arts Curriculum

Draft September 2017

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CURRICULUM REVIEW COMMITTEE		
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Philosophical foundations and lifelong goals

The philosophical foundations and lifelong goals establish the basis for the new standards and illuminate artistic literacy by expressing the overarching common values and expectations for learning in arts education across the five arts disciplines. For a full explanation of artistic literacy, please see the Conceptual Framework.

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, relationships between the arts and other knowledge.
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 bring communities together.	Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

National Coalition for Core Arts Standards (2014) National Core Arts Standards. Rights Administered by the State Education Agency Directors of Arts Education. Dover, DE, www.nationalcoreartsstandards.org all rights reserved.

MISSION

To ensure every student achieves his or her full potential, regardless of circumstance and ability.

VISION

We communicate; we collaborate; we think critically; and we create. We are Missoula County Public Schools - educational leaders in a global society - fostering uncompromising excellence and empowering all learners.

CORE BELIEFS

1) EVERY CHILD deserves to be challenged, equipped and prepared for life beyond school.
2) INNOVATIVE, COMMITTED TALENT – leadership, teachers and staff – drive success in the classroom and beyond.
3) LEARNING ENVIRONMENTS must continually evolve to be engaging, safe and up-to-date.
4) STRONG COMMUNITIES start with a strong, public school system.

GOALS

1) RESTRUCTURE ORGANIZATION & FACILITIES: Restructure the facilities and organization to become more efficient and effective in support of 21st century learning.
2) STUDENT ACHIEVEMENT FOR ALL: Achievement and graduation for all students regardless of their circumstances and abilities.
3) QUALITY PROFESSIONAL DEVELOPMENT: Define and implement a quality professional development program that encompasses best practices and supports the needs of all staff. Refine and implement a quality evaluation and supervision program for all staff.
4) CULTIVATE INVOLVEMENT: Cultivate and enhance staff, student, parent, business and community involvement

MEETING DIVERSE STUDENT NEEDS

Students with diverse needs--those with unique abilities and/or disabilities--will have differentiated opportunities to achieve targets, benchmarks, and standards at rates and in manners consistent with their needs. Accommodations and modifications will be implemented to ensure that all students have the opportunity to meet established learning goals and to gain full access to the curriculum.

The needs of struggling learners will be met in a variety of ways in the classroom both through informal intervention and formally prescribed intervention, as necessary.

Gifted students and students of high ability require, at times, differentiated instruction and additional challenge beyond what the standard curriculum can provide. These provisions can include but are not limited to: more challenging content or assignments, critical and higher level thinking skills, instructional grouping, extension activities, and independent research.

TECHNOLOGY

The integration of curriculum and technology is essential to prepare today's students for participation in a viable democratic society. Therefore, the MCPS Fine Arts Curriculum Committee views technology as integral to the Fine Arts curriculum.

LIBRARY MEDIA

Teacher librarians play an essential role in curriculum implementation. They are important instructional partners and consultants in supporting and expanding existing curricula. As information specialists, teacher librarians work collaboratively with students, teachers, administrators, and parents to:

- Provide knowledge of availability and suitability of information resources to support the implementation of Montana and MCPS Standards. This is particularly relevant with the Indian Education for All Law.
- Partner in educating students, developing curricula, and integrating resources into teaching and learning.
- Serve as experts in organizing, synthesizing, and communicating information. Acquisition, organization, and dissemination of resources to support the curricular areas through the library media center are cost-effective methods for the entire school district.
- Teach and integrate literature and information skills into the curriculum. They plan and teach collaboratively based on the needs of the student.

(Adapted from ALA statements, and School Libraries Work!, Scholastic Library Publishing, c2008.)

INDIAN EDUCATION FOR ALL

Missoula County Public Schools is committed to developing for all students an understanding of American and Montana Indian people and their histories, fostering respect for their cultures. In view of the unique role of the American Indian peoples in the development of the United States and the experience of Montana tribes in particular, their history and culture will be integrated wherever appropriate in the instruction of MCPS students, in accordance with the state constitution, statues, and curriculum standards.

ESSENTIAL UNDERSTANDINGS REGARDING MONTANA INDIANS

1. There is great diversity among the 12 tribal Nations of Montana in their languages, cultures, histories, and governments. Each Nation has a distinct and unique cultural heritage that contributes to modern Montana.

2. There is great diversity among individual American Indians as identity is developed, defined, and redefined by many entities, organizations, and people. There is a continuum of Indian identity ranging from assimilated to traditional and this is unique to each individual. There is no generic American Indian.

3. The ideologies of Native traditional beliefs and spirituality persist into modern day life as tribal cultures, traditions and languages are still practiced by many American Indian people and are incorporated into how tribes govern and manage their affairs. Additionally, each tribe has their own oral history beginning with their genesis that is a valid as written histories. These histories pre-date the "discovery" of North America.

4. Reservations are land that have been reserved by the tribes for their own use through treaties and was not "given" to them. The principle that land should be acquired from the Indians only through their consent with treaties involved three assumptions:
    a. That both parties to treaties were sovereign powers.
    b. Those Indian tribes had some form of transferable title to the land.
    c. That acquisition of Indian lands was solely a government matter not to be left to individual colonists.

5. There were many federal policies put into place throughout American history that have impacted Indian people and shape who they are today. Much of Indian history can be related through several major federal policy periods.

6. History is a story most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

7. Under the American legal system, Indian tribes have sovereign powers separate and independent from the federal and state governments. However, the extent and breadth of tribal sovereignty is not the same for each tribe.

Missoula County Public Schools

INSTRUCTION 2450

Recognition of American Indian Peoples' Culture and Heritage in the Curriculum Process

The Board fully supports Article X of the Montana Constitution and is actively committed to develop for all students an understanding of American and Montana Indian people and their histories, as well as foster respect for their respective cultures.

Because of the unique position and place in American history, the American Indian peoples' role in the development of the United States, with emphasis on the experience of the Montana Tribes, shall be included wherever appropriate in the instruction of Missoula County Public School students, in accordance with the state Constitution and state standards. Instructions concerning the historic and current roles of Indian people shall be delivered in a respectful, informative, and sensitive manner. When the social studies curriculum and other curricula are updated according to the District's curriculum cycle, the written curriculum shall reflect this policy. Staff development will be provided pertinent to curriculum implementation.

NOTE: The District has nondiscriminatory policies in effect, which may be referenced.

Legal Reference: Art. X, Sec. 1(2), Montana Constitution §§ 20-1-501, et seq., MCA Recognition of American Indian cultural heritage - legislative intent

10.55.603 ARM	Curriculum Development and Assessment
10.55.701 ARM	Board of Trustees
10.55.803 ARM	Learner Access

Policy History:
History of Previous File 2121:
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Adopted on: October 10, 2000
Adopted on: January 14, 2003 (Policy recodified in Series 2000 adoption)

TEACHING ABOUT CONTROVERSIAL ISSUES

Missoula County Public Schools

INSTRUCTION 2330

Academic Freedom

The Board recognizes and supports Academic Freedom as necessary for an environment conducive to the free exchange of ideas and learning.

