

The Arts

KINDERGARTEN-12TH GRADE



The Arts Learning Standards

Theatre

by Grade Level

Adopted in 2017





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Sections highlighting anchor and performance standards, enduring understandings, and essential questions.

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Washington State K–12 Arts Learning Standards for Theatre

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The Arts K–12 Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts Adoption Statement

The state of Washington recognizes that the arts are an integral part of every student’s educational experience. The 2017 Arts K–12 Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts provide a framework for effective K–12 arts education by setting out a coherent structure for building students’ knowledge, understanding, and skills, while also encouraging them to explore and express their own creativity. These standards include the National Core Arts Standards, along with additional content developed by K–12 educators in the arts. These educators came together from across the state to participate in the Arts Cadre, which developed “suggestions for students” and “examples” to accompany the standards, thereby providing more specificity and practical ideas for demonstrating the knowledge and skills indicated.

The arts learning standards have been reviewed and received input from stakeholders throughout the state; this process included a bias and sensitivity review, public comment, and the input of the state Curriculum Advisory and Review Committee.

As Superintendent of Public Instruction, I support providing a well-rounded education for our students: the arts are an essential part of this. The arts teach to the whole child, engage all learning styles, and lead to the development of powerful learning habits that include such essential 21st Century Skills as creativity, collaboration, communication, and critical thinking. The arts also provide our students with keys to understanding the world around them and an array of strategies for learning, interpreting, and expressing their thoughts.

Pursuant to RCW 28A.655.070 and RCW 28A.150.210 and based on widespread support from educators, the state’s Curriculum Advisory and Review Committee, and statewide arts education stakeholders, I hereby adopt the ***2017 Arts K–12 Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts***.

Adopted on this 22nd day of March 2017.

A handwritten signature in blue ink that reads "Chris P.S. Reykdal".

Chris Reykdal
Superintendent of
Public Instruction

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The Washington State

K–12 Arts Learning Standards for Theatre

Arts Education in Washington State

The vision of the Office of Superintendent of Public Instruction (OSPI) is to prepare students for college, career, and life. The arts, which include dance, media arts, music, theatre, and visual arts are a fundamental part of a well-rounded education and support OSPI’s vision by providing our students with unique skills and ways of comprehending and engaging with the world. Our belief is that quality instruction in the arts begins with and shall be provided by arts specialists and classroom teachers and can be enhanced by partnerships with professional organizations and community programs in the arts. This partnered instruction will enrich educational learning opportunities for students, ensuring that such opportunities are both purposeful and enjoyable. It will also support each student’s preparation for life as a contributing 21st-century citizen. We further believe that the arts integrate with all other subject areas and create meaningful learning opportunities for all learners.

Washington state law identifies the arts as a core content area and an essential part of the basic education goals of all school districts.

The Arts Learning Standards—Overview and Development

Washington’s previous arts learning standards addressed dance, music, theatre, and visual arts. When the National Core Arts Standards (NCAS) were published in June 2014, OSPI engaged a cadre of arts educators representing dance, music, theatre, and visual arts to review the Washington State Learning Standards in the Arts and compare them to the new national standards. After this intensive review, the cadre recommended that the national standards be adopted as the Washington State Learning Standards for the Arts and that media arts be added to the list of arts disciplines. Lastly, the cadre recommended that additional ideas, interpretations, and examples be appended to provide more specificity and guidance. As a result, Washington’s standards for dance, media arts, music, theatre, and visual arts are accompanied by supporting material under the headings *Suggestions for students* and *Examples*.

The arts standards development process mirrored that of other academic subject areas. Under current Washington state law (RCW 28A.655.070), the Office of Superintendent of Public Instruction has the responsibility to develop and maintain Washington’s academic learning standards consistent with the goals outlined in the Basic Education Act, RCW 28A.150.210. This

includes periodic review and possible revision of the standards. Prior to adopting state learning standards in any subject area, OSPI’s process includes such key components as:

- Engaging statewide stakeholder groups in reviewing and vetting the draft standards.
- Comparing previous state learning standards with the revised standards.
- Participating in a bias and sensitivity process to gather recommendations for implementing the standards in a culturally sensitive and bias-free manner.
- Providing an opportunity for the public to provide input on the proposed drafts.

Engaging in this process allowed OSPI, along with statewide partners involved in developing transition and implementation plans and resources, to gather specific recommendations on critical issues related to the adoption and implementation of the new arts standards.

Washington State Learning Goals and the Purpose of the Standards

Learning standards are for all of us: students, principals, administrators, decision-makers, community partners, teachers, and families. They help define what is important for students to know and be able to do as they progress through school. Standards help ensure that students acquire the skills and knowledge they need to achieve personal and academic success. Standards also provide an avenue for promoting consistency in what is taught to students across our state—from district to district, school to school, and classroom to classroom.

Like all of the state’s learning standards, the Washington State Learning Standards for the Arts are an essential part of the framework supporting Washington’s learning goals, in accordance with which, every student will be able to:

- Read with comprehension, write effectively, and communicate successfully in a variety of ways and settings and with a variety of audiences;
- Know and apply the core concepts and principles of mathematics; social, physical, and life sciences; civics and history, including different cultures and participation in representative government; geography; arts; and health and fitness;
- Think analytically, logically, and creatively, and to integrate technology literacy and fluency as well as different experiences and knowledge to form reasoned judgments and solve problems; and
- Understand the importance of work and finance and how performance, effort, and decisions directly affect future career and educational opportunities.

(For full text and notes, see RCW 28A. 150.210)

*To learn more about the National Core Arts Standards (NCAS) and obtain additional resources, visit www.nationalartsstandards.org/. To review the state’s education goals and state laws related to K–12 arts education, see *The Arts: Laws and Regulations* page on OSPI’s website: www.k12.wa.us/Arts/laws.aspx.*

Understanding and Using the Arts Standards

The *K–12 Arts Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts* can be downloaded from the Arts website at www.k12.wa.us/Arts and will be available on the OSPI Grade Level Standards & Resources website at <http://standards.ospi.k12.wa.us>.

Depending on the focus of arts education in a given district or school, one or more of the five *Arts Learning Standards* documents can be used to guide instruction and help students develop competency in the arts. Each document covers one of the arts disciplines.

What Are the Arts Disciplines?

The arts in Washington state are defined as dance, media arts, music, theatre, and visual arts. The learning standards describe a connected series, or continuum, of knowledge and skills that students should demonstrate as they become proficient in each discipline. The disciplines are described below; this document focuses on theatre.

dance A student’s dance-education experience may include, but is not limited to, contemporary, creative movement, world dance, ballet, jazz, tap, modern, break dance, hip-hop, ballroom, folk, step, and square dance, as well as choreography, dance notation, dance history, dance anatomy, musical theatre, dance production, and improvisation.

media arts A student’s media arts-education experience may include, but is not limited to, photography, film, animation, broadcast technology (radio, T.V., and Internet), audio/video technology (T.V., radio, and audio projects, social media, and Internet projects), video game design, digital art and design, emerging technologies, visual communications, Advanced Placement Studio (AP) courses, and International Baccalaureate (IB) visual arts.

music A student’s music-education experience may include, but is not limited to, general music, choir, band (e.g. basketball/pep, marching), orchestra, jazz ensemble, guitar, percussion ensemble, music theory, Advanced Placement (AP) Music Theory, technology composition, song writing, piano lab/music keyboards, recording studio, International Baccalaureate (IB) Music, music history, drum line, world and historical music, opera, musical theatre, Mariachi, marimba, steel drums, world drumming, ukulele, guitar, and recorder.

theatre A student’s theatre-education experience may include, but is not limited to, acting, theatre, film acting and film-making, improvisation, mime, puppetry, performed poetry/spoken word, musical theatre, playwriting, technical theatre/stagecraft, theatre production, Shakespearean literature and performance, and International Baccalaureate (IB) Theatre.

visual arts A student’s visual arts-education experience may include, but is not limited to, drawing, painting, ceramic arts/pottery, sculpture, 2-D design, 3-D design, photography, printmaking, graphic arts, textiles, jewelry, glass arts, Advanced Placement Studio (AP) courses, and International Baccalaureate (IB) Visual Arts.

What Are the Arts Standards?

Eleven anchor standards define the general knowledge and skills that Washington’s students should demonstrate in the arts. The eleven anchor standards are arranged under four artistic processes (creating, performing/presenting/producing, responding, and connecting) and are the same in all five arts disciplines and at every grade level.

Washington’s Pre-K–12 Arts Learning Standards*				
	Creating	Performing/Presenting/ Producing	Responding	Connecting
ARTISTIC PROCESS	Conceiving and developing new artistic ideas and work.	Performing: Realizing artistic ideas and work through interpretation and presentation. Presenting: Interpreting and sharing artistic work. Producing: Realizing and presenting artistic ideas and work.	Understanding and evaluating how the arts convey meaning.	Relating artistic ideas and work with personal meaning and external context.
ANCHOR STANDARDS	1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.	4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work.	7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.	10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

*Washington adopted the National Core Arts Standards as the Washington State K–12 Arts Learning Standards: www.nationalartsstandards.org/

The anchor standards are supported by performance standards, which define more precisely the understanding, knowledge, and skills that students should develop in order to achieve competency at each grade level within each arts discipline.

In addition, this document includes “suggestions for students” and “examples” under the performance standards. These offer guidance for interpreting the standards and present potential learning opportunities with a specificity that will support and deepen students’ educational experiences.

The Structure of the K–12 Arts Learning Standards

The standards are arranged under four actions or skill sets called artistic processes:

Creating | **Performing/Presenting/Producing** | **Responding** | **Connecting**

Anchor Standards: The same eleven anchor standards apply to every arts discipline. They define the general knowledge and skills that the student must demonstrate in relation to the four artistic processes.

Each anchor standard is accompanied by an:

- **Enduring Understanding** (a statement that articulates the overarching idea of the standard as it relates to a particular arts discipline).
- **Essential Question** (a question or questions that guide students toward an understanding of the purpose of the standard).

Each arts discipline has its own set of enduring understandings and essential questions; they differ for each anchor standard, but are the same across grade levels.

Performance Standards:

Each anchor standard is further defined by one or more performance standards, which are discipline-specific and change with each grade level (K–8) and each level in high school. These articulate in a more measurable way the understanding, knowledge, and skills that students are meant to achieve and demonstrate.

Grades K–8

High School
Proficient

High School
Accomplished

High School
Advanced

Suggestions and examples are not exhaustive or required, but rather provide a “springboard” for ideas. Educators are encouraged to explore multiple ways that learners can demonstrate their knowledge and skills.

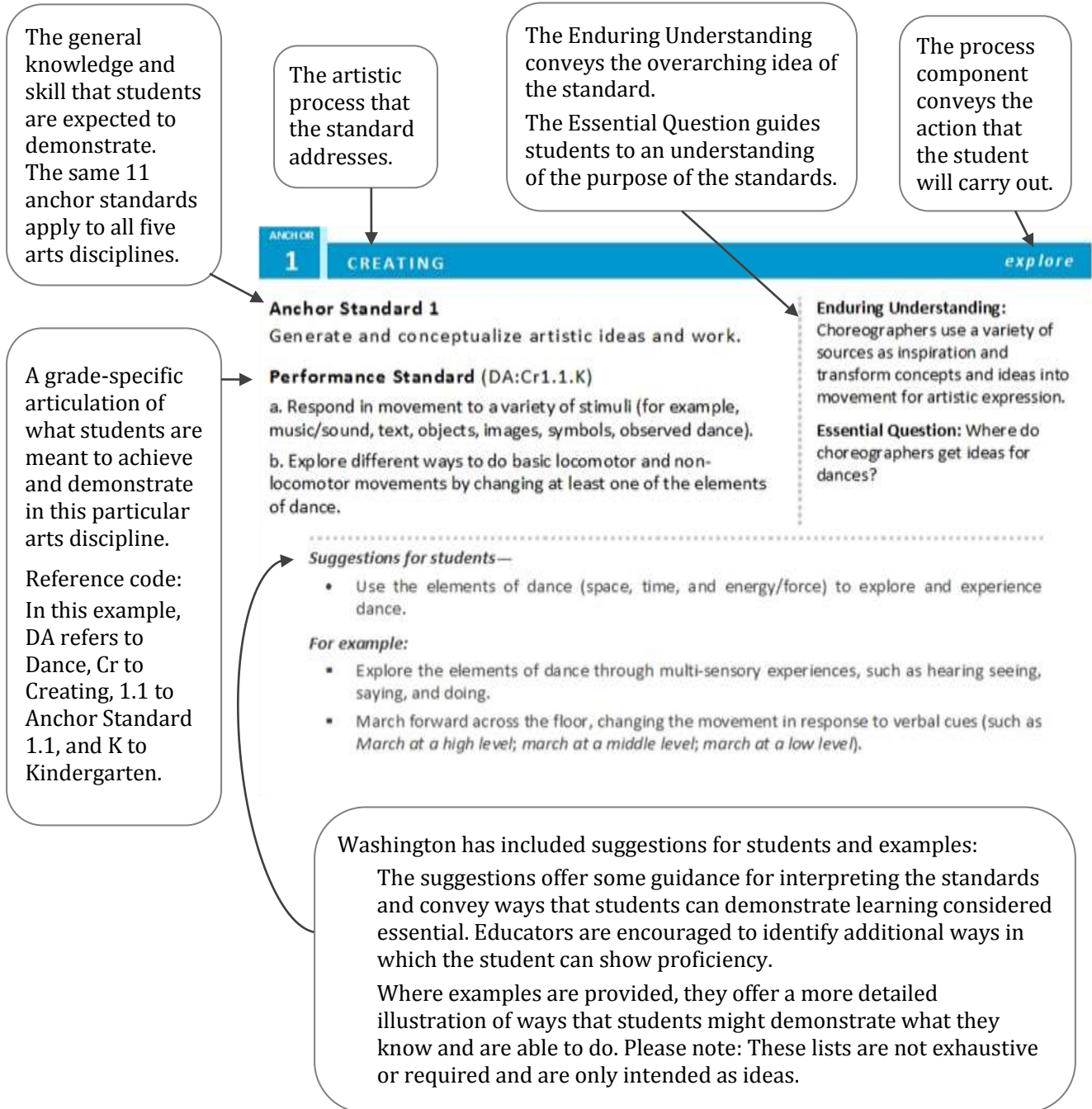
Suggestions for students: These help interpret the performance standards and suggest ways that students can demonstrate the knowledge and skills indicated.

Examples:

An example statement may be included to provide samples of particular demonstrations and give educators additional illustrations of the learning.

How to Navigate this K–12 Arts Learning Standards Document

The learning standards are presented by grade level in a series of charts, each of which includes the anchor and performance standards along with all attendant information. The following is a key for understanding the charts. Note that the number code accompanying the Performance Standard aligns with the numbering of the National Core Arts Standards.



Arts Standards in the Classroom

Arts education addresses an essential form of human communication and provides unparalleled opportunities for exploring a multiplicity of viewpoints and modes of expression. Students develop a greater capacity for understanding not only a variety of artworks and art forms, but also the people and contexts that produce them. At the same time, students learn skills, techniques, and ways of thinking that enable them to use art to express their own perceptions, experiences, and views—while simultaneously developing confidence and fundamental skills that will serve them well in school and throughout their lives.

Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth.

—National Core Arts Standards:
A Conceptual Framework for
Arts Learning

The anchor and performance standards presented in this document are intended to ensure consistently good quality and depth of instruction in theatre. They are also intended to generate students who are artistically literate and have the creativity and cognitive skills required to prosper in all aspects of life and to contribute in meaningful ways to the world around them.

The suggestions and examples that appear with each performance standard serve as supporting material and are not required: They were designed both to illustrate ways of applying the standards, and to prompt teachers' own ideas. As teachers know, the dynamics of every classroom are unique, as is each learner in the room. When applying the standards and developing arts lesson plans and projects, teachers should be cognizant of the diversity of their group of students, strive to create an inclusive environment, and provide any accommodations that are needed to facilitate the success of individual students.

Through arts teaching, students view, make, and discuss art works, and come to realize that the arts exist not in isolation, but within the multiple dimensions of time, space, culture, and history.

—National Core Arts
Standards: A Conceptual
Framework for Arts Learning

Teachers are also encouraged to explore a wide variety of artworks and art forms with their students, constructing lessons that convey both awareness of the original context and purpose of the art, and respect for the artist and culture that produced it.

To achieve artistic literacy, it is vital that students not only learn about and respond thoughtfully to art, but also actively participate in making it. The arts standards provide a rational structure to help guide students' learning experiences within each arts discipline so that students develop age-appropriate knowledge and skills, practice collaboration in relevant contexts, and become proficient in the use of the tools, processes, and materials of whichever art forms and disciplines they are engaged in learning.

To learn more about the development and philosophical underpinnings of the National Core Arts Standards (NCAS), visit www.nationalartsstandards.org/content/resources.

Theatre—Kindergarten

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.K)

- With prompting and support, invent and inhabit an imaginary elsewhere in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
- With prompting and support, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

Suggestions for students—

- When prompted by the teacher, remember characters in theatrical texts (stories) and performances, and identify/describe the appearance and actions of the characters.
- Apply to improvisational role-playing one’s knowledge of human, non-human, and imaginary creatures.

For example:

- Imitate movements and sounds of fish, animals, birds, and imaginary creatures.
- Role-play a scene from a story that expresses familiar ideas and feelings, such as from *Goldilocks and the Three Bears*, *Aesop’s Fables*, or *Anansi the Spider*.
- Imagine the interpretation of a character from a nursery rhyme, fairy tale, folk tale, or children’s story.
- Describe the characters in a story after hearing it, or in a play or movie after seeing it.
- Use finger- or hand-puppets to tell stories and create plays.

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (TH:Cr2.1.K)

- With prompting and support, interact with peers and contribute to dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
- With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., creative drama, process drama, story drama).

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

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

Suggestions for students—

- Demonstrate the creative process by:
 - Exploring the element *character* to create drama.
 - Implementing choices of theatrical elements to create drama through guided exploration and role-playing.
 - Presenting personal and group role-playing choices.
- Work with the class to create a story for performance.
- Role-play a story that expresses familiar ideas and feelings.
- Explore the elements of theatre through multi-sensory experiences, such as hearing, seeing, saying, and doing.

For example:

- Collaborate with the rest of the class to create an original work of theatre that incorporates multisensory details; for instance, describe what the setting of the story (such as a jungle, forest, or ocean) sounds like as the character moves through it.
- Role-play characters in a story that the class has just studied and discussed.

ANCHOR

3**CREATING***rehearse***Anchor Standard 3**

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.K)

a. With prompting and support, ask and answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

For example:

- Play “Follow the Leader” or “Simon Says” (led by the teacher) as a means of rehearsing scripted or guided drama scenes.
- Engage in call and response: The teacher says: “What does the wolf say?” Students respond: “Growl, growl, growl.” Teacher says: “What does the woodcutter do?” Students respond: “Chop, chop, chop.”
- Generate simple gestures that show a character’s feelings and actions (for instance, portray a character covering her face when she’s scared or clapping her hands when she’s excited).

ANCHOR

4**PERFORMING***select***Anchor Standard 4**

Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Theatre artists make strong choices to effectively convey meaning.

Performance Standard (TH:Pr4.1.K)

a. With prompting and support, identify characters and setting in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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

Suggestions for students—

- Imitate humans, animals, or imaginary creatures.
- Present a story for performance.
- Role-play a story that expresses familiar ideas and feelings.

For example:

- Present a character from a story, such as Goldilocks from *Goldilocks and the Three Bears*, Jack Sprat, or the caterpillar in *The Very Hungry Caterpillar*.
- Imitate a sea creature in the ocean (setting) or imitate a cat, dog, bird, dinosaur, or other animal.

ANCHOR

5**PERFORMING***prepare***Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

Performance Standard (TH:Pr5.1.K)

- a. With prompting and support, understand that voice and sound are fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama).
- b. With prompting and support, explore and experiment with various technical elements in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Explore or perform the elements of theatre through multi-sensory experiences, such as hearing, seeing, saying, and doing.
- Choose appropriate voice/sound levels for various performance settings.
- Demonstrate the creative process by:
 - Performing the element *character* (such as by portraying age, relationship, or job) to create drama.
 - Implementing (through guided exploration and role-playing) choices of technical elements to establish location, time of day, and weather.

For example:

- Project one's voice throughout the performance space, using chants or songs with varied levels of volume.

- Play “Pass the Sound” or a similar circle game that involves sharing a sound or word.
- Draw and/or color pictures of settings for performances.
- Create components of the setting, such as trees, clouds, animals, or buildings, using pantomime.

ANCHOR

6

PERFORMING

*share, present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.K)

a. With prompting and support, use voice and sound in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Project one’s voice throughout the performance space as prompted by the teacher.
- Apply voice and sound to improvisational role-playing.
- Produce imaginative interpretations of characters in dramatic play and guided drama experiences.
- Apply to improvisational role-playing one’s knowledge of human, non-human, and imaginary creatures.

For example:

- Interpret a character from a nursery rhyme, fairy tale, folk tale, or children’s story.
- Participate in a “Share Your Voice” game, in which the whole group works together on projection across a large space (stage, lunchroom, gym, or outside). Place three bean bags (or stuffed animals) at increasingly greater distances from the front of the room. Speak at different levels to be heard at various distances.

ANCHOR

7

RESPONDING

*reflect***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.K)

a. With prompting and support, express an emotional response to characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Describe (with guidance) what one felt during a performance.

For example:

- Identify and describe movements that one saw in a live or recorded theatrical performance.

ANCHOR

8**RESPONDING***interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (TH:Re8.1.K)

- With prompting and support, identify preferences in dramatic play, a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.
- With prompting and support, name and describe settings in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Demonstrate the creative process by describing what one saw, felt, and/or heard (perceived/experienced) in a performance.
- Share (with teacher's direction) how personal aesthetic choices are reflected in dramatic play or performances.
- Respond to a performance by means of guided discussion, communicating opinions about characters and technical aspects, such as sets and costumes.

For example:

- Reflect on the elements of theatre through multi-sensory experiences, such as hearing, seeing, saying, and doing.
- Identify and describe movements that one saw in a live or recorded theatrical performance.

ANCHOR

9**RESPONDING***evaluate***Anchor Standard 9**

Apply criteria to evaluate artistic work.

Performance Standard (TH:Re9.1.K)

- With prompting and support, actively engage with others in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Safely and responsively follow the teacher’s directions in dramatic play.
- Participate actively in guided drama experiences that require listening and responding.

For example:

- Move as directed by the teacher to imitate the movement of a familiar animal, such as a frog.
- Follow the teacher’s directions to “walk like you’re really old by curling your toes into your shoes.”
- Make choices about movement in response to peers’ or teacher’s feedback about the performance.

ANCHOR

10**CONNECTING***empathize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.K)

a. With prompting and support, identify similarities between characters and oneself in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

For example:

- Share how a character’s likes, dislikes, or attributes are similar to one’s own, such as Harold from the purple crayon books by Crockett Johnson.
- Generate facial expressions to portray simple emotions of self and/or character, such as mad, sad, and/or glad.

ANCHOR

11.1**CONNECTING***interrelate***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.

Performance Standard (TH:Cn11.1.K)

a. With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Apply concepts from other arts disciplines to theatre practice (such as beat, rhythm, observation, and line.)
- Apply theatrical concepts from around the world to theatre practice (such as styles, common emotions, and daily practices.)

For example:

- Compare and contrast beat and rhythm in music and theatre by singing and speaking familiar songs, such as *Baby Beluga* and *Mary Had a Little Lamb*.
- In a class discussion, identify and describe theatre-related aspects of a variety of celebrations, holidays, and events.
- Use black, red, and white Native American masks to represent Raven, Bear, and others in the enactment of a story that reflects traditional Northwest culture and history.

ANCHOR

11.2 CONNECTING*research***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.K)

a. With prompting and support, identify stories that are different from one another in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

b. With prompting and support, tell a short story in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- When prompted by the teacher, remember characters in theatrical texts (stories) and performances, and identify/describe the appearance and actions of the characters.
- In response to teacher-led discussion, apply acting skills and techniques (voice, movement, and imitation) when role-playing in creative dramatics or sociodramatic play.

For example:

- Describe and/or draw the characters in a story after hearing it, or in a play or movie after seeing it.
- Role-play the Big Bad Wolf by using a gruff voice and acting mean.
- Perform snapshots/tableaux to show change in situation, emotion, or over time.

Theatre—Grade 1

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.1)

- a. Propose potential choices characters could make in a guided drama experience (e.g., process drama, story drama, creative drama).
- b. Collaborate with peers to conceptualize costumes and props in a guided drama experience (e.g., process drama, story drama, creative drama).
- c. Identify ways in which gestures and movement may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

Suggestions for students—

- Explore (with the teacher’s guidance) the costumes that characters in stories might be wearing.
- Apply to improvisational and scripted role-playing one’s knowledge of human behavior, movement, and interactions between creatures.

For example:

- Choose from a selection of pictures or draw the clothing that a particular character in a story would be wearing; or draw a picture of a character from a play that one has just seen.
- Create an everyday scene in which one uses facial expressions and gestures to show an emotion, such as happy, sad, or mad.
- Demonstrate the interaction between fish in a school of fish, or between one animal and all the others in a barnyard full of animals.

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (TH:Cr2.1.1)

- a. Contribute to the development of a sequential plot in a guided drama experience (e.g., process drama, story drama, creative drama).

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

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

b. With prompting and support, participate in group decision making in a guided drama experience (e.g., process drama, story drama, creative drama).

Suggestions for students—

- Identify/describe the relationship(s) between characters in a story or performance.
- Identify the important events of the plot in a story or performance.
- Use (with teacher’s direction) familiar ideas and feelings to create a scene that expresses an emotion.

For example:

- Explore different movements to represent characteristics of a chosen creature, animal, idea, or subject (for instance, “Does your turtle move slowly or quickly, and why?”).
- Work with a partner or small group to create a simple pantomime that reflects a daily activity (such as a type of play or game on the playground), a well known story, or a historical event.