Academic Freedom is the view that if teachers are to promote the growth of knowledge, they require the freedom to teach and conduct inquiry without fear of sanction or reprisals should they present an unpopular or controversial idea.

Teachers shall help students learn to objectively and respectfully examine differences of opinion, analyze and evaluate facts and their sources, and form their own reasoned judgments about the relative value of competing perspectives.

The Board directs the teaching staff to:

- Refrain from using one's classroom position to promote one's own ideology or any partisan point of view.
- Ensure that issues presented pertain to course objectives.
- Provide students opportunities to develop critical thinking: that is the ability to detect propaganda and to distinguish between fact, opinion and misinformation.
- Respect each student's right to form, choose, hold and/or change an opinion or belief.
- Create an environment in which students are free to form judgments independently.

Any person may file complaints pursuant to this policy through Board Policy 4310P, the uniform grievance procedure.

This policy may not be used to challenge educational materials themselves. Please see:
BP 2313 Dealing with Challenged Educational Resources
BP 2313P Procedure for Dealing with Challenged Educational Resources

Legal Reference: Article X, Sec. 8, Montana Constitution - School district trustees
§ 20-3-324(16) and (17), MCA Powers and duties

Policy History:
Adopted on: January 14, 2003
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Approved on first reading: May 12, 2009
Posted for public comment until: July 22, 2009
Adopted on second reading: August 11, 2009

THEATRE 1: INTRODUCTION TO THEATRE
Grades 9, 10, 11, 12

Unit of Credit: One Semester (Elective)

Prerequisite: None

Course Overview:
In Theatre I: Introduction to Theatre, students become acquainted with various areas of theatre: acting, basic technology, theatre etiquette, movement, vocalization, and basic theatre history. Students gain a general knowledge of basic theatre arts and an appreciation of theatre arts as an enjoyable activity. In-class performance and active class participation will be implemented. Students are assessed through in-class performances in terms of both end product and in-process preparation, and through critiques of out-of-class theatre performances. Students will be assessed at the following levels: proficient, accomplished, and advanced.

Units of Study/Vocabulary:
- Theatre terminology
- Theatre history
- Ensemble
- Performance
- Theatrical literacy
- Theatre etiquette and responsibility
- Aesthetics

CREATING
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- **Enduring Understanding:** Theatre artists rely on intuition, curiosity, and critical inquiry.
- **Essential Question(s):** What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

TH:Cr.1.1.I
a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
b. Explore the impact of technology on design choices in a drama/theatre work.
c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
    - I can improvise a basic scene.
    - I can improvise a variety of characters.
    - I can create a variety of characters using scripted monologues/scenes.
    - I can work within an ensemble.
    - I can demonstrate an understanding of the physicality of a character during blocking.
    - I can demonstrate an understanding of appropriate stage vocalization and projection.
    - I can select and utilize appropriate technical elements in a theatrical work.
    - I can demonstrate an understanding of writing for a theatrical work.

Anchor Standard 2: Organize and develop artistic ideas and work.

- **Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.
- **Essential Question:** How, when, and why do theatre artists' choices change?

TH:Cr2.1.I

a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

- I can justify my choices during the rehearsal process.
- I can clearly communicate my ideas to the audience.
- I can develop criteria to justify personal viewpoints, becoming receptive to alternative aesthetic and artistic choices.
- I can constructively critique my own work and the work of my classmates.

Anchor Standard 3: Refine and complete artistic work.

- **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?

TH:Cr3.1.I

a. Practice and revise a devised or scripted d work using drama/theatre staging conventions.
b. Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.

- I can demonstrate the ability to organize rehearsals for improvised and scripted scenes.
- I can collaborate through the rehearsal and performance process.
- I can demonstrate a basic understanding of the elements of technical theatre/design as they apply to rehearsal and performance.
- I can recognize the technical needs for various styles of production.
- I can develop a basic design for various texts used in class.
- I can execute my basic design in a safe and functional manner.

PERFORMING

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

- **Enduring Understanding:** Theatre artists make strong choices to effectively convey meaning.
- **Essential Question:** Why are strong choices essential to interpreting a theatre piece?

TH:Pr4.1.I

a. Examine how character relationships assist in telling the story of a drama/theatre work.
b. Shape character choices using given circumstances in a drama/theatre work.

- I can apply research skills to make artistic choices.
- I can understand and apply the use of other artistic forms to theatrical works.

- I can express my own cultural perspective on my theatrical work.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

- **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?

TH:Pr5.1.I

a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
b. Use researched technical elements to increase the impact of design for a drama/theatre production.

- I can appropriately modify my voice to convey meaning through articulation, projection, and tone.
- I can choose appropriate physical characteristics of face and body for performance.
- I understand how appropriate technical/design elements enhance my performance through use of costumes, props, scenery, lighting, sound, and makeup.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

- **Enduring Understanding:** Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.
- **Essential Question:** What happens when theatre artists and audiences share a creative experience?

TH:Pr6.1.I

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

- I can demonstrate an understanding that theatrical performances represent universal concepts.
- I can convey the ideas of my performance to appropriate audiences.
- I can accurately memorize and perform a variety of texts.

RESPONDING

Anchor Standard 7: Perceive and analyze artistic work.

- **Enduring Understanding:** Theatre artists reflect to understand the impact of drams processes and theatre experiences.
- **Essential Question:** How do theatre artists comprehend the essence of drama processes and theatre experiences?

TH:Re7.1.I

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

- I can choose a piece of theatre outside of class to critique.
- I can analyze and critique performances outside of class.
- I can appropriately respond to my classmates' in-class performances.
- I can identify the elements of theatre (idea/theme, plot, character, language, music, spectacle) in a variety of performances.

Anchor Standard 8: Interpret intent and meaning in artistic work.

- **Enduring Understanding:** Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
- **Essential Question:** How can the same work of art communicate different messages to different people?

TH:Re8.1.I
a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.

- I can relate and connect my personal experiences to theatrical works.
- I can recognize cultural sources of theatrical works, including American and musical theatre.

Anchor Standard 9: Apply criteria to evaluate artistic work.

- **Enduring Understanding:** Theatre artists apply criteria to investigate, explore, and assess drama/theatre work.
- **Essential Question:** How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

TH:Re9.1.I
a. Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
b. Consider the aesthetics of the production elements in a drama/theatre work.
c. Formulate a deeper understanding and appreciation of a drama/theatre work by considering its specific purpose or intended audience.

- I can understand and apply theatrical vocabulary used in class to evaluate performances/texts.
- I can analyze and evaluate the choices made by a variety of production teams.
- I can articulate my understanding of the impact of a theatrical work on an audience.

CONNECTING
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

- **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?

TH:Cn10.1.I
a. Investigate how cultural perspectives, community ideas, and personal beliefs impact a drama/theatre work.

- I can understand and articulate perspectives outside my worldview.
- I can demonstrate an understanding of theatrical traditions, including theatre etiquette.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

- **Enduring Understanding:** Theatre artists understand and can communicate 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?

TH:Cn11.1.I

a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

  - I can articulate how different cultural, global, and historic belief systems affect creative choices in a theatrical work.

- **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?

TH:Cn11.2.I

a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

  - I can demonstrate an understanding of theatrical traditions from particular cultures.
  - I can research styles of theatre.

THEATRE 2: INTERMEDIATE THEATRE
Grades 10, 11, 12

Unit of Credit: One Year (Elective)

Prerequisite: Theatre 1 and Audition

Course Overview:
Students in Theatre 2: Intermediate Theatre become acquainted with various areas of theatre, including presentation and technical work. Students gain advanced knowledge and appreciation of the theatre, building on skills learned in Theatre 1. Public and in-class performance are a central feature of this class. Students are assessed on pre-production tasks and through in-class and public performances, as well as through critiques of out-of-class theatre performances. Students will be assessed at the following levels: proficient, accomplished, and advanced.

Units of Study/Vocabulary:
- Theatre terminology
- Theatre history
- Ensemble
- Performance
- Theatrical literacy
- Theatre etiquette and responsibility
- Styles of theatre
- Aesthetics

CREATING
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- **Enduring Understanding:** Theatre artists rely on intuition, curiosity, and critical inquiry.
- **Essential Question(s):** What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

TH:Cr.1.1.I
a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
b. Explore the impact of technology on design choices in a drama/theatre work.
c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
    - I can improvise various characters.
    - I can create various characters when performing scripted scenes.
    - I can demonstrate an understanding of production responsibility.
    - I can work within an ensemble.
    - I can demonstrate an understanding of the physicality of a character during blocking.
    - I can demonstrate an understanding of appropriate stage vocalization and projection.
    - I can select and utilize appropriate technical elements in a theatrical work.
    - I can demonstrate an understanding of writing for a theatrical work.

Anchor Standard 2: Organize and develop artistic ideas and work.

- **Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.
- **Essential Question:** How, when, and why do theatre artists' choices change?

TH:Cr2.1.I

a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

- I can justify my choices in the rehearsal process and in performance.
- I can effectively communicate my intentions to the audience.
- I can develop criteria to justify personal viewpoints, becoming receptive to alternative aesthetic and artistic choices.
- I can constructively critique my own work and the work of my classmates.

Anchor Standard 3: Refine and complete artistic work.

- **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?

TH:Cr3.1.I

a. Practice and revise a devised or scripted theatrical work using drama/theatre staging conventions.
b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.

- I can organize rehearsals for improvised and scripted scenes.
- I can collaborate through the rehearsal and performance processes.
- I can demonstrate the ability to footprint my process through taking and implementing directorial notes.
- I can demonstrate proper rehearsal etiquette between myself, my partners, and my instructor.
- I can use the elements of technical theatre/design as they apply to rehearsal and performance.
- I can apply the technical needs for various styles of production.
- I can develop a design for various texts used in class.
- I can execute my design in a safe and functional manner.

PERFORMING

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

- **Enduring Understanding:** Theatre artists make strong choices to effectively convey meaning.
- **Essential Question:** Why are strong choices essential to interpreting a theatrical piece?

TH:Pr4.1.I

a. Examine how character relationships assist in telling the story of a drama/theatre work.

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

- I can use research to make artistic choices.
- I can perform various styles of theatre.
- I can identify various styles of theatre.
- I can apply the use of dance/movement, music, and various forms of media to theatrical works.
- I can express my own cultural perspective on my theatrical work.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

- **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?

TH:Pr5.1.I

a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
b. Use researched technical elements to increase the impact of design for a drama/theatre production.

- I can appropriately modify my voice to convey meaning and characterization through articulation, projection, and tone.
- I can choose appropriate physical characteristics of face and body for performance.
- I can apply appropriate technical/design elements to enhance my performance through use of costumes, props, scenery, lighting, sound, and makeup.
- I can recognize the technical needs for various styles of production.
- I can demonstrate knowledge of how to create a total production environment.
- I can demonstrate basic stage management skills.
- I can design and implement promotional and business plans.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

- **Enduring Understanding:** Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.
- **Essential Question:** What happens when theatre artists and audiences share a creative experience?

TH:Pr6.1.I

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

- I understand that theatrical performances represent universal concepts.
- I can convey the ideas of my performance to appropriate audiences.
- I can accurately memorize and perform a variety of texts.
- I can create, plan, rehearse, and implement a public performance.
- I can demonstrate proper performance etiquette between myself, my partners, and my instructor.
- I can demonstrate how to write for the production of theatrical works.

RESPONDING

Anchor Standard 7: Perceive and analyze artistic work.

- **Enduring Understanding:** Theatre artists reflect to understand the impact of Theatre processes and theatre experiences.
- **Essential Question:** How do theatre artists comprehend the essence of Theatre processes and theatre experiences?

TH:Re7.1.I
a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

- I can choose a piece of theatre outside of class to critique.
- I can analyze and critique performances outside of class.
- I can appropriately respond to my classmates' in-class performances.
- I can identify and discuss in depth the elements of theatre (idea/theme, plot, character, language, music, spectacle) in a variety of performances.
- I can identify cultural symbols in theatrical works.
- I can research cultural and historic references to aid in making artistic choices.
- I can recognize the impact of various art forms on an audience.
- I can understand the use of other art forms, including dance/movement, music, or various forms of media, in theatrical works.
- I can compare and contrast elements of various theatrical productions.

Anchor Standard 8: Interpret intent and meaning in artistic work.

- **Enduring Understanding:** Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
- **Essential Question:** How can the same work of art communicate different messages to different people?

TH:Re8.1.I
a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.

- I can relate and connect my personal experiences to theatrical works.
- I can recognize cultural sources of theatrical works, including American, global, and musical theatre traditions.

Anchor Standard 9: Apply criteria to evaluate artistic work.

- **Enduring Understanding:** Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.
- **Essential Question:** How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

TH:Re9.1.I
a. Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
b. Consider the aesthetics of the production elements in a drama/theatre work.
c. Formulate a deeper understanding and appreciation of a drama/theatre work by considering its

specific purpose or intended audience.

- I can apply theatrical vocabulary used in class to evaluate performances/texts.
- I can analyze and evaluate the choices made by a variety of production teams.
- I can articulate my understanding of the impact of a theatrical work on an audience.

CONNECTING

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

- **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?

TH:Cn10.1.I

a. Investigate how cultural perspectives, community ideas, and personal beliefs impact a theatrical work.

- I can understand and articulate perspectives outside my worldview.
- I can demonstrate an understanding of theatrical traditions, including theatre etiquette.
- I can understand the impact of the audience upon theatrical productions.
- I can understand my personal response to a live audience.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

- **Enduring Understanding:** Theatre artists understand and can communicate 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?

TH:Cn11.1.I

a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

- I can create new theatrical works inspired by different cultural, global, and historic belief systems I have explored.

- **Enduring Understanding:** Theatre artists critically inquire into the ways others have thought about and created Theatre 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 Theatre process or production is understood?