ANCHOR

3

CREATING

rehearse

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.1)

- a. Contribute to the adaptation of the plot in a guided drama experience (e.g., process drama, story drama, creative drama).
- b. Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).
- c. Collaborate to imagine multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Apply to improvisational and scripted role-playing one’s knowledge of human behavior and interactions between creatures.
- Share (with teacher’s direction) how personal aesthetic choices are reflected in theatre and/or performances.
- Rehearse a scene from a simple story to share with the class.

For example:

- Imitate movements and sounds of the interactions between fish, animals, birds, and imaginary creatures.
- Imitate the movements and language of familiar people.

- Imitate parents, teachers, police officers, firefighters, farmers, scientists, construction workers, doctors, nurses, principals, friends, or siblings.
- Reflect on and modify movements to better represent characteristics of a chosen creature, animal, idea, or subject (for instance, “Does your lion move slowly or quickly, and why?”).

ANCHOR

4

PERFORMING

select

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.1)

- Describe a story’s character actions and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).
- Use body, face, gestures, and voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Develop facial expressions and gestures.
- Demonstrate vocal projection and expression by using a voice that is loud enough to be heard throughout the performance space and expressions that convey meaning and feelings.

For example:

- Perform plays with simple puppets or masks (for instance, made from socks, craft sticks, or paper plates).
- Perform an everyday scene using facial expressions based on an emotion, such as happy, sad, or mad.
- Use different voices for different characters. For instance, in *Leonardo the Terrible Monster* by Mo Willems, when Leonardo thinks he was successful at being a monster, he talks in a loud and proud voice. When Sam shares why he is sad, he talks at a fast pace and uses an unhappy, whiny voice.

ANCHOR

5

PERFORMING

prepare

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.

Performance Standard (TH:Pr5.1.1)

- a. With prompting and support, identify and understand that physical movement is fundamental to guided drama experiences (e.g., process drama, story drama, creative drama).
- b. With prompting and support, identify technical elements that can be used in a guided drama experience (e.g., process drama, story drama, creative drama).

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

Suggestions for students—

- Choose appropriate body positions, movements, and gestures for various performance settings.
- Choose technical elements (such as costumes, settings, and props) for various performance settings.

For example:

- Act out a particular environment using movement, gestures, and sound, such as using flashlights in a cave, a scary forest, or a stormy beach.
- Modify movements to better represent characteristics of a chosen creature, animal, idea, or subject (for instance, “Does your turtle move slowly or quickly, and why?”).

ANCHOR

6**PERFORMING***share, present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.1)

- a. With prompting and support, use movement and gestures to communicate emotions in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Develop facial expressions and gestures.
- Apply movement and gestures in improvisational role-playing.
- Produce imaginative interpretations of characters in dramatic play and guided drama experiences.
- Apply to improvisational and scripted role-playing one’s knowledge of human behavior and interactions between creatures.
- Demonstrate a performance process by rehearsing and presenting a story for performance.
- Develop (with teacher’s direction) a scene that presents familiar ideas and feelings.
- Create an everyday scene based on an emotion, such as happy, sad, or mad.
- Use improvisation to explore ideas and feelings in a specific situation.

For example:

- Rehearse movement to portray a character (such as a turkey or donkey) in a narrative work.
- Play “Simon Says,” using movement and emotions as the suggestions provided by the leader.
- Participate in the performance of an *emotion group poem*: The teacher provides each student with a sentence of the poem; the students speak their lines individually (or in unison as a small group), acting out the “feeling words;” for instance:

Poem

When I am sad, I want to cry.
 When I am proud, I want to fly.
 When I am curious, I want to know.
 When I am impatient, I want to go.
 When I am bored, I want to play.
 When I am happy, I smile all day.
 When I am shy, I want to hide.
 When I’m depressed, I stay inside.
 When I am puzzled, I want to shrug.
 When I am loving, I kiss and hug.

ANCHOR

7**RESPONDING***reflect***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.1)

a. Recall choices made in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Reflect on a performance, recalling the elements of the story, such as setting and plot.
- Describe the way that characters are portrayed in a performance of a familiar story.
- Demonstrate a responding process by:
 - Engaging the senses actively and purposefully while experiencing a theatrical performance.
 - Describing what is seen, felt, and/or heard (perceived/experienced) in a performance.
- Work with the teacher and other students to create an imaginary world and to address challenges or events in a specific situation.

For example:

- Identify the purpose of a story or work theatre, such as to entertain, inform, persuade, and describe.

Anchor Standard 8

Interpret intent and meaning in artistic work.

Performance Standard (TH:Re8.1.1)

- a. Explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.
- b. Identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).
- c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Demonstrate understanding of characters in a performance through guided discussions about the choices they made in the story.
- Describe what is seen felt, and/or heard (perceived/experienced) in a performance.

For example:

- Describe or draw scenes from a performance that show a character's actions or emotions.
- Describe the characters and plot of a play after seeing it performed, and (with the teacher's guidance) identify the causes of those emotions

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (TH:Re9.1.1)

- a. Build on others' ideas in a guided drama experience (e.g., process drama, story drama, creative drama).
- b. Identify props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).
- c. Compare and contrast the experiences of characters in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Create interactions between characters by enacting a relationship between one’s character and another character in a nursery rhyme, fairy tale, folk tale, or children’s story.
- Work cooperatively to create interactions with other students in guided drama experiences.
- Create or describe simple props and costumes for imaginative play and guided drama experiences.
- Compare and contrast the actions and behaviors of characters from a dramatic performance.
- Engage the senses actively and purposefully while experiencing a theatrical performance.
- Describe what is seen felt, and/or heard (perceived/experienced) in a performance.

For example:

- Participate in an improvisation activity by working as part of a team to create a “machine.” (The audience/class will observe the machine to suggest what it is making.)
- Choose simple props from a box to inspire dramatic improvisational play; then, explain and discuss these choices with the rest of the class. (For instance, a student chooses a magic wand and uses it to transform into a cat; then, the class discusses the choice and offers new choices.)
- Participate actively in guided group discussions after viewing a dramatic performance of a story that students heard in class; discuss the actions and behaviors of individual characters, including the choices they made.

ANCHOR

10**CONNECTING***empathize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.1)

a. Identify character emotions in a guided drama experience (e.g., process drama, story drama, creative drama) and relate it to personal experience.

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?

Suggestions for students—

- Explain how the emotions of characters in a dramatic performance relate to one’s own emotions, and describe how one would have reacted differently or the same.

For example:

- Generate facial expressions to portray simple emotions, such as mad, sad, and glad to present to others.
- Create a scene from everyday life based on suggestions made by the teacher, such as shopping in a grocery store, eating with one’s family, or riding on the school bus; act out how people look in such scenes when they are happy, sad, excited, sleepy, and so on.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.1.1)

a. Apply skills and knowledge from different art forms and content areas in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Apply concepts from other arts disciplines to theatre practice (for instance, beat, rhythm, observation, and line.)
- Apply concepts from other academic subjects (such as reading, writing, social studies, and math) to theatre practice.

For example:

- Use theatre-related vocabulary, such as character, story, and setting, to describe a dance performance that tells a story (for instance, a dance version of Maurice Sendak’s *Where the Wild Things Are*).
- Identify literary terms related to drama, such as story, character, and conflict, and make connections by retelling a movie or fairy tale.
- Identify personal, relational experiences which are similar to a performance or script, such as performances based on fables from around the world.
- Describe theatre-related aspects of a variety of celebrations, holidays, and events from diverse cultures.
- Create masks representing a traditional performance culture, such as making black, red, and white masks to represent Raven, Bear, and others in the enactment of a story that reflects traditional Northwest culture and history, or multi-colored masks in the style of Kabuki makeup.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.1)

- a. Identify similarities and differences in stories from one's own community in a guided drama experience (e.g., process drama, story drama, creative drama).
- b. Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

For example:

- Compare what one saw and heard in the Hawaiian *Cinderella* to the animated Disney film, including clothing, music, and dancing.
- Create an everyday scene based on two books or stories that the class has read together, such as a scene in which characters from different stories eat breakfast together.

Theatre—Grade 2

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.2)

- a. Propose potential new details to plot and story in a guided drama experience (e.g., process drama, story drama, creative drama).
- b. Collaborate with peers to conceptualize scenery in a guided drama experience (e.g., process drama, story drama, creative drama).
- c. Identify ways in which voice and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

Suggestions for students—

- Express an opinion about the setting of a story or play.
- Explore ideas for alternatives to the choices made by a character in a story.
- Explore alternative settings for a story or theatrical text.
- Describe (with teacher’s direction) how personal aesthetic choices are reflected in theatre and/or performances.

For example:

- Work in small groups to create ideas for alternative settings and choices for a character in a story; for instance, what would happen if Little Red Riding Hood was walking to school instead of to her grandmother’s house.
- Describe one’s favorite action of a character or part of the plot of a story or performance of a play.
- Make handmade puppets and use them to create a puppet play that tells an original story or that adds creative details or new twists to a familiar story.
- Experiment with different voices and movements when role-playing a specific character from a story that the class has read.

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

Performance Standard (TH:Cr2.1.2)

- a. Collaborate with peers to devise meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).
- b. Contribute ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).

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

Suggestions for students—

- Remember and describe characters, plot, and setting in theatrical texts.
- Create a scene based on a given role and setting.
- Develop a character through creative dramatics and share the results with others.

For example:

- Read a story, such as *Mr. Popper's Penguins* by Richard and Florence Atwater; then, working in a small group, create a story-theatre version of one section or scene.
- Use finger puppets and hand puppets to tell stories, share, and create.
- Dramatize a setting, such as a park or beach, by choosing a role as a person, place, or thing.

ANCHOR

3**CREATING***rehearse***Anchor Standard 3**

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.2)

- a. Contribute to the adaptation of dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).
- b. Use and adapt sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).
- c. Generate independently multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Engage in a rehearsal process: Adjust and refine a scene through feedback and reflection.
- Describe what is seen, felt, and/or heard (perceived/experienced) in a performance; and analyze the use and organization of the elements of theatre in a performance.

For example:

- Choose appropriate voice and movements when role-playing.
- Rehearse a character from a book read in class in order to re-enact a story.
- Adjust one's portrayal of a character in response to feedback.
- Using "I saw" and "I wonder" statements, comment on the observations of peers.

ANCHOR

4

PERFORMING

select

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.2)

- a. Interpret story elements in a guided drama experience (e.g., process drama, story drama, creative drama).
- b. Alter voice and body to expand and articulate nuances of a character in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Perform a character using facial expressions, gestures, and body movements/stances.
- Perform a character using vocal projection, expression, and articulation.
- Use personal experience and knowledge to interpret character and/or story elements for a performance.

For example:

- Generate gestures, body movements, and/or stances to perform a character in a tableau or scene, such as portraying Mr. McGreely (in *Muncha! Muncha! Muncha!* by Candace Fleming and G. Brian Karas) when he discovers that the bunnies have gotten into his garden again: he raises his hands in the air and looks up with a sad expression. Contrast that tableau with Mr. McGreely when he finds his untouched vegetables: he smiles and does a “jiggy, wiggly victory dance” with his knees bent and his fingers pointing up.
- Use clear pronunciation of the consonant sounds to say the lines of a character in a play or story or to recite a tongue twister, such as “A big bug bit the little beetle, but the little beetle bit the big bug back!”
- Use pantomime to imitate the behavior/movements of a toddler or a baseball player.

ANCHOR

5

PERFORMING

prepare

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (TH:Pr5.1.2)

- a. Demonstrate the relationship between and among body, voice, and mind in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

b. Explore technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).

Suggestions for students—

- Create/design the setting of a story/performance.
- Create facial expressions, gestures, and body movements/stances for characters in a performance.

For example:

- Perform *The Three Little Pigs*, using creative movement to portray the houses of straw, sticks, and brick, and enacting the wolf and pigs through vocal characterization.
- Select a simple prop and use it appropriately to perform an improvisation.
- Create a collage, using magazine pictures to represent scenic elements of a section of the play or story.

ANCHOR

6

PERFORMING

share, present

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.2)

a. Contribute to group guided drama experiences (e.g., process drama, story drama, creative drama) and informally share with peers.

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?

Suggestions for students—

- Produce imaginative interpretations of characters in group dramatic play and guided drama experiences.
- Rehearse, adjust, and refine through evaluation, reflection, and problem-solving.
- Apply a responding process to a performance and/or presentation of theatre: engage, describe, analyze, and interpret.

For example:

- Rehearse a fairy-tale character in the re-enactment of a story.
- Present one's portrayal of a character to others.
- Share what one saw and how the presentation communicates the portrayal of a fairy tale character.
- Adjust one's portrayal of a character in response to feedback.
- After hearing a story read, determine the important moments of the story. Retell the story by collaborating with a small group to recreate a specific moment, using tableaux or human snapshots to act it out.

Anchor Standard 7

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.2)

a. Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Apply a responding process to a performance and/or presentation of theatre by:
 - Engaging the senses actively and purposefully while experiencing a performance.
 - Describing what is seen, felt, and/or heard (perceived/experienced) in a performance.
 - Analyzing the use and organization of the elements of theatre in a performance
 - Interpreting the meaning of a theatrical performance based upon personal experience and knowledge.
- Remember and understand how theatre communicates for a specific purpose.
- Remember (with teacher’s direction) how personal aesthetic choices affect the development of performances.
- Respond to a performance (with guidance from the teacher) by communicating ideas about it, particularly regarding technical aspects of theatre, such as sets and costumes.