TH:Cn11.2.I

a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

- I can understand theatrical traditions from particular cultures.
- I can research a variety of styles of theatre.

- I can demonstrate an understanding that theatre represents universal concepts.
- I can use theatre as a force for political or social change.

THEATRE 2: FILMMAKING
Grades 10, 11, 12

Unit of Credit: One Semester (Elective)

Prerequisite: Theatre 1

Course Overview:
Students in Theatre 2: Filmmaking become acquainted with several selected areas of film emphasizing:

- acting for film
- storyboarding and writing for film
- directing and editing
- television studio work
- cinematography
- video editing
- production which includes the teamwork of film production
- analysis and appreciation of film.

Study of film is a central feature of this class. Public and in-class screenings are an aspect of this class. Students are expected to invest time out of class for production projects. Students are assessed on pre- and post-production tasks and through in-class and public viewing of video and studio work. Students are expected to view multiple films outside of class.

Units of Study:

- Film terminology
- Cinematic history
- Ensemble
- Performance
- Cinematic literacy
- Etiquette and responsibility
- Aesthetics
- Appreciation

Vocabulary:
Pov, Angle, Close-up, Head space, Pan, Tilt, Zoom, Soft skills.

CREATING
Anchor Standard 1: Generate and conceptualize artistic ideas and work.

- **Enduring Understanding:** Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.
- **Essential Question(s):** How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?

MA:Cr1.1.I

Use identified generative methods to formulate multiple ideas, develop artistic goals, and problem solve in media arts creation processes.

- I can select and use techniques and processes, analyze what makes them effective or not effective in communicating ideas, and reflect upon the effectiveness of my choices.
- I can show my ideas through the use of a storyboard.
- I can use principles, processes, and structures of storyboards to write for media arts projects.
- I can create small group and individual student-written material for media arts projects.

Anchor Standard 2: Organize and develop artistic ideas and work.

- **Enduring Understanding:** Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.
- **Essential Question(s):** How do media artists organize and develop ideas and models into process structures to achieve the desired end product?

MA:Cr2.1.I
Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.

- I can demonstrate the ability to use the camera equipment and editing equipment in a safe and responsible manner.
- I can understand the importance of self-discipline, concentration, and focus in the cinematic process.
- I can understand and enact the roles of the production team.
- I can communicate understanding of cinematic theatre language.

Anchor Standard 3: Refine and complete artistic work.

- **Enduring Understanding:** The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.
- **Essential Question(s):** What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?

MA:Cr3.1.I
a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions, demonstrating understanding of associated principles, such as emphasis and tone.
b. Refine and modify media artworks, honing aesthetic quality, and intentionally accentuating stylistic elements to reflect an understanding of personal goals and preferences.

- I can employ organizational structure and analyze what makes media appropriate or not appropriate in the communication of ideas.
- I can use collaborative skills to create small group and individual media arts presentations with coherence, appropriateness, and aesthetic unity.

PRODUCING
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

- **Enduring Understanding:** Media artists integrate various forms and contents to develop complex, unified artworks.
- **Essential Question(s):** How are complex media arts experiences constructed?

MA:Pr4.1.I
Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design.

- I can communicate understanding of cinematic theatre language.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

- **Enduring Understanding:** Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.
- **Essential Question(s)**: What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?

MA:Pr5.1.I
a. Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.
b. Develop and refine a determined range of creative and adaptive innovation abilities, such as design thinking and risk taking, in addressing identified challenges and constraints within and through media arts productions.
c. Demonstrate adaptation and innovation through the combination of tools, techniques, and content, in standard and innovative ways, to communicate intent in the production of media artworks.

- I can understand and enact the roles of the production team.
- I can collaborate with others to produce and evaluate media arts.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

- **Enduring Understanding:** Media artists purposefully present, share, and distribute media artworks for various contexts.
- **Essential Question(s)**: How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?

MA:Pr6.1.I
a. Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats, and audiences.
b. Evaluate and implement improvements in presenting media artworks, considering personal and local impacts, such as the benefits for self and others.

- I can correlate responses to works communicating meanings, ideas, attitudes, views, and intentions.

RESPONDING
Anchor Standard 7: Perceive and analyze artistic work.

- **Enduring Understanding:** Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.

- **Essential Question(s):** How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?

MA:Re7.1.I
a. Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists.
b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception.

- I can reflect upon the aesthetic qualities of past and present media arts/cinema.
- I can reflect upon personal and universal meanings in cinematic theatre.
- I can apply research skills to assist in making artistic choices.

Anchor Standard 8: Interpret intent and meaning in artistic work.

- **Enduring Understanding:** Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.
- **Essential Question(s):** How do people relate to and interpret media artworks?

MA:Re8.1.I
Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural contexts.

- I can review selected works and place them in a historical, social, and cultural context.

Anchor Standard 9: Apply criteria to evaluate artistic work.

- **Enduring Understanding:** Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.
- **Essential Question(s):** How and why do media artists' value and judge media artworks? When and how should we evaluate and critique media artworks to improve them?

MA:Re9.1.I
Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.

- I can gain an understanding of media arts through the study of a variety of film genres, directors, acting styles, and other filmmaking techniques.
- I can articulate, reflect, and assess the characteristics and merits of the work of others.

CONNECTING
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

- **Enduring Understanding:** Media artworks synthesize meaning and form cultural experience.
- **Essential Question(s):** How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?

MA:Cn10.1.I
a. Access, evaluate, and integrate personal and external resources to inform the creation of original

media artworks, such as experiences, interests, and cultural experiences.
b. Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences, such as learning and sharing through online environments.

- I can examine relationships between film, television and other disciplines.
- I can evaluate media arts using selected criteria.
- I can identify and analyze the intentions of those creating film and explore the implications of various purposes.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

- **Enduring Understanding:** Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.
- **Essential Question(s):** How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?

MA:Cn11.1.I
a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity.
b. Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds, and digital identity.

- I can identify and analyze the intentions of those creating film and explore the implications of various purposes.

THEATRE 3: ADVANCED THEATRE
Grades 11, 12

Unit of Credit: One Year (Elective)

Prerequisite: Theatre 2 and Audition

Course Overview:
Students in Theatre 3: Advanced Theatre become acquainted with several selected areas of theatre, including presentation and technical work. Students gain advanced knowledge and appreciation of the theatre. Students are expected to invest time out of class for performances and class projects. Students at this level are expected to demonstrate strong leadership potential and to advocate for theatre arts. Students are assessed through in-class and public performances, both in terms of process and production; pre-production tasks; and through critiques of out-of-class theatre performances. Students will be assessed at the following levels: proficient, accomplished, and advanced.

Units of Study/Vocabulary:
- Theatre terminology
- Theatre history
- Ensemble
- Performance
- Theatrical literacy
- Theatre etiquette and responsibility
- Aesthetics/Design
- Leadership
- Advocacy

CREATING
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- **Enduring Understanding:** Theatre artists rely on intuition, curiosity, and critical inquiry.
- **Essential Question(s):** What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

TH:Cr.1.1.I
a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
b. Explore the impact of technology on design choices in a drama/theatre work.
c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
    - I can improvise various characters.
    - I can create various characters when performing scripted scenes.
    - I can demonstrate an understanding of production responsibility.
    - I can work within and lead an ensemble.
    - I can demonstrate an understanding of the physicality of a character during blocking.
    - I can demonstrate an understanding of appropriate stage vocalization and projection.

- I can select and utilize appropriate technical elements in a theatrical work.
- I can write for a theatrical work.
- I can research concepts and apply them to create a theatrical work.
- I can demonstrate knowledge to create a total production environment.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 2: Organize and develop artistic ideas and work.

- **Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.
- **Essential Question:** How, when, and why do theatre artists' choices change?

TH:Cr2.1.I

a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

- I can justify my choices in the rehearsal process and in performance.
- I can effectively communicate my performance, directing, and design intentions to the audience.
- I can develop criteria to justify personal viewpoints, becoming receptive to alternative aesthetic and artistic choices.
- I can constructively critique my own work and the work of my classmates.
- I can identify and perform a variety of theatre styles.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 3: Refine and complete artistic work.

- **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?

TH:Cr3.1.I

a. Practice and revise a devised or scripted theatrical work using drama/theatre staging conventions.
b. Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.

- I can organize rehearsals for improvised and scripted scenes.
- I can collaborate through the rehearsal and performance processes.
- I can demonstrate the ability to footprint my process through taking and implementing directorial notes.
- I can effectively direct peers in a production setting.
- I can lead rehearsal with proper etiquette between myself, my partners, and my instructor.
- I can use the elements of technical theatre/design as they apply to rehearsal and performance.
- I can apply the technical needs for various styles of production.
- I can develop a design for various texts used in class.

- I can execute my design in a safe and functional manner.
- I can perform these responsibilities without continual input or instruction.

PERFORMING

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

- **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?

TH:Pr4.1.I

a. Examine how character relationships assist in telling the story of a drama/theatre work.
b. Shape character choices using given circumstances in a drama/theatre work.

- I can use research to make artistic choices.
- I can perform various styles of theatre.
- I can identify various styles of theatre.
- I can recognize the technical needs for various styles of production.
- I can apply the use of dance/movement, music, and various forms of media to theatrical works.
- I can express my own cultural perspective on my theatrical work.
- I can select with the intent to stage material from a variety of performance styles.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

- **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?

TH:Pr5.1.I

a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
b. Use researched technical elements to increase the impact of design for a drama/theatre production.

- I can appropriately modify my voice and guide others to convey meaning and characterization through articulation, projection, and tone.
- I can choose for myself and help to guide others' appropriate physical characteristics of face and body for performance.
- I can demonstrate an advanced understanding of directing and blocking.
- I can apply and guide others to develop more complex technical/design elements to enhance performance through use of costumes, props, scenery, lighting, sound, and makeup.
- I can recognize the technical needs for various styles of production.
- I can execute technical needs in a safe and functional manner.
- I can demonstrate advanced stage management skills.
- I can design, implement, and evaluate promotional and business plans.
- I can demonstrate knowledge of how to create a total production environment.

- I can perform these responsibilities without continual input or instruction.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

- **Enduring Understanding:** Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.
- **Essential Question:** What happens when theatre artists and audiences share a creative experience?

TH:Pr6.1.I

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

- I understand that theatrical performances represent universal concepts.
- I can convey the ideas of my performance to appropriate audiences.
- I can accurately memorize and perform a variety of texts.
- I can create, plan, rehearse, and implement a public performance.
- I can demonstrate and lead others to demonstrate proper performance etiquette between myself, my partners, and my instructor.
- I can demonstrate how to write for the production of theatrical works.
- I can perform these responsibilities without continual input or instruction.

RESPONDING

Anchor Standard 7: Perceive and analyze artistic work.

- **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?

TH:Re7.1.I

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

- I can choose a piece of theatre outside of class to critique.
- I can analyze and critique performances outside of class.
- I can appropriately respond to my classmates' in-class performances.
- I can identify and discuss in depth the elements of theatre (idea/theme, plot, character, language, music, spectacle) in a variety of performances.
- I can identify cultural symbols in theatrical works.
- I can research cultural and historic references to aid in making artistic choices.
- I can recognize the impact of various art forms on an audience.
- I can understand how to use other art forms, including dance/movement, music, or various forms of media, in theatrical works.
- I can compare and contrast elements of various theatrical productions.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 8: Interpret intent and meaning in artistic work.

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

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

TH:Re8.1.I
a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.

- I can relate and connect my personal experiences to theatrical works.
- I can recognize cultural sources of theatrical works, including American, global, and musical theatre traditions and use these to create new theatrical works.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 9: Apply criteria to evaluate artistic work.

- **Enduring Understanding:** Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.
- **Essential Question:** How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

TH:Re9.1.I
a. Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
b. Consider the aesthetics of the production elements in a drama/theatre work.
c. Formulate a deeper understanding and appreciation of a drama/theatre work by considering its specific purpose or intended audience.

- I can apply theatrical vocabulary used in class to evaluate performances/texts.
- I can analyze and evaluate the choices made by a variety of production teams.
- I can articulate my understanding of the impact of a theatrical work on an audience.
- I can write a properly formatted, carefully proofread, articulate critique of a performance.
- I can perform these responsibilities without continual input or instruction.

CONNECTING
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

- **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?

TH:Cn10.1.I
a. Investigate how cultural perspectives, community ideas, and personal beliefs impact a drama/theatre work.

- I can understand and articulate perspectives outside my worldview.

- I can demonstrate and lead my classmates to an understanding of theatrical traditions, including theatre etiquette.
- I can understand the impact of the audience upon theatrical productions.
- I can understand and control my personal response to a live audience.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

- **Enduring Understanding:** Theatre artists understand and can communicate 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?

TH:Cn11.1.I

a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

- I can create new theatrical works inspired by different cultural, global, and historic belief systems I have explored.

- **Enduring Understanding:** Theatre artists critically inquire into the ways others have thought about and created Theatre 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 Theatre process or production is understood?

TH:Cn11.2.I

a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

- I understand and can apply theatrical traditions from particular cultures in my own performance work.
- I can research a variety of styles of theatre and apply it to my own performance work.
- I can incorporate my analysis of theatrical works into the creation of a public performance.
- I can demonstrate an understanding that theatre represents universal concepts and use this understanding in my own performance work.
- I can use theatre as a force for political or social change.
- I can perform these responsibilities without continual input or instruction.