For example:

- Describe a live or recorded theatrical performance.
- Identify the purpose of a story or work of theatre, such as to entertain, inform, persuade, and describe.
- Recall types of performances, such as puppetry, creative dramatics, and storytelling.
- Communicate responses, such as the following:
 - I want my character to have black hair.
 - I will make my character have a loud voice.
 - I will walk with a cane.

Anchor Standard 8

Interpret intent and meaning in artistic work.

Performance Standard (TH:Re8.1.2)

- a. Explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.
- b. Identify causes and consequences of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).
- c. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Apply a responding process to a performance and/or presentation of theatre: Describe and explain—based upon personal experience and knowledge—the meaning of a theatrical performance.

For example:

- Explain personal opinions regarding the choices made by the actors in a performance (for instance, choices about facial expressions, voice, and movement).
- Explain the causes and consequences of a character's actions in a dramatic performance, such as the responses and actions of Bunny in *The Magic Rabbit* by Annette LeBlanc Cate, when Bunny becomes separated from his friend, Ray.
- Draw a picture of one's favorite scene from a play or recorded performance viewed by the class; in the picture, show how the scene made one feel.

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (TH:Re9.1.2)

- a. Collaborate on a scene in a guided drama experience (e.g., process drama, story drama, creative drama).
- b. Use a prop or costume in a guided drama experience (e.g., process drama, story drama, creative drama) to describe characters, settings, or events.

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?

c. Describe how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).

Suggestions for students—

- Work with other students (as guided by the teacher) to create dramatic scenes from a story for performance.
- Identify and describe traits of characters and tell how they move and behave in a story/performance.
- Demonstrate (with prompting by the teacher) a particular character’s expressions, sounds, and movements in response to a given situation.
- Select and use simple props in guided dramatic play or scenes from a familiar story.
- Describe (with guidance from the teacher) how characters behave in a story, examining how they overcome challenges and react to problems.

For example:

- Discuss a readers’ theatre production of a short story (such as *The Very Cranky Bear*, based on the book by Nick Bland), explaining how the voices of the characters sound and demonstrating how the characters would act.
- Joins classmates in acting out (with the teacher’s guidance) the movements, sounds, and mannerisms of characters in a song, such as *The Wheels on the Bus*, *Old MacDonald*, or *This Pretty Planet*.
- Listen with classmates to a story read by the teacher and then (in response to the teacher’s questions) shows what a particular feature of or character in the story would look like (for instance, imitate shapes, movements, and expressions).
- With the guidance of the teacher, work with classmates to:
 - Identify and list the kinds of objects needed to perform a familiar story or song.
 - Find items in the classroom that could (with imagination) serve as props.

ANCHOR

10

CONNECTING

empathize

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.2)

a. Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

For example:

- Dramatize planning a surprise party for someone.
- Role-play a familiar situation, such as a field trip to the zoo, the beach, a museum, or a farm.

ANCHOR

11.1**CONNECTING***interrelate***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.1.2)

a. Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Suggestions for students—

- Remember and apply what one has experienced of various artists, cultures, and/or times.
- Remember and understand skills, concepts, and vocabulary that theatre has in common with other content areas.

For example:

- Describe what one experienced, saw, and heard when preparing for a performance of the Hawaiian *Cinderella*, including Hawaiian cultural elements (clothing, music, dancing, etc.).
- Compare a puppet show performance to a storyteller's performance of the same story. (How was the puppet show different from the storyteller's performance?)

ANCHOR

11.2**CONNECTING***research***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.2)

a. Identify similarities and differences in stories from multiple cultures in a guided drama experience (e.g., process drama, story drama, creative drama).

b. Collaborate on the creation of a short scene based on a non-fiction literary source in a guided drama experience (e.g., process drama, story drama, creative drama).

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?

For example:

- Compare and contrast features of character-origin stories from diverse cultures, such as tales of Anansi the Spider from the Ashanti culture of West Africa versus Northwest Coast stories about Raven.
- Perform a work of theatre based on a known historical event, such as the story of Paul Revere’s ride or Rosa Parks’ refusal to give up her seat on the bus.
- Perform a work of theatre based on a scientific theory or discovery, such as the relationships between planets in the solar system.

Theatre—Grade 3

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.3)

- a. Create roles, imagined worlds, and improvised stories in a drama/theatre work.
- b. Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work.
- c. Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

Suggestions for students—

- Experiment with facial expressions, gestures, body movements/stances, and stage positions for characters in a performance.
- Apply understanding of projection, articulation, and expression to create a varied vocal performance.
- Create a scene that portrays a relationship between characters in a given setting.
- Working as a group or individually, use voice, movement, character development, and improvisation.

For example:

- Dramatize a family at a picnic.
- Role-play a group of fishermen or fisherwomen working out at sea.
- Portray a group of friends playing a fun game on the playground.

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (TH:Cr2.1.3)

- a. Participate in methods of investigation to devise original ideas for a drama/theatre work.
- b. Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

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

Suggestions for students—

- Apply the creative process to theatre: identify, explore, gather, interpret, use, implement, reflect, refine, and present/perform.

For example:

- Explore possible solutions to a given movement problem for a theatrical performance.
- Explore uses of voice in role-playing.
- Respond to feedback by implementing changes in a scene.

ANCHOR

3

CREATING

rehearse

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.3)

- Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work.
- Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.
- Practice and refine design and technical choices to support a devised or scripted drama/theatre 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?

Suggestions for students—

- Interpret information to create a work of theatre.
- Refine a work of theatre through feedback.
- Create facial expressions, gestures, body movements/stances, and stage positions for characters in a performance.
- Rehearse, adjust, and refine through evaluation, reflection, and problem-solving.

For example:

- Develop stage positions, such as levels, balance, and focus (stage picture), achieved through standing, sitting, positioning (full front, profile, full back), and stage location (upstage, downstage, etc.); for instance, in *Where the Wild Things Are* by Maurice Sendak, Max tames the Wild Things by standing in front of them and holding his arms out while he stares into their eyes with a powerful facial expression; the Wild Things look back at Max with frightened facial expressions and their hands on their faces as they back away (upstage).
- Create a scene based on an interpretation of a story that the class has read.

ANCHOR

4

PERFORMING

select

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.3)

- Apply the elements of dramatic structure to a story and create a drama/theatre work.
- Investigate how movement and voice are incorporated into drama/theatre work.

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?

Suggestions for students—

- Use projection, articulation, and expression to create a varied vocal performance.
- Create facial expressions, gestures, body movements/stances, and stage positions for characters in a performance.
- Identify specific events at the beginning, middle, and end of the plot of a story/performance; describe also the time and place, and identify a central conflict.

For example:

- Use a variety of vocal skills and techniques to enhance the performance; for instance, a bear uses a stage whisper, a normal voice, and a gruff voice/growl, while a mouse uses a stage whisper, a scream, or a rapid and high pitched voice to convey fear.
- Describe the characters, plot, setting, and conflict in a script or performance of a play.

ANCHOR

5

PERFORMING

prepare

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (TH:Pr5.1.3)

- Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.
- Identify the basic technical elements that can be used in drama/theatre work.

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?

Suggestions for students—

- Use projection, articulation, and expression to create a varied vocal performance.
- Refine voice, movement, character development, and improvisation for a performance.
- Discover, explore, dramatize, and express (with teacher's direction) the ways that theatre communicates for various purposes.

For example:

- Refine techniques for speaking clearly, using the full range of articulators to enunciate (lips, teeth, tongue, and soft/hard palate).
- Vary rate, pitch, pause, emphasis, and inflection to create expression.
- Identify the purpose of a theatrical work, such as to entertain, inform, persuade, and describe.

ANCHOR

6**PERFORMING***share, present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.3)

a. Practice drama/theatre work and share reflections individually and in small groups.

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?

Suggestions for students—

- Understand and apply the elements of theatre to communicate for a specific purpose and to a specific audience.
- Rehearse, adjust, and refine through evaluation, reflection, and problem-solving.
- Reflect upon a work of theatre and/or performance and self-evaluate to set goals.

For example:

- Perform a scripted scene of a story.
- Rehearse a scene.
- Refine a scene based on feedback.
- Present a scene to others.

ANCHOR

7**RESPONDING***reflect***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.3)

a. Understand why artistic choices are made in a drama/theatre 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?

Suggestions for students—

- Express personal opinions about the artistic choices one has seen in a live or recorded theatrical production.
- Discuss the elements of theatre (character, plot, setting, conflict, dialogue, and theme).

For example:

- Explain personal opinions about the costumes, props, or setting used in a performance (live or recorded) that the class has viewed.
- Express character through choices of voice; for instance, apply vocal choices to make a character sound first young, and then old; or create a voice for a monster and compare it to the voice of someone who is gentle and kindly.

ANCHOR

8

RESPONDING

*interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (TH:Re8.1.3)

- Consider multiple personal experiences when participating in or observing a drama/theatre work.
- Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre work.
- Examine how connections are made between oneself and a character's emotions in drama/theatre 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?

Suggestions for students—

- Share one's personal understanding of the meaning of a story and/or performance.
- Observe and compare examples of various genres of theatre (such as comedy, drama, and melodrama).
- Observe and discuss the ways that characters are developed and presented in different styles of theatre from various cultures and times.
- Examine and express an opinion about performers' facial expressions, gestures, body movements/stances, and stage positions in a live or recorded performance.

For example:

- Draw a picture or write a story to express one's response to a live or recorded theatrical performance.
- Use readers' theatre in a variety of stories.
- Use masks in a performance of an African folktale.

ANCHOR

9

RESPONDING

evaluate

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (TH:Re9.1.3)

- a. Understand how and why groups evaluate drama/theatre work.
- b. Consider and analyze technical elements from multiple drama/theatre works.
- c. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.

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?

Suggestions for students—

- Apply a responding process to a performance and/or presentation of theatre (engage, describe, analyze, interpret, and evaluate), such as by analyzing the use of various elements of theatre in a performance.

For example:

- Observe and identify the elements of theatre used in a play from another culture, such as a performance of Kabuki theatre.

ANCHOR

10

CONNECTING

empathize

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.3)

- a. Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.

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?

Suggestions for students—

- Discuss the meaning of a theatrical performance to relate it to one's own personal experience and knowledge.
- Discuss how the arts influence and reflect cultures/civilization, place, and time.
- Explore how theatre impacts personal choices, including choices made at school and in the community.

For example:

- Observe and identify the elements of theatre used in a play from another culture, such as the performance of an Irish play.
- Identify the main points of a theatre-related event in the community.

ANCHOR

11.1

CONNECTING

*interrelate***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.1.3)

a. Identify connections to community, social issues, and other content areas in drama/theatre work.

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?

Suggestions for students—

- Discuss how the arts influence and reflect cultures/civilization, place, and time.
- Discuss the connections among the arts and between the arts and other content areas.

For example:

- Summarize how theatre-related skills were used in a play about bullying on the playground.

ANCHOR

11.2

CONNECTING

*research***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.3)

- a. Explore how stories are adapted from literature to drama/theatre work.
- b. Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.

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?

Suggestions for students—

- Explore how specific attributes of a work of theatre reflect its cultural and historical context.
- Create a character that interacts with the elements of theatre used in a script.

For example:

- Portray the character of Little Red Riding Hood (character), who is walking through the woods to her grandmother’s house (setting and plot) when she encounters a strange wolf (conflict) and has a conversation (dialogue); from this experience, she learns that it is dangerous to talk to strangers (theme).

Theatre—Grade 4

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.4)

- Articulate the visual details of imagined worlds, and improvised stories that support the given circumstances in a drama/theatre work.
- Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.
- Imagine how a character might move to support the story and given circumstances in a drama/theatre work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

Suggestions for students—

- Apply the creative process to theatre: identify, explore, gather, interpret, use, implement, reflect, refine, and present/perform.
- Experiment with facial expressions, gestures, body movements/stances, stage positions, and blocking for a performance.

For example:

- Use the creative process to create a performance of a scene representing an event in Washington state history.

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (TH:Cr2.1.4)

- Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.
- Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

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

Suggestions for students—

- Reflect for the purposes of self-evaluation and improvement, refine through feedback and self-reflection, and develop a work of theatre for presentation/performance.
- Rehearse, adjust, and refine through evaluation, reflection, and problem-solving.

For example:

- Use feedback to refine one’s performance of a poem.

ANCHOR

3

CREATING

*rehearse***Anchor Standard 3**

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.4)

- Revise and improve an improvised or scripted drama/theatre work through repetition and collaborative review.
- Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.
- Collaborate on solutions to design and technical problems that arise in rehearsal for a drama/theatre 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?

Suggestions for students—

- Rehearse and use feedback, reflection, and problem-solving to adjust and refine a performance.
- Experiment with facial expressions, gestures, body movements/stances, stage positions, and blocking to revise and improve one’s presentation skills.
- Rehearse and refine vocal projection, articulation, and expression to prepare for a performance.

For example:

- Perform a dramatic reading of a story or poem.
- Choose voice and movement when improvising a scene from a story or a moment from a poem.