THEATRE 3/IB: ADVANCED THEATRE
Grades 11 and 12

Unit of Credit: One Year (SL) and Two Years (HL) (Elective)

Prerequisite: Theatre 2 and Audition

Course Overview:
Students in Theatre 3/IB: Advanced Theatre become acquainted with several selected areas of theatre, including presentation and technical work. Students gain advanced knowledge and appreciation of the theatre. Public and in-class performances are a central feature of this class. Students are expected to invest time out of class for performances and class projects. Students at this level are expected to demonstrate strong leadership potential and to advocate for theatre arts. Students are assessed through in-class and public performances, both in terms of process and production, pre-production tasks, and through critiques of out-of-class theatre performances. In addition, students at the IB level will be assessed via four specific assessments as determined by the International Baccalaureate; the assessments are both internally and externally assessed. Core areas include Theatre in Context, Theatre Processes, and Theatre in Performance.

Units of Study/Vocabulary:
- Theatre terminology
- Theatre history/Theatre in Context
- Ensemble
- Performance
- Theatrical literacy
- Theatre etiquette and responsibility
- Aesthetics/Design/Theatre Processes
- Leadership
- Advocacy

IB Assessments:
- **Internal Assessments:**
    - Collaborative Project (SL and HL)
        - Students at SL and HL collaboratively create and present an original piece of theatre (lasting 13-15 minutes) for and to a specific target audience, created from a starting point of their choice.

- **External Assessments:**
    - Solo Theatre Piece (HL only)
        - Students at HL research a theatre theorist they have not previously studied, identify an aspect(s) of their theory and create and present a solo theatre piece (4-8 minutes) based on this aspect(s) of theory.
    - Director's Notebook (SL and HL)
        - Students at SL and HL choose a published play text they have not previously studied and develop ideas regarding how it could be staged for an audience.
    - Research presentation (SL and HL)

- Students at SL and HL plan and deliver an individual presentation (15 minutes maximum) to their peers in which they outline and physically demonstrate their research into a convention of a theatre tradition they have not previously studied.

CREATING

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

- **Enduring Understanding:** Theatre artists rely on intuition, curiosity, and critical inquiry.
- **Essential Question(s):** What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

TH:Cr.1.1.I

a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
b. Explore the impact of technology on design choices in a drama/theatre work.
c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.

- I can improvise various characters.
- I can create various characters when performing scripted scenes.
- I can demonstrate an understanding of production responsibility.
- I can work within and lead an ensemble.
- I can demonstrate an understanding of the physicality of a character during blocking.
- I can demonstrate an understanding of appropriate stage vocalization and projection.
- I can select and utilize appropriate technical elements in a theatrical work.
- I can write for a theatrical work.
- I can research concepts and apply them to create a theatrical work.
- I can demonstrate knowledge to create a total production environment.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 2: Organize and develop artistic ideas and work.

- **Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.
- **Essential Question:** How, when, and why do theatre artists' choices change?

TH:Cr2.1.I

a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

- I can justify my choices in the rehearsal process and in performance.
- I can effectively communicate my performance, directing, and design intentions to the audience.
- I can develop criteria to justify personal viewpoints, becoming receptive to alternative aesthetic and artistic choices.
- I can constructively critique my own work and the work of my classmates.
- I can identify and perform a variety of theatre styles.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 3: Refine and complete artistic work.

- **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?

TH:Cr3.1.I

a. Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.

- I can organize rehearsals for improvised and scripted scenes.
- I can collaborate through the rehearsal and performance processes.
- I can demonstrate the ability to footprint my process through taking and implementing directorial notes.
- I can effectively direct peers in a production setting.
- I can lead rehearsal with proper etiquette between myself, my partners, and my instructor.
- I can use the elements of technical theatre/design as they apply to rehearsal and performance.
- I can apply the technical needs for various styles of production.
- I can develop a design for various texts used in class.
- I can execute my design in a safe and functional manner.
- I can perform these responsibilities without continual input or instruction.

PERFORMING

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

- **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?

TH:Pr4.1.I

a. Examine how character relationships assist in telling the story of a drama/theatre work.
b. Shape character choices using given circumstances in a drama/theatre work.

- I can use research to make artistic choices.
- I can perform various styles of theatre.
- I can identify various styles of theatre.
- I can recognize the technical needs for various styles of production.
- I can apply the use of dance/movement, music, and various forms of media to theatrical works.
- I can express my own cultural perspective on my theatrical work.
- I can select with the intent to stage material from a variety of performance styles.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

- **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?

TH:Pr5.1.I
a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
b. Use researched technical elements to increase the impact of design for a drama/theatre production.

- I can appropriately modify my voice and guide others to convey meaning and characterization through articulation, projection, and tone.
- I can choose for myself and help to guide others' appropriate physical characteristics of face and body for performance.
- I can demonstrate an advanced understanding of directing and blocking.
- I can apply and guide others to develop more complex technical/design elements to enhance performance through use of costumes, props, scenery, lighting, sound, and makeup.
- I can recognize the technical needs for various styles of production.
- I can execute technical needs in a safe and functional manner.
- I can demonstrate advanced stage management skills.
- I can design, implement, and evaluate promotional and business plans.
- I can demonstrate knowledge of how to create a total production environment.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

- **Enduring Understanding:** Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.
- **Essential Question:** What happens when theatre artists and audiences share a creative experience?

TH:Pr6.1.I
a. Perform a scripted drama/theatre work for a specific audience.

- I understand that theatrical performances represent universal concepts.
- I can convey the ideas of my performance to appropriate audiences.
- I can accurately memorize and perform a variety of texts.
- I can create, plan, rehearse, and implement a public performance.
- I can demonstrate and lead others to demonstrate proper performance etiquette between myself, my partners, and my instructor.
- I can demonstrate how to write for the production of theatrical works.
- I can perform these responsibilities without continual input or instruction.

RESPONDING
Anchor Standard 7: Perceive and analyze artistic work.

- **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?

TH:Re7.1.I
a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

- I can choose a piece of theatre outside of class to critique.
- I can analyze and critique performances outside of class.
- I can appropriately respond to my classmates' in-class performances.
- I can identify and discuss in depth the elements of theatre (idea/theme, plot, character, language, music, spectacle) in a variety of performances.
- I can identify cultural symbols in theatrical works.
- I can research cultural and historic references to aid in making artistic choices.
- I can recognize the impact of various art forms on an audience.
- I can understand how to use other art forms, including dance/movement, music, or various forms of media, in theatrical works.
- I can compare and contrast elements of various theatrical productions.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 8: Interpret intent and meaning in artistic work.

- **Enduring Understanding:** Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
- **Essential Question:** How can the same work of art communicate different messages to different people?

TH:Re8.1.I
a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.

- I relate and connect my personal experiences to theatrical works.
- I recognize cultural sources of theatrical works, including American, global, and musical theatre traditions and use these to create new theatrical works.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 9: Apply criteria to evaluate artistic work.

- **Enduring Understanding:** Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.
- **Essential Question:** How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

TH:Re9.1.I
a. Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
b. Consider the aesthetics of the production elements in a drama/theatre work.
c. Formulate a deeper understanding and appreciation of a drama/theatre work by considering its specific purpose or intended audience.

- I can apply theatrical vocabulary used in class to evaluate performances/texts.

- I can analyze and evaluate the choices made by a variety of production teams.
- I can articulate my understanding of the impact of a theatrical work on an audience.
- I can write a properly formatted, carefully proofread, articulate critique of a performance.
- I can perform these responsibilities without continual input or instruction.