ANCHOR

4

PERFORMING

*select***Anchor Standard 4**

Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.4)

- Modify the dialogue and action to change the story in a drama/theatre work.
- Make physical choices to develop a character in a drama/theatre work.

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?

Suggestions for students—

- Create a character that has clear objectives in an event/scene in a script.
- Explore particular elements of theatre (character, plot, setting, conflict, and dialogue) to create theatre.
- Choose—and apply to a theatrical performance—appropriate movement, vocal projection, articulation, and expression.

For example:

- Role-play possible choices of voice and movements to create a character, such as a wolf walking on all fours and growling his lines or a goat speaking with extended vowels (“saaay”).

ANCHOR

5

PERFORMING

*prepare***Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

Performance Standard (TH:Pr5.1.4)

- Practice selected exercises that can be used in a group setting for drama/theatre work.
- Propose the use of technical elements in a drama/theatre work.

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?

Suggestions for students—

- Apply two or more steps of the performance process to theatre: identify, select, analyze, interpret, rehearse, adjust, refine, present, produce, reflect, or self-evaluate.
- Analyze and interpret the setting of the story to be performed.

For example:

- Prepare a short skit on an assigned topic.
- Draw a picture or diagram that represents the environment in which the scene takes place.

ANCHOR

6

PERFORMING

*share, present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.4)

- Share small-group drama/theatre work, with peers as audience.

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?

Suggestions for students—

- Present/perform theatre in front of an audience.
- Work collaboratively to develop aspects of technical design for a work of theatre and/or performance for others.

For example:

- Perform a poem or story segment in front of an audience of peers.
- Work collaboratively to develop costumes or props for a production of theatre.

ANCHOR

7**RESPONDING***reflect***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.4)

a. Identify artistic choices made in a drama/theatre work through participation and observation.

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?

Suggestions for students—

- Apply a responding process to a performance and/or presentation of theatre: engage, describe, analyze, interpret, and evaluate.

For example:

- Discuss one's understanding of the elements, foundations, skills, and techniques of theatre, such as voice, movement, and character development.
- Use "I saw" or "I wonder" statements to express one's response to a presentation of a theatrical work.

ANCHOR

8**RESPONDING***interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (TH:Re8.1.4)

- a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.
- b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives.

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?

c. Identify and discuss physiological changes connected to emotions in drama/ theatre work.

Suggestions for students—

- Examine the way characters respond differently to the circumstances in a play.
- Understand how the specific attributes of a work of theatre reflect its cultural and historical context.

For example:

- Compare and contrast qualities of characters in works of theatre from two different cultures, such as Japanese and Ancient Greek.
- Discuss how personal aesthetic choices are reflected in the development of a character in a performance.
- Share one’s response to theatre, such as:
 - When I see something funny, I feel
 - When I see something scary, I feel
 - When I see something sad, I feel

ANCHOR

9

RESPONDING

evaluate

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (TH:Re9.1.4)

- a. Propose a plan to evaluate drama/theatre work.
- b. Investigate how technical elements may support a theme or idea in a drama/theatre work.
- c. Observe how a character’s choices impact an audience’s perspective in a drama/theatre 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?

Suggestions for students—

- Interpret (based on personal experience and knowledge) the meaning of a performance.
- Evaluate and justify (using supportive evidence) choices in a performance.

For example:

- Interpret the meaning of a recorded or live performance (such as *Shrek the Musical* or *The Lion King the Musical*) by examining its technical aspects, the portrayal of characters (such as choices related to movement and voice), and the impact of the production on the audience.

ANCHOR

10

CONNECTING

empathize

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.4)

a. Identify the ways drama/theatre work reflects the perspectives of a community or culture.

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?

Suggestions for students—

- Tell how a work of theatre (or particular attributes of the work) reflects its cultural context.

For example:

- Read the story before attending a live or recorded theatrical production based on or adapted from it (such as *The Snowy Day* by Ezra Jack Keats or *Bud, Not Buddy* by Christopher Paul Curtis).
- Reflect on a character in a work of theatre and identify the attributes of the character that are most like one's own.

ANCHOR

11.1

CONNECTING

interrelate

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.1.4)

a. Respond to community and social issues and incorporate other content areas in drama/theatre work.

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?

Suggestions for students—

- In discussion, identify connections between the arts and other content areas.
- Explore how a theatrical production can impact personal choices, including choices made at school and in the community.

For example:

- Implement a process for creating a theatrical scene in order to develop a presentation for a science unit on the planets.
- Explain how theatre can be used to express ideas, cultural values, and social concerns in the community.
- Attend a community presentation or school assembly of a work of theatre and discuss messages that were clearly presented.

ANCHOR

11.2**CONNECTING***research***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.4)

- a. Investigate cross-cultural approaches to storytelling in drama/theatre work.
- b. Compare the drama/theatre conventions of a given time period with those of the present.

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?

Suggestions for students—

- Understand how the arts influence and reflect cultures/civilization, place, and time.
- Tell how a work of theatre (or particular attributes of the work) reflects its cultural context.

For example:

- Compare creation tales from various cultures and discuss how they might be presented as works of theatre.
- Compare two theatrical productions of the same story (the original and a more recent version).
- Compare stories or theatrical productions that feature the convention of the trickster character (such as the fox from Japanese stories and Raven from Northwest Coast stories).

Theatre—Grade 5

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.5)

- a. Identify physical qualities that might reveal a character’s inner traits in the imagined world of a drama/theatre work.
- b. Propose design ideas that support the story and given circumstances in a drama/theatre work.
- c. Imagine how a character’s inner thoughts impact the story and given circumstances in a drama/theatre work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

Suggestions for students—

- Adapt facial expressions, gestures, body movements/stances, stage positions, and blocking in response to given circumstances.
- Explain what the character wants (objective) in a story/performance.
- Explain the sequence of events (actions) that move the plot forward in a story/performance.
- Explain the locations within a setting of a story/performance.
- Summarize a central conflict and the resolution of a story/performance.
- Infer from the dialogue how a character speaks in a story/performance.
- Interpret the theme in a script/performance.
- Perform a character using the objectives inherent in the script.
- Generate objectives, obstacles, and tactics for a specific character in a given situation.

For example:

- Implement one’s understanding of given circumstances in a script to design a scene based on the playwright’s descriptions; for instance, the Mad Hatter’s tea party in *Alice in Wonderland*.
- Portray the character Ming Lo, from *Ming Lo Moves the Mountain* by Arnold Lobel: Ming Lo wants to move the mountain that is by his house (objective). To meet his objective, Ming Lo follows the advice of a wise person: he packs his belongings, faces the mountain, closes his eyes, and performs the dance of the moving mountain, putting his right foot behind his left foot and his left foot behind his right foot for many, many hours.

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (TH:Cr2.1.5)

- a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.
- b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

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

Suggestions for students—

- Explore the elements *character, plot, setting, conflict, and dialogue* to create a work of theatre.
- Gather and interpret information to create a work of theatre.
- Implement cultural and historical aspects in a performance.

For example:

- Create a theatrical scene based upon a haiku poem that expresses the water cycle.

ANCHOR

3

CREATING

rehearse

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.5)

- a. Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.
- b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.
- c. Create innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre 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?

Suggestions for students—

- Apply one's understanding of given circumstances to make choices of vocal projection, articulation, and expression for a character in a performance.
- Apply one's understanding of given circumstances to create a character's facial expressions, gestures, body movements/stances, stage positions, and blocking in a performance.
- Reflect for the purposes of self-evaluation and improvement and refine a work of theatre through feedback and self-reflection.

For example:

- Implement one’s understanding of given circumstances in a script to develop facial expressions, gestures, body movements/stances, stage positions, and blocking, such as for the soldiers in *Number the Stars* (based on the book by Lois Lowry).
- Use pantomime or other creative solutions to convey the growth of the beanstalk in *Jack and the Beanstalk*, without technical special effects.

ANCHOR

4

PERFORMING

select

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.5)

- a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.
- b. Use physical choices to create meaning in a drama/theatre work.

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?

Suggestions for students—

- Use ideas, skills, foundations, and techniques to create a work of theatre through guided exploration.
- Implement choices of elements, principles, and skills to create a work of theatre.
- Infer from the dialogue how a character speaks in a story/performance.

For example:

- Explain how characters, plot, setting, conflict, dialogue, and theme are used in a script or performance of a play.

ANCHOR

5

PERFORMING

prepare

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (TH:Pr5.1.5)

- a. Choose acting exercises that can be applied to a drama/theatre work.
- b. Demonstrate the use of technical elements in a drama/theatre work.

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?

Suggestions for students—

- Develop theatrical skills and techniques.
- Analyze a script to prepare to develop a role for a performance.
- Apply one’s understanding of given circumstances to make choices of vocal projection, articulation, and expression for a character in a performance.

For example:

- Use appropriate volume to be heard by the entire audience at all times.
- Speak clearly using the full range of articulators to enunciate (lips, teeth, tongue, and soft/hard palate).
- Vary rate, pitch, pauses, emphasis, and inflection to create expression.
- Integrate voice and movement to create a believable character in a performance; for instance: Belle (in *Beauty and the Beast*) raises her hand up when she first encounters the Beast and speaks with a trembling voice.

ANCHOR

6

PERFORMING

*share, present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.5)

a. Present drama/theatre work informally to an audience.

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?

Suggestions for students—

- Apply a performance process to theatre.

For example:

- Use language, movement, and communication to personify the images in a haiku or Cinquain poem.

ANCHOR

7

RESPONDING

*reflect***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.5)

a. Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.

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?

Suggestions for students—

- Develop personal aesthetic criteria to communicate artistic choices in theatre.

For example:

- Respond to questions about a performance, such as “What happened and/or what are the facts in the performance that led to your inference?”

ANCHOR

8**RESPONDING***interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (TH:Re8.1.5)

- Justify responses based on personal experiences when participating in or observing a drama/theatre work.
- Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.
- Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre 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?

Suggestions for students—

- Apply a responding process to a performance and/or presentation of theatre: engage, describe, analyze, interpret, and evaluate.
- Analyze and apply understanding of how specific attributes of a work of theatre reflect its cultural and historical context.
- Apply one's understanding of given circumstances to create a character's facial expressions, gestures, body movements/stances, stage positions, and blocking in a performance.
- Make choices of voice and movement to portray a believable character in a performance.

For example:

- After viewing a film clip of an actor portraying Martin Luther King, Jr., reflect upon the actor's use of movement, inflection, and vocal dynamics to create a believable character.

ANCHOR

9**RESPONDING***evaluate***Anchor Standard 9**

Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

Performance Standard (TH:Re9.1.5)

- a. Develop and implement a plan to evaluate drama/theatre work.
- b. Assess how technical elements represent the theme of a drama/theatre work.
- c. Recognize how a character’s circumstances impact an audience’s perspective in a drama/theatre work.

Essential Question: How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

Suggestions for students—

- Evaluate the choices applied to a theatrical performance and use supportive evidence to justify those choices.
- Apply the elements of theatre to communicate for a specific purpose and to a specific audience.

For example:

- Describe the elements of a performance of a play.
- Identify the theme of the performance of a play.
- Assess how effective the performance was at engaging the audience.

ANCHOR

10**CONNECTING***empathize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.5)

- a. Explain how drama/theatre connects oneself to a community or culture.

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?

Suggestions for students—

- Analyze and apply understanding of how specific attributes of a work of theatre reflect its cultural and historical context.
- Analyze how theatre impacts personal choices, including choices made in the community.

For example:

- Use black, red, and white Native American masks to represent Raven, Bear, and others in the enactment of a story that reflects traditional Northwest culture and history.
- Choose to go see a live play/performance instead of a movie/film.

ANCHOR

11.1

CONNECTING

interrelate

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.1.5)

a. Investigate historical, global, and social issues expressed in drama/theatre work.

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?

Suggestions for students—

- Analyze and apply understanding of how specific attributes of a work of theatre reflect its cultural and historical context.

For example:

- Read and compare plays that are based on fables from around the world; discuss how they address similar kinds of conflicts or problems.
- Analyze films in relation to their cultural and historical contexts; for instance:
 - Analyze *The Giver* in relation to questions about how to govern a society.
 - Analyze *Star Wars* in relation to conceptions of good and evil.
 - Analyze *Ice Age* and identify the ways that it reflects its social and cultural context.

ANCHOR

11.2

CONNECTING

research

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.5)

a. Analyze commonalities and differences between stories set in different cultures in preparation for a drama/theatre 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?

Suggestions for students—

- Understand how the arts influence and reflect cultures/civilization, place, and time.
- Apply understanding of different genres of theatre associated with various artists, cultures, and/or times.

For example:

- Explain the use of the Star of David symbol in a performance of *Number the Stars* (based on the book by Lois Lowry).
- Use knowledge of customs and etiquette of the Civil War period in a performance of the story *Across Five Aprils* (based on the book by Irene Hunt).

Theatre—Grade 6

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.6)

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

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

Suggestions for students—

- Use analysis of given circumstances in a script to create a character’s facial expressions, gestures, body movements/stances, stage positions, and blocking for a performance.
- Choose vocal projection, articulation, and expression to suit given circumstances in the script and implement these choices in a performance.
- Create a character for a production and generate tactics that the character may use to overcome obstacles and achieve objectives.

For example:

- Describe the physical and vocal choices that define a variety of characters (an elderly person, an animal, etc.).
- Identify the key locations required for a performance of the story *Alice in Wonderland* and how they might be represented on stage.
- After watching a short play or assembly, describe a specific character’s physical and vocal choices that best communicated that character to the student.

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (TH:Cr2.1.6)

- a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.
- b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

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

Suggestions for students—

- Use body, voice, and setting to analyze and provide feedback.
- Revise a performance so that it incorporates changes suggested by others.

For example:

- Through improvisation, use offers in order to develop a character and build a scene.
- Perform a devised or scripted scene for a group of peers and receive feedback about options for revising to communicate character, story, and setting more effectively.
- Perform a revised scene, incorporating changes suggested by peers and teacher.

ANCHOR

3**CREATING***rehearse***Anchor Standard 3**

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.6)

- Articulate and examine choices to refine a devised or scripted drama/theatre work.
- Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.
- Explore a planned technical design during the rehearsal process for a devised or scripted drama/theatre 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?

Suggestions for students—

- Rehearse, adjust, and refine a performance through self- and peer-evaluation, reflection, and problem-solving.
- Use analysis of given circumstances in a script to create a character's facial expressions, gestures, body movements/stances, stage positions, and blocking for a performance.
- Choose vocal projection, articulation, and expression to suit given circumstances in the script, and implement these choices in a performance.
- Explain how costumes, lighting, makeup, properties (props), set, sound, and special effects are used safely in a production.

For example:

- Work with classmates in a small group to create and refine the scenery design for a class project.
- Take on a role in a peer-directed one-act play, creating the character's physical, vocal, and emotional life, and refining that portrayal through the rehearsal period.
- Rehearse a scene or play for an audience: Adjust character, body, voice, and blocking as suggested by the director.
- Write a self-evaluation following the performance of a scene or play for an audience.
- Create a list of all technical requirements found in a given scene or play.

ANCHOR

4

PERFORMING

*select***Anchor Standard 4**

Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.6)

- a. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.
- b. Experiment with various physical choices to communicate character in a drama/theatre work.

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?

Suggestions for students—

- Articulate the key elements of a script in which the student is portraying a character.
- Use analysis of given circumstances in a script to create a character’s facial expressions, voice, gestures, body movements/stances, stage positions, and blocking for a performance.

For example:

- Having been cast as Daddy Warbucks in a production of *Annie*, describe the most important events as they relate to that character.
- Employ vocal, physical, blocking, and character choices to portray a particular character; summarize in writing how these choices relate back to analysis of the character’s given circumstances.
- Make a storyboard that depicts the essential events of a scene or play.
- Perform a scene or play utilizing basic elements of acting (projection, articulation, facial expression, and movement).
- Perform a memorized and well-rehearsed scene or play before an audience.

ANCHOR

5

PERFORMING

*prepare***Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

Performance Standard (TH:Pr5.1.6)

- a. Recognize how acting exercises and techniques can be applied to a drama/theatre work.
- b. Articulate how technical elements are integrated into a drama/theatre work.

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?

Suggestions for students—

- Choose and apply techniques and insights derived from acting exercises in order to develop or refine a performance.
- Explain how one improved the performance of a monologue or scene by applying the techniques and insights gained from doing acting exercises.
- Consider and discuss how technical elements—such as sound, lighting, costumes, makeup, properties (props), set, and special effects—are used in and affect the audience’s impression of a work of theatre.

For example:

- Engage with the rest of the class in acting exercises and then discuss what one learned and how these lessons can be applied to a performance of a scene from a play.
- Interact with actors in a post-play discussion.
- Watch a film clip from a scary movie with the sound off; then discuss the difference that lack of sound makes on the impression created by the film.
- Watch a film clip from a movie and then analyze how lighting (or other technical elements) were used to create different effects or communicate particular moods or concepts.
- Watch a film clip from a play or musical several times, studying and discussing a different technical element (such as lighting, setting, sound, and costumes) with each viewing. Alternatively, study a series of still photographs of a production to evaluate visual technical elements.
- Participate in an experiment in which half the class watches a commercial with the sound turned off, while the other half listens to the same commercial without watching it; compare and contrast the responses shared by students in each group.
- Watch the same play twice; after the second viewing, analyze the choices of technical elements in the production.
- Go backstage in a production to learn about some of the technical elements (such as special effects).
- Read the script of *Peter Pan* and explain how technical elements of theatre are used safely in the production.

ANCHOR

6

PERFORMING

*share, present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.6)

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

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?

Suggestions for students—

- Demonstrate a performance process by:
 - Identifying the audience and purpose of a given work of theatre.
 - Analyzing its structure, context, and aesthetics.
 - Selecting the artistic resources and materials needed to perform it.
 - Applying the appropriate techniques and skills to perform the work informally for others.

For example:

- Work with a group of peers to pick a favorite story and adapt it for performance either as a western, or in the style of particular musician.
- Participate in a readers' theatre performance in which the class is divided into two groups and each group performs an informal reading of a story for the other, paying particular attention to choices related to voice, or movement, or style. (Each group should repeat the reading, focusing on a different element each time.)

ANCHOR

7**RESPONDING***reflect***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.6)

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

Suggestions for students—

- Describe what is seen, felt, and/or heard (perceived/experienced) in a performance.

For example:

- Keep a journal of one's involvement in a play: Record (daily) one's thoughts after rehearsal and cite goals for the next day.

ANCHOR

8**RESPONDING***interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (TH:Re8.1.6)

a. Explain how artists make choices based on personal experience in a drama/theatre work.

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

- b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work.
- c. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/ theatre work.

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

Suggestions for students—

- Explain how personal aesthetic choices are used to develop performances.
- Relate how specific attributes of a work of theatre reflect its cultural and historical context.

For example:

- Write a brief description of a performance one has seen, articulating the potential aesthetic assumptions underlying the onstage choices.
- Summarize the historical and/or cultural context of a performance one has seen.
- After reading a folktale or fable, share the cultural perspectives of the characters in the story.
- Using arts-and-crafts supplies, create puppets to represent the characters in a folktale or fable.

ANCHOR

9

RESPONDING

evaluate

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (TH:Re9.1.6)

- a. Use supporting evidence and criteria to evaluate drama/theatre work.
- b. Apply the production elements used in a drama/theatre work to assess aesthetic choices.
- c. Identify a specific audience or purpose for a drama/theatre 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?

Suggestions for students—

- Describe what is seen, felt, and/or heard (perceived/experienced) in a performance.
- Analyze the use and organization of the elements, foundations, skills, and/or techniques of theatre in a performance.

For example:

- Participate in a group discussion which identifies the sensory, structural, and design elements witnessed in a performance. Following this discussion, work alone to write a brief response that focuses on one particular element identified by the group.
- Watch a stage or film version of a play or musical and write a simple analysis of one of the actors' use of acting technique (physicality, characterization, facial expression, voice, etc.) to create the character.

- Attend a play at the high school or local theatre, and:
 - Practice appropriate etiquette as an audience member.
 - Write a letter to a cast member sharing what one enjoyed about the performance.
 - Write a review sharing the strengths of the play as well as what could have been improved.

ANCHOR

10

CONNECTING

empathize

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.6)

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

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?

Suggestions for students—

- Relate how specific attributes of a work of theatre influence culture and history, or how attributes of a work of theatre reflect its cultural and historical context.

For example:

- Watch a stage or filmed version of a play (such as *The Giver*) and discuss the conflict between individuality and group identity.
- Read or watch a play about the social issues of discrimination and isolation, such as *The Trial of the Big Bad Wolf* or *Honk!*

ANCHOR

11.1

CONNECTING

interrelate

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.1.6)

a. Identify universal themes or common social issues and express them through a drama/theatre work.

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?

Suggestions for students—

- Use the elements of theatre (with teacher’s direction) to communicate for a given purpose.
- Compare attributes of an artwork from another arts discipline to those of a work of theatre, and recognize that different arts disciplines share common attributes and artistic processes.
- Relate how specific attributes of a work of theatre influence culture and history, or how attributes of a work of theatre reflect its cultural and historical context.

For example:

- Compare and contrast works of dance, media arts, music, visual art, and theatre that respond to the issue of human trafficking, identifying which ideas and/or feelings each art form most successfully communicates.
- Watch a stage or filmed version of a play (such as *Charlie and the Chocolate Factory* or *Honk!*) and discuss the social issues and variety of feelings experienced by the characters.
- Read or watch a play (such as *The Trial of the Big Bad Wolf*) to discuss the related issues of harassment, discrimination, and cliques.
- Read a grade-appropriate story or novel (such as *Roll of Thunder, Hear My Cry* by Mildred D. Taylor) and select a moment to act out. Participate in a class discussion about the social issues revealed in the selected scene.

ANCHOR

11.2**CONNECTING***research***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.6)

- Research and analyze two different versions of the same drama/theatre story to determine differences and similarities in the visual and aural world of each story.
- Investigate the time period and place of a drama/theatre work to better understand performance and design choices.

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?

Suggestions for students—

- Relate how specific attributes of a work of theatre influence culture and history, or how attributes of a work of theatre reflect its cultural and historical context.

For example:

- Read a play that includes or is about a historical figure or event. (Use the information provided in the script or author’s notes to determine time, place, and issues.)
- Use a play read in class, viewed in person, or filmed, along with authentic art or photographs from the time period and/or culture represented in the play, in order to discuss the accuracy of the play in comparison with the actual historical or cultural evidence.

Theatre—Grade 7

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.7)

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

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

Suggestions for students—

- Make choices about and rehearse vocal projection, articulation, breath-support, and expression to suit given circumstances in a performance.
- Describe the range of tactics a character from a story or play might use to overcome obstacles to achieve objectives.

For example:

- In a small group, plan a scene which illustrates a portion of a story read in class, including characters, setting, goals, and obstacles.
- Act out a scene from a story read in class, using dialogue and action to establish a character’s motivation.

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (TH:Cr2.1.7)

- Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, background knowledge, and historical and cultural context.
- Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

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

Suggestions for students—

- Examine and express how specific attributes of a work of theatre reflect its cultural and historical context.

- Interpret the meaning of a theatrical performance based on personal experience and knowledge.
- Evaluate and justify artistic choices, using supportive evidence and aesthetic criteria.

For example:

- Explain the rationale for specific physical and vocal choices for a character being performed.
- Create an original concept for a fable, such as *The Tortoise and the Hare*, that employs stereotypical characters who might be found in a middle school; justify choices using analysis of the story, prior knowledge of middle school, and the cultural atmosphere of the original story.
- Use “I saw...” and “I wonder...” statements when providing feedback to peers about their performances.

ANCHOR

3

CREATING

rehearse

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.7)

- Demonstrate focus and concentration in the rehearsal process to analyze and refine choices in a devised or scripted drama/theatre work.
- Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work
- Consider multiple planned technical design elements during the rehearsal process for a devised or scripted drama/theatre 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?

Suggestions for students—

- Maintain focus on the core vision of a production throughout the rehearsal process.
- Rehearse, adjust, and refine through self- and peer-evaluation, reflection, and problem-solving.
- Engage in text analysis of a script and then apply one’s understanding of the given circumstances to create a character’s facial expressions, voice, gestures, body movements/stances, stage positions, blocking, and business for a performance.
- Safely use costumes, lighting, makeup, properties (props), set, sound, and special effects in a production.

For example:

- Individually create and implement the sound design for a peer-directed one-act play, safely deploying, managing, and operating appropriate equipment.
- Develop a character from a play for a stage performance through a rehearsal process, establishing the core identity of the character while refining the expression of that identity up to the time of performance.

- Participate in theatrical vocal warm up activities to prepare for rehearsal or performance.
- Devise a biography for a character, using information provided by the playwright and imagined by means of one’s own understanding of the story.
- Use collage (magazines, digital images, etc.) to create costume or scenery designs for characters or locations in a play.

ANCHOR

4

PERFORMING

select

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.7)

- Consider various staging choices to enhance the story in a drama/theatre work.
- Use various character objectives in a drama/theatre work.

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?

Suggestions for students—

- Use (with teacher’s guidance and direction) movement and positions on stage to present different emotional states in a given scene.
- Apply knowledge of stage positions to explain why one chose to stand in or move to a particular place on stage.
- Describe how a character’s objectives, movements, and positions on stage might change if the story or scene is presented in different settings, conditions, styles, or genres.
- Explore (with the teacher’s guidance) vocal projection, articulation, intonation, expression, and breath support by applying these skills to convey an objective.

For example:

- Describe how a character’s objectives, movements, and positions on stage could change if the same scene is set outside during a rain shower instead of indoors.
- Describe how the movements and positions of characters on stage during a particular scene may change if a play by Shakespeare is set in different contexts and time periods (for example, in England during World War I).
- Describe how characters’ objectives change when the same story or scene is performed in different styles or genres (for example, the Old West versus futuristic science fiction).
- Receive a list of three objectives from the teacher; deliver the same line three times, altering one’s position, articulation, intonation, expression, and breath support each time to present each objective differently; then, receive feedback from other students (who likewise perform and receive feedback) and discuss how the position of the body, articulation, intonation, expression, and breath support alter the objective conveyed by the line.