CONNECTING

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

- **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?

TH:Cn10.1.I

a. Investigate how cultural perspectives, community ideas, and personal beliefs impact a theatrical work.

- I can understand and articulate perspectives outside my worldview.
- I can demonstrate and lead my classmates to an understanding of theatrical traditions, including theatre etiquette.
- I can understand the impact of the audience upon theatrical productions.
- I can understand and control my personal response to a live audience.
- I can perform these responsibilities without continual input or instruction.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

- **Enduring Understanding:** Theatre artists understand and can communicate 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?

TH:Cn11.1.I

a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

- I can create new theatrical works inspired by different cultural, global, and historic belief systems I have explored.

- **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?

TH:Cn11.2.I

a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
b. Use basic theatre research methods to better understand the social and cultural background of a

drama/theatre work.

- I understand and can apply theatrical traditions from particular cultures in my own performance work.
- I can research a variety of styles of theatre and apply it to my own performance work.
- I can incorporate my analysis of theatrical works into the creation of a public performance.
- I can demonstrate an understanding that theatre represents universal concepts and use this understanding in my own performance work.
- I can use theatre as a force for political or social change.
- I can perform these responsibilities without continual input or instruction.

TECHNICAL THEATRE PRODUCTION
Grades 10, 11, 12

Unit of Credit: One Year (Elective)

Prerequisite: Theatre 1 and audition/interview

Course Overview:
Technical Theatre Production students become acquainted with several selected areas of theatre emphasizing presentation and technical work. Students gain knowledge and appreciation of technical theatre. Providing technical design and fabrication for public and in-class performances are a central feature of this class. Students are expected to invest time out of class for work calls, class projects, and any and all school productions throughout the year. Students are assessed on their production capabilities and production support both in terms of process and the final production.

Units of Study:
- Technical theatre terminology
- Theatre history
- Ensemble
- Theatrical literacy
- Theatre etiquette and responsibility
- Aesthetics
- Construction
- Management
- Design

Vocabulary:
Top hat, Focus, Flat, Platform, Legs, Apron, Feedback, Levels, Seam, Bias, Silhouette, Flat fold, Hand prop, Set pieces, Tech week.

CREATING:
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- **Enduring Understanding:** Theatre artists rely on intuition, curiosity, and critical inquiry.
- **Essential Question(s):** What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

TH:Cr.1.1.I
a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
b. Explore the impact of technology on design choices in a drama/theatre work.
c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
    - I can design technical production aspects for scenes and full productions.
    - I can communicate using technical theatre language.
    - I can collaborate to construct and produce theatre.

- I can demonstrate the ensemble nature of theatre production.
- I can create and develop various technical designs to compliment the production.
- I can choose appropriate materials to execute the design concept.

Anchor Standard 2: Organize and develop artistic ideas and work.

- **Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.
- **Essential Question:** How, when, and why do theatre artists' choices change?

TH:Cr2.1.I

a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

- I can create and develop various technical designs to compliment the production.
- I can use organizational skills to create various designs in technical theatre.
- I can demonstrate through technical application the ability to plan, produce, and build for productions.
- I can collaborate in creating and executing technical elements for theatre production.
- I can use technical theatre equipment in a safe and responsible manner.

Anchor Standard 3: Refine and complete artistic work

- **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?

TH:Cr3.1.I

a. Practice and revise a devised or scripted drama/theatre work using dram staging conventions.
b. Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.

- I can demonstrate advanced elements of technical theatre through design and construction.
- I can demonstrate the ability to adapt designs to accommodate the specifications of any performance space.

PERFORMING:

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

- **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?

TH:Pr4.1.I

a. Examine how character relationships assist in telling the story of a drama/theatre work.
b. Shape character choices using given circumstances in a drama/theatre work.

- I can identify symbolic clues in theatrical material and research cultural and period references to aid in making artistic design choices.
- I can research and apply the historical perspectives of technical theatre.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

- **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?

TH:Pr5.1.I
a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
b. Use researched technical elements to increase the impact of design for a drama/theatre production.

- I can create an artistic design for a presentation.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Enduring Understanding: Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.
Essential Question: What happens when theatre artists and audiences share a creative experience?

TH:Pr6.1.I
a. Perform a scripted drama/theatre work for a specific audience.

- I can use cultural, social, and political aspects of history to influence design.

RESPONDING:
Anchor Standard 7: Perceive and analyze artistic work.

- **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?

TH:Re7.1.I
a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

- I can demonstrate an understanding of how various factors influence design.

Anchor Standard 8: Interpret intent and meaning in artistic work.

- **Enduring Understanding:** Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
- **Essential Question:** How can the same work of art communicate different messages to different people?

TH:Re8.1.I
a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a

drama/theatre work.

- I can analyze and evaluate elements of theatrical literature as a basis for technical theatre decisions.

Anchor Standard 9: Apply criteria to evaluate artistic work.

- **Enduring Understanding:** Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.
- **Essential Question:** How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

TH:Re9.1.I

a. Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
b. Consider the aesthetics of the production elements in a drama/theatre work.
c. Formulate a deeper understanding and appreciation of a drama/theatre work by considering its specific purpose or intended audience.

- I can analyze and evaluate productions using selected and specific criteria.
- I can develop an advanced set of criteria to justify personal points of view, remaining receptive to alternative aesthetic and artistic design choices.

CONNECTING

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

- **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?

TH:Cn10.1.I

a. Investigate how cultural perspectives, community ideas, and personal beliefs impact a drama/theatre work.

- I can integrate various art forms in technical aspects of theatrical presentation.
- I can use personal experiences to make art.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

- **Enduring Understanding:** Theatre artists understand and can communicate 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?

TH:Cn11.1.I

a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

- I can articulate principles in other subjects and how they can be applied to technical theatre.
- I can use societal, cultural, and historical events to create theatre works.

- **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?

TH:Cn11.2.I
a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

- I can perform basic theatre research strategies.
- I can use these research strategies to create my own performances, focusing on the technical/design elements.

DANCE/PHYSICAL THEATRE
Grades 9, 10, 11, 12

Unit of Credit: One Semester (Elective)

Prerequisite: Theatre 1

Course Overview:
Movement for the Theatre students become acquainted with several selected areas of theatre emphasizing dance, stage choreography, and presentation for the theatre. Students gain knowledge and appreciation of choreography for the theatre including, but not limited to, mime, dance, non-contact stage combat, clowning, and juggling. Public and in-class performance are a central feature of this class. Students are expected to invest time out of class for performance projects. Students are assessed on pre-production tasks and through in-class and public performances.

Units of Study:
- Movement terminology
- Physical theatre history
- Ensemble
- Performance
- Physical performance literacy
- Etiquette and responsibility
- Aesthetics

Vocabulary:
Chasse, Pas de bourréé, Pirouette, Motif, Attitude, Sequence, Structure, Tempo, Kick-ball change, Balance.