ANCHOR

5

PERFORMING

prepare

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (TH:Pr5.1.7)

- a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.
- b. Choose a variety of technical elements that can be applied to a design in a drama/theatre work.

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?

Suggestions for students—

- Choose and apply techniques and insights derived from acting exercises to develop or refine a performance.
- Explain how one improved the performance of a monologue or scene by applying the techniques and insights gained from doing acting exercises.
- Explore various career options in the technical aspects of theatre: (sound, lighting, costumes, makeup, properties (props), set design, and special effects).

For example:

- Read the script of a play or musical and then attend a performance of it (or watch a filmed version of the play or musical); then, discuss one's response to the choices of technical elements in the production.

ANCHOR

6

PERFORMING

share, present

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.7)

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

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?

Suggestions for students—

- Consider choices that one explored in theatrical exercises and make final decisions to develop and refine a character or scene during rehearsals for a performance.
- Demonstrate understanding of how technical elements and the performances of the actors are drawn together and finalized in the course of rehearsals to prepare a work of theatre for performance before an audience.

- Demonstrate awareness of the ways that the actors and the audience interact and respond to each other during a live performance.
- Understand that the behavior and response of the audience is governed by the conventions and rules of etiquette of each type of theatrical event and venue, and demonstrate appropriate behavior as an audience member in a variety of theatrical contexts.

For example:

- Practice performing a scene or monologue alone and then in front of peers in order to get a sense of how the audience affects the performance (for example, the audience provides nonverbal feedback; and the actor cannot stop part way through).
- Participate in a class discussion about how audience conventions differ in different venues, such as comparing watching a movie at home to watching it at a cinema, or comparing the behavior of an audience at the performance of a play in a traditional theatre to the audience’s behavior at a performance in an interactive theatre.
- Identify ways that appropriate behaviors positively impact the performance and the performers; for instance, the performers perform with confidence and focus; the entire audience is able to appreciate all aspects of the performance; and the performers and audience achieve the connectedness of participating in an artistic experience.
- Identify ways that inappropriate audience behaviors negatively impact the performance and the performers; for instance, the performers are unable to hear accompaniment; they lose track of sequence or place; they may have an increased chance of injury due to distraction (such as a cell phone ringing or watch beeping); and they become self-conscious and lose confidence in their performance.

ANCHOR

7

RESPONDING

*reflect***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.7)

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

Suggestions for students—

- Describe and compare what is seen, felt, and/or heard (perceived/experienced) in a performance.

For example:

- Keep a journal of one’s involvement in the performance of a play, citing highs (what went well) and lows (what needs improvement); share journal entries with other cast members (as comfort allows) and listen to peers’ perspectives.

ANCHOR

8

RESPONDING

interpret

Anchor Standard 8

Interpret intent and meaning in artistic work.

Performance Standard (TH:Re8.1.7)

- a. Identify the artistic choices made based on personal experience in a drama/theatre work.
- b. Describe how cultural perspectives can influence the evaluation of drama/theatre work.
- c. Interpret how the use of personal aesthetics, preferences, and beliefs can be used to discuss drama/theatre 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?

Suggestions for students—

- Integrate personal aesthetic choices to develop theatrical performances.
- Discuss the ways that personal experience can influence aesthetic choice and interpretation.

For example:

- Participate in a class discussion of a performance one has witnessed, articulating the personal experiences, backgrounds, and/or opinions that each student brought to the performance.
- Write a proposal to play one of the characters from *You Can't Take It with You* by Moss Hart and George S. Kaufman, articulating the personal experiences and characteristics which will deepen that actor's portrayal of the character.
- After reading two or more folktales or fables about how the world was created, share similarities and differences between characters' cultural perspectives.
- Write a script of an event from one's own life to be shared in a class reading.

ANCHOR

9

RESPONDING

evaluate

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (TH:Re9.1.7)

- a. Explain preferences, using supporting evidence and criteria to evaluate drama/theatre work.
- b. Consider the aesthetics of the production elements in a drama/theatre work.
- c. Identify how the intended purpose of a drama/theatre work appeals to a specific audience.

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?

Suggestions for students—

- Analyze the use and organization of the elements, foundations, skills, and/or techniques of theatre in a performance.
- Interpret the meaning of a theatrical performance based upon personal experience and knowledge.
- Evaluate and justify (using supportive evidence and aesthetic criteria) one’s ideas, opinions, and interpretations.

For example:

- Write a response, supported by concrete examples, in which one discusses a particular element of theatre.
- Write a response articulating one’s personal experience of a work of theatre; then, share that response with another student and engage that student in discussion about the similarities and differences between one’s own experience and that of the other student.
- Write a response to a stage or filmed play, identifying in the response the intended message of the play and the main audience for that message.
- Write a reflection which discusses how a character’s situation or experience is similar to a personal one.

ANCHOR

10**CONNECTING***empathize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.7)

a. Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.

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?

Suggestions for students—

- Develop an individual performance using a genre of theatre associated with various artists, cultures, and/or times.
- Express how specific attributes of a work of theatre reflect its cultural and historical context.

For example:

- Create a brief individual performance of an August Wilson monologue, and prepare it for competition in the August Wilson Monologue Competition.
- Create a brief small-group performance that expresses the general social and historical context of August Wilson’s *Pittsburgh Cycle*.

- Through improv activities, explore various “stereotype” perspectives on a situation; for instance, use situations outlined on slips of paper, or games such as Bus Stop, Freeze Tag, or Genres.
- Watch a stage or filmed version of a play (such as Stiles and Drewe’s musical *Honk!*) and discuss the conflict between individuality and group identity.

ANCHOR

11.1**CONNECTING***interrelate***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.1.7)

a. Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historical context.

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?

Suggestions for students—

- Intentionally select styles and genres of theatre that can communicate for a specific purpose and to a specific audience.
- Apply understanding of how artworks and/or performances of theatre and the other arts disciplines share common attributes, such as by examining or creating a theatrical presentation that integrates two or more arts disciplines, or critiquing a theatrical presentation that integrates multiple disciplines.

For example:

- Select recorded, contemporary music to accompany a short silent scene about the stress of overachievement in high school, and explain why that piece of music was the best choice to communicate the emotions of the piece.
- Study the music of various cultures and how the music tells a story in each context.
- Act out selected scenes from class readings in language arts or social studies; for instance, through:
 - Pantomime
 - Slide show, snap shot, or tableau (create 3–5 vignettes representing key moments in the selected section; add music, costumes, and/or props)

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.7)

- a. Research and discuss how a playwright might have intended a drama/theatre work to be produced.
- b. Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre 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?

Suggestions for students—

- Evaluate works of theatre and justify (using supportive evidence and aesthetic criteria) one's ideas and interpretations.
- Analyze a script and relevant contextual information in order to determine the intent of the playwright for the visual and cultural elements of the play.

For example:

- Read a play that includes or is about a historical figure or event; use the information provided in the script or author's notes to determine time, place, and issues, and create:
 - A list of settings, properties, and costume needs for the character(s).
 - A collage of one of the above lists.
 - A picture of the setting/costume.
- Research the culture of the play and discuss the clothing, the physical attributes of the people, and the social structure. Discuss how these elements may enhance the story, and provide authentic visual evidence as support.

Theatre—Grade 8

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.8)

- Imagine and explore multiple perspectives and solutions to staging problems in a drama/theatre work.
- Imagine and explore solutions to design challenges of a performance space in a drama/theatre work.
- Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

Suggestions for students—

- Analyze a script or story and then apply one's understanding of the given circumstances to create a character and setting.
- Develop a character for a devised or scripted performance for one's peers.
- Work collaboratively to develop a scene that establishes setting, character, and conflict with resolution.

For example:

- Identify potential solutions to design challenges in familiar films or plays, such as flying in *Mary Poppins* or staging the magic in *Harry Potter and the Cursed Child*.
- Work in a small group to use arts-and-crafts supplies to create a puppet show (characters and settings) that tell a story read in class.
- Develop the character of an important president from the past and perform the role as part of an assembly for Presidents' Day.

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (TH:Cr2.1.8)

- Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a drama/theatre work.
- Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

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

Suggestions for students—

- Intentionally select styles and genres of theatre that can communicate for a specific purpose and to a specific audience.
- Create a short play or performance around a theme, integrating research, historical/cultural context, critical analysis, and original ideas.
- Develop appropriate and effective group responsibilities and procedures for creating a staged work.

For example:

- Collaborate to produce a short play/performance: The teacher assigns to each group a primary task (such as creating scenery, pulling or building costumes, collecting props, etc.), and to each member of the group a particular responsibility (time keeper, scribe, leader, etc.).
- Make an original presentation on a school news/T.V. channel or at an assembly.

ANCHOR

3**CREATING***rehearse***Anchor Standard 3**

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.8)

- Use repetition and analysis in order to revise devised or scripted drama/theatre work.
- Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted drama/ theatre work.
- Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted drama/ theatre 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?

Suggestions for students—

- Rehearse, adjust, and refine through self- and peer-evaluation, reflection, and problem-solving.
- Engage in text analysis of a script and then apply one's understanding of the given circumstances to create a character's facial expressions, voice, gestures, body movements/stances, stage positions, blocking, and business for a performance.
- Safely use costumes, lighting, makeup, properties (props), set, sound, and special effects in a production.

For example:

- Develop and intensify the relationship between one's character and that of another performer through Meisner-based exercises, scene rehearsals, and improvisations.
- Design and implement makeup for a play, connecting concrete visual choices to elements of script analysis and production concept, ensuring consistency across the cast and across multiple performances.

- Write a 1–2 minute scene from an event or conversation that actually happened. Include a beginning, middle, and end; and share the scene with partners to receive feedback and make adjustments.
- Write a paragraph answering the question, “What happened before?” Infer the events that came moments before the scene being rehearsed.
- Make a list of necessary props for a scene; then, locate or build the props.

ANCHOR

4

PERFORMING

select

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.8)

- Explore different pacing to better communicate the story in a drama/theatre work.
- Use various character objectives and tactics in a drama/theatre work to overcome an obstacle.

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?

Suggestions for students—

- Express how the sequence of events moves the plot from the beginning to the end.
- Vary rate, pitch, pauses, emphasis, and inflection to express vocally a character’s given circumstances.
- Understand how pauses and variations in pacing help to convey meaning in a performance.
- Use the vocabulary of theatre to describe how a character’s objectives and tactics might change if the story or scene is presented in different settings, conditions, styles, or genres.

For example:

- Take a line of dialogue or a monologue and speak every word as slowly as possible; then, repeat the line or monologue, speaking every word as quickly as possible. Discuss how the difference in pace alters the effect.
- Discuss how adrenaline can affect the pace of a character’s lines or a scene in a play.
- Use patterns of sound in a rhythm game to demonstrate what happens when the rhythm falters; then, compare this to the rhythm (pace) of a play.
- Use the vocabulary of theatre to describe how characters’ objectives and tactics change when the same story or scene is performed in different styles or genres (for example, the Old West versus futuristic science fiction).
- Receive a list of three objectives from the teacher; deliver the same line three times, altering one’s position, articulation, intonation, expression, and breath support each time to present each objective differently; then, receive feedback from other students (who likewise perform and receive feedback) and use the vocabulary of theatre when discussing how the position of the body, articulation, intonation, expression, and breath support alter the objective conveyed by the line.

ANCHOR

5

PERFORMING

prepare

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (TH:Pr5.1.8)

- a. Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.
- b. Use a variety of technical elements to create a design for a rehearsal or drama/theatre production.

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?

Suggestions for students—

- Identify, choose, and apply a diverse array of acting techniques and skills to portray a character’s emotions and objectives with depth and sophistication.
- Describe the particular characteristics of lighting, sound (volume), or costumes that communicate essential information about a character or scene.

For example:

- List possible techniques that one would choose to create a given character’s voice, gestures, movement/stances, and facial expressions (beyond happy, sad, and mad) to develop and portray interior character and emotions in a scene or play.
- Choose a song that one thinks communicates what a given character or scene is about.

ANCHOR

6

PERFORMING

share, present

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.8)

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

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?

Suggestions for students—

- Rehearse, adjust, and refine a performance through evaluation, reflection, and problem-solving; then—after performing before an audience—assess the success of the performance and the effectiveness of one’s choices.
- After performing before an audience, evaluate one’s reaction to the audience’s responses.

For example:

- Participate in a post-performance discussion to answer the following questions:
 - Did the audience react as you expected?
 - How did the audience’s responses affect your performance?
 - If you were to make comprehensive changes before staging the play again, would you make different choices? (What would you change and why?)

ANCHOR

7**RESPONDING***reflect***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.8)

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

Suggestions for students—

- Evaluate and justify (using supportive evidence and aesthetic criteria) one’s own artistic choices and the choices of others.

For example:

- Keep a journal of production reflections, decisions, and development. Following the production, write an analysis of the production, justifying character choices.
- Using an acting/performance rubric, evaluate the performance of one actor in a scene or play observed in class, on stage, or on film.

ANCHOR

8**RESPONDING***interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (TH:Re8.1.8)

- a. Recognize and share artistic choices when participating in or observing a drama/theatre work.
- b. Analyze how cultural perspectives influence the evaluation of a drama/theatre work.
- c. Apply personal aesthetics, preferences, and beliefs to evaluate a drama/theatre 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?

Suggestions for students—

- Integrate personal aesthetic choices to develop theatrical performances.
- Discuss the interrelationship between life and art while portraying a specific character.

For example:

- Halfway through the rehearsal process, participate in a full-cast discussion in which all participants describe their experiences so far and how the experiences connect with everyday life.
- Write an analysis of a script of *To Kill a Mockingbird* (based on the novel by Harper Lee); then, evaluate the author’s purpose and point of view; explain how one would stage this play, using specific aesthetic choices in ways that honor the author’s intent.
- After watching a play or scene, use a simple “T” chart to write what one saw that helped tell the story, and what needed to be improved.
- Work with a partner or small group to discuss the differences between attending a performing arts event and an athletic event; then, write a list of dos and don’ts for attending a play or concert.
- Work with a partner or small group to write, create, and perform a 1–2 minute video demonstrating appropriate audience behavior.

ANCHOR

9

RESPONDING

evaluate

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (TH:Re9.1.8)

- Respond to a drama/ theatre work using supporting evidence, personal aesthetics, and artistic criteria.
- Apply the production elements used in a drama/theatre work to assess aesthetic choices.
- Assess the impact of a drama/theatre work on a specific audience.

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?

Suggestions for students—

- Analyze the use and organization of the elements, foundations, skills, and/or techniques of theatre in a performance.
- Interpret (based upon personal experience and knowledge) the meaning of a theatrical performance.
- Evaluate a work of theatre and justify (using supportive evidence and aesthetic criteria) one’s assessment and conclusions.

For example:

- Write a response to a performance one witnessed, but write it from the perspective of a particular group which was not represented in the audience.
- Describe and analyze the costume design and construction choices, and their relationship to the overall vision and goals of the production.
- Write a brief reflection on a production in which one was involved. Identify and explain which element was most appealing and why.
- Watch a staged or filmed play and describe the setting of each scene, including the use of sound, lighting, and props in addition to scenery.

ANCHOR

10**CONNECTING***empathize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.8)

a. Examine a community issue through multiple perspectives in a drama/theatre work.

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?

Suggestions for students—

- Analyze and evaluate how theatre impacts state economic, political, and environmental choices, such as by:
 - Examining how theatre impacts choices made by people in the state of Washington.
 - Reflecting upon how theatre impacts personal choices and choices made by groups.
 - Understanding how personal choices relating to plagiarism and copyright infringement impact artists and the theatre industry.
- Use the elements of theatre to express and present a variety of feelings and ideas.

For example:

- Create a group performance, possibly modeled on the Living Newspaper form, which expresses a range of perspectives on the issue of building additional coal terminals in the state of Washington.
- Review a stage version of the book *Bud, Not Buddy* by Christopher Paul Curtis and discuss the play's historical and cultural context.
- Act out a scene from a book or class reading. (Choose a scene that focuses on an issue that affects the community of the story.)

ANCHOR

11.1

CONNECTING

interrelate

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.1.8)

a. Use different forms of drama/theatre work to examine contemporary social, cultural, or global issues.

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?

Suggestions for students—

- Develop an individual performance using a genre of theatre associated with a particular artist, culture, and/or time.
- Examine specific attributes of a work of theatre that reflect its cultural and historical context.

For example:

- Discuss a stage/theatrical production of the *Sound of Music* in terms of its historical/social context and cultural influence.
- Act out a scene from a book or other class reading. (Choose a scene that focuses on an issue affecting the community of the story.)
- Perform or write a play that examines a contemporary social, cultural, or global issue; present it by means of:
 - An in-class performance.
 - A grade-level shared performance.
 - A school-wide assembly performance.

ANCHOR

11.2

CONNECTING

research

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.8)

- a. Research the story elements of a staged drama/theatre work and compare them to another production of the same work.
- b. Identify and use artifacts from a time period and place to develop performance and design choices in a drama/theatre 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?

Suggestions for students—

- Express how setting is used in a performance.

For example:

- Read a play that includes or is about a historical figure or event. First, use the information provided in the script or author’s notes to determine time, place, and issues. Next, work in small groups to create a theatre production team, each member of which will develop (through a visual arts medium, such as drawing, painting, photography, sculpture, or collage) one design aspect of the play.
- Research the place where the play is set and discuss the elements needed to create a realistic or symbolic representation of that location. Create a design for one element and present it to the class. These might include:
 - Building a model of the set.
 - Drawing one or more of the costumes.
 - Building an important prop.
 - Selecting culturally, historically, and/or emotionally appropriate music and/or sound effects.

Theatre—High School Proficient

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.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.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

Suggestions for students—

- Examine portrayals of characters in a text.
- Examine the structure of the plot(s) in a text.
- Examine the use of setting in a text.
- Distinguish between major and minor conflicts as well as conflicts of character in a text.
- Examine dialogue to identify the subtext in a text.
- Examine the development of a theme in a text.
- Select facial expressions, gestures, body movements/stances, stage positions, blocking, and business to suit the given circumstances of a character in a text.
- Examine dialogue and stage directions to make choices about the following in a text: costumes, lighting, makeup, properties, safety, scenery, sound, and special effects.

For example:

- Create a written analysis articulating the uses of characters, plot, setting, conflict, dialogue, and/or theme in a text and/or performance; for instance:
 - *Romeo and Juliet*: Write an analysis of the character of the Nurse, explaining how that character functions in the script and relates to other characters, primarily Juliet.
- Demonstrate the options for developing a character's movements and choose movements that are suited to the given circumstances; for instance, one option for *Romeo and Juliet* is:
 - Juliet, facing full front, has a pouty face. At the sound of the door opening, she turns (right profile) and runs toward the nurse with hands outstretched. She throws the packages out of the nurse's arms and scolds the nurse for taking so long to return with a message from Romeo.
- Demonstrate the appropriate use of one or more features of technical theatre/design in a production, such as costumes, lighting, makeup, properties (props), safety, set, sound, and/or special effects; for instance:
 - *Romeo and Juliet*: The lighting design features significant contrasts between light and dark areas, including strategic use of shadow, to accent the script's consistent references to this theme.

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (TH:Cr2.1.1)

- 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.
- Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

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

Suggestions for students—

- Select and examine performances by various artists and from various cultures and/or times to understand a genre of theatre.
- Differentiate between types of venues, styles, and cultural contexts, and respond appropriately.

For example:

- Select a scene from *Everyman* by Anonymous to demonstrate one's understanding of the morality plays of the Middle Ages.
- Analyze a performance of *Antigone* by Sophocles to understand the components of Greek theatre, such as the use of chorus, masks, classical tragic structure, unity of time, place, and purpose/story/thought (following Aristotle's *Poetics*).
- Understand that during an interactive performance, the response of the audience may be vocal, as in "call and response" between the audience and performers; whereas, in a more classical production, the audience may refrain from vocal response and applause until the end of the performance.

ANCHOR

3

CREATING

rehearse

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.1)

- Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
- Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre 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?

c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.

Suggestions for students—

- Select appropriate movement techniques to suit the given circumstances of a character in a performance.
- Examine and select appropriate vocal techniques to suit a character’s given circumstances in a performance.
- Develop appropriate choices for one or more of the following in a production: costumes, lighting, makeup, properties (props), safety, set, sound, and special effects.

For example:

- Examine the options for developing a character’s movements and choose movements that are suited to the given circumstances; for instance, one option for *Romeo and Juliet* is:
 - Juliet, facing full front, has a pouty face. At the sound of the door opening, she turns (right profile) and runs toward the nurse with hands outstretched. She throws the packages out of the nurse’s arms and scolds the nurse for taking so long to return with a message from Romeo.
- Vary volume, rate, pitch, pauses, emphasis, articulation, and inflection to create a vocal expression of the character’s given circumstances; for instance, in *Romeo and Juliet*:
 - The actress uses vocal techniques that exemplify the character’s internal emotional conflict between romantic and familial love when Juliet discovers that Romeo has killed her cousin.
- Use breath-control to maintain support in phrasing, such as the actors’ ability to enunciate during the exertion of the fight scene in *Romeo and Juliet*.
- Include a safe stage slap and use breakaway costumes when performing the conflict between Helena and Hermia in *A Midsummer Night’s Dream*.

ANCHOR

4

PERFORMING

select

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.1)

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

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?

Suggestions for students—

- Examine the text and performance space, selecting facial expressions, gestures, body movements/stances, stage positions, blocking, and business to suit the given circumstances of a character in a performance.

- Examine the text and performance space, selecting appropriate vocal projection, articulation, and expression to suit a character’s given circumstances in a performance.
- Analyze and interpret the text to develop characters’ relationships and objectives in ways that fit the story structure.

For example:

- Examine the options for developing a character’s movements and choose movements that are suited to the given circumstances; for instance:
 - *The Mouse that Roared* (based on the book by Leonard Wibberley): Actors use pantomime skills to establish mood, such as when the scientists are handling the unstable bomb.
- Use vocal dynamics effectively to demonstrate Frankie’s tomboy attitude and youthful optimism through the course of a production of *The Member of the Wedding* (based on the book by Carson McCullers).
- Use a range of physical and vocal choices effectively in Thornton Wilder’s *Our Town* to demonstrate the changing relationship between George and Emily as they move from childhood through adolescence to adulthood.

ANCHOR

5

PERFORMING

prepare

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (TH:Pr5.1.1)

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

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?

Suggestions for students—

- Examine dialogue to identify conflicts of character and subtext in a performance/script.
- Select and develop the concept for a production, applying it to directing or design choices throughout the arc of the play.
- Explore various movement and vocal options for developing a character.
- Identify character objectives and obstacles based on the script.
- Collaborate with other performers to generate and refine an original scene that establishes setting, character, and conflict with resolution.

For example:

- Use method acting techniques (such as those of Stanislavski, Adler, or Meisner) to deepen understanding of characters, plot, setting, conflict, dialogue, and theme in a script or performance of a play.

- Examine the options for developing a character’s movements and choose movements that are suited to the given circumstances.
- Apply Anne Bogart’s Viewpoints technique to the exploration of characters’ physicality in *Harvey* by Mary Chase.
- Identify the objectives and tactics of Friar Lawrence in *Romeo and Juliet*:
 - Objectives: According to the script, Friar Lawrence wants to make Romeo happy; he wants the two feuding families to stop fighting; he wants to keep the marriage of Romeo and Juliet a secret; he wants to help Juliet to avoid marrying Paris; etc.
 - Obstacles: The church, the Prince, the families, his conscience, the actions of others, etc.
 - Tactics: He lies; he uses a potion to put Juliet to sleep; he secretly marries Romeo and Juliet; he sends word to Romeo when Romeo is banished; he is complicit in Juliet’s deception (that she is not married); etc.
- Create an improvised scene, establishing *character, relationship, objective, and where* (CROW). (See Viola Spolin’s *Improvisation for the Theatre*.)
- Design lighting for the Emerald City in *The Wizard of Oz*, using areas to clearly establish location.

ANCHOR

6

PERFORMING

*share, present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.1)

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

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?

Suggestions for students—

- Examine how the deliberate use of the elements, foundations, skills, and techniques of theatre communicates for a specific purpose, in a variety of genres and styles, and to a specific audience.
- Produce a work of theatre (with teacher’s mentoring, and working towards independence) that communicates for a selected purpose and to a selected audience.

For example:

- Determine the concept and theme of a production that one has seen performed.
- Select, rehearse, and perform an appropriate scene or monologue for adjudication at a competition.

Anchor Standard 7

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.I)

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

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?

Suggestions for students—

- Reflect upon and refine a work of theatre through feedback and self-evaluation, developing new goals in the process.
- Describe what one has seen, felt, and/or heard (perceived/experienced) in a performance.

For example:

- Review in writing a performance that one observed.
- Refine one's performance of a character based on self-evaluation and the director's notes.
- Keep a rehearsal/production journal in which one reflects on the performance process.

Anchor Standard 8

Interpret intent and meaning in artistic work.

Performance Standard (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.

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?

Suggestions for students—

- Analyze the foundational artistic choices and/or cultural perspectives in one or more of the following areas of a production: costumes, lighting, makeup, properties (props), safety, set, sound, or special effects.
- Develop (with teacher's mentoring, and working towards independence) personal aesthetic criteria that will guide choices that support an effective production, rather than undermine the overall quality.

- Examine specific works of theatre that have shaped cultures or history.
- Recognize how specific attributes of a work of theatre shaped culture and/or history.

For example:

- Prepare a formal presentation in which one justifies the appropriate use of one or more features of technical theatre/design in a production, such as costumes, lighting, makeup, properties (props), safety, set, sound, or special effects.
- Write an end-of-course or end-of-production reflection in which one identifies skills that are transferable to life, college, and career.
- Compare cultural issues that were relevant to a play when it was written to those of present-day productions of the play; for instance, *To Kill a Mockingbird* by Harper Lee or *No Exit* by Jean Paul Sartre.

ANCHOR

9

RESPONDING

evaluate

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (TH:Re9.1.I)

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

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?

Suggestions for students—

- Examine how the deliberate use of the elements, foundations, skills, and techniques of theatre communicates for a specific purpose, in a variety of genres and styles, and to a specific audience.
- Identify