CREATING
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- **Enduring Understanding:** Theatre artists rely on intuition, curiosity, and critical inquiry.
- **Essential Question(s):** What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

TH:Cr.1.1.I
a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
b. Explore the impact of technology on design choices in a drama/theatre work.
c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
  - I can create and tell a story or theme through movement.
  - I can demonstrate understanding of movement styles.

Anchor Standard 2: Organize and develop artistic ideas and work.
- **Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.

- **Essential Question:** How, when, and why do theatre artists' choices change?

TH:Cr2.1.I
a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

- I can use my physicality to create meaning.
- I can demonstrate the ability to remember extended movement sequences/dance phrases.

Anchor Standard 3: Refine and complete artistic work.

- **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?

TH:Cr3.1.I
a. Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
b. Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.

- I can create dance phrases with an understanding of choreographic principles, processes, and structures.
- I can create small group and individual performance pieces with coherence and aesthetic unity.

PERFORMING
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

- **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?

TH:Pr4.1.I
a. Examine how character relationships assist in telling the story of a drama/theatre work.
b. Shape character choices using given circumstances in a drama/theatre work.

- I can understand and relate how physical conditions relate to movement.
- I can articulate several historical and cultural traditions in movement.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

- **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?

TH:Pr5.1.I
a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
b. Use researched technical elements to increase the impact of design for a drama/theatre

production.
    - I can practice strong rehearsal skills for a physical/dance performance.

Anchor Standard 6: Convey meaning through the presentation of artistic work.
- **Enduring Understanding:** Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.
- **Essential Question:** What happens when theatre artists and audiences share a creative experience?

TH:Pr6.1.I
a. Perform a scripted drama/theatre work for a specific audience.
    - I can create an interdisciplinary movement-based performance based on a concept.
    - I can articulate how technical aspects and environment can affect movement.

RESPONDING
Anchor Standard 7: Perceive and analyze artistic work.
- **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?

TH:Re7.1.I
a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
    - I can articulate my choices for creative movement.

Anchor Standard 8: Interpret intent and meaning in artistic work.
- **Enduring Understanding:** Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
- **Essential Question:** How can the same work of art communicate different messages to different people?

TH:Re8.1.I
a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.
    - I can observe, interpret, and articulate meaning behind various physical/dance performances.

Anchor Standard 9: Apply criteria to evaluate artistic work.
- **Enduring Understanding:** Theatre artists apply criteria to investigate, explore, and assess drama/theatre work.
- **Essential Question:** How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

TH:Re9.1.I
a. Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
b. Consider the aesthetics of the production elements in a drama/theatre work.
c. Formulate a deeper understanding and appreciation of a drama/theatre work by considering its specific purpose or intended audience.

- I can compose a critique of a physical/dance performance.
- I can articulate the meaning behind a physical/dance performance.

CONNECTING
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

- **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?

TH:Cn10.1.I
a. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.

- I can articulate how lifestyle choices affect physical performance ability.
- I can articulate the challenges facing performers in maintaining healthy lifestyles.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

- **Enduring Understanding:** Theatre artists understand and can communicate 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?

TH:Cn11.1.I
a. Explore how cultural, global and historic belief systems affect creative choices in a drama/theatre work.

- I can demonstrate various styles of movement in relationship to cultures and historical periods.

- **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?

TH:Cn11.2.I
a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

- I can perform basic theatre research strategies.

- I can use these research strategies to create my own performances.

►APPENDICES◄

APPENDIX I	Glossary
APPENDIX II	Adopted Theatre Arts Materials

APPENDIX I

Glossary

Action. The core of a theatre piece; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters.

Aesthetic criteria. Criteria developed about the visual, aural, and oral aspects of the witnessed event, derived from cultural and emotional values and cognitive meaning.

Aesthetic qualities. The emotional values and cognitive meanings derived from interpreting a work of art; the symbolic nature of art.

Artistic choices. Selections made by theatre artists about situation, action, direction, and design in order to convey meaning.

Classical. A dramatic form and production techniques considered of significance in earlier times, in any culture or historical period.

Classroom dramatizations. The act of creating character, dialogue, action, and environment for the purpose of exploration, experimentation, and study in a setting where there is no formal audience observation except for that of fellow students and teachers.

Constructed meaning. The personal understanding of dramatic/artistic intentions and actions and their social and personal significance, selected and organized from the aural, oral, and visual symbols of a dramatic production.

Drama. The art of composing, writing, acting, or producing plays; a literary composition intended to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, design for theatrical performance.

Dramatic media. Means of telling of stories by way of stage, film, television, radio, or computer discs.

Electronic media. Means of communication characterized by the use of technology, e.g., radio, computers, e.g., virtual reality.

Ensemble. The dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of theatrical production.

Environment. Physical surroundings that establish place, time, and atmosphere/mood; the physical conditions that reflect and affect the emotions, thoughts, and actions of characters.

Formal production. The staging of a dramatic work for presentation for an audience.

Front of house. Box office and lobby.

Improvisation. The spontaneous use of movement and speech to create a character or object in a particular situation.

Informal production. The exploration of all aspects of a dramatic work (such as visual, oral, aural) in a setting where experimentation is emphasized. Similar to classroom dramatizations with classmates and teacher as the usual audience.

New art forms. The novel combination of traditional arts and materials with emerging technology (such as performance art, videodiscs, virtual reality).

Role. The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one- dimensional than character portrayal.

Script. The written dialogue, description, and directions provided by the playwright.

Social pretend play. The action of two or more children engaged in unsupervised enactments; participants use the play to explore social knowledge and skills.

Tension. The atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address.

Text. The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for an improvisation.

Theatre. The imitation/representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors and playwrights; the place that is the setting for dramatic performances.

Theatre literacy. The ability to create, perform, perceive, analyze, critique, and understand dramatic performances.

Traditional forms. Forms that use time-honored theatrical practices.

Unified production concept. A brief statement, metaphor, or expression of the essential meaning of a play that orders and patterns all the play's parts; a perceptual device used to evoke associated visual and aural presuppositions serving to make physical/real and unify the production values of a play.

APPENDI
X II

Adopted Materials

High School

- History of the Theatre: Brockett, Oscar, G. & Hildy, Franklin J; Pearson Ed., Boston, MA: Foundation Edition, 2007; ISBN 0-205-47360-1.

- Stage Makeup – The Actor's Complete Step-by-Step Guide to Today's Technique and Materials: Thudium, Laura; Backstage Books, imprint from Watson/Guptill Pub. New York, 1999; ISBN 0-8230-8839-1.

- Theatre: Art in Action: Taylor, Robert, D. & Strickland, Robert, D; McGraw Hill/Glencoe Pub, New York, 2005; ISBN 0-078-61625-5.

- Stock Scenery Construction Handbook, 2nd Ed.: Raoul, William; Broadway Press, Louisville, KY; 1999. ISBN 0-9117747-38-9.

- Drama Teachers Survival Guide: Johnson, Margaret; Meriwether Publishing, Colorado Springs, CO; 2007; ISBN 13-978-1-56608-141-2

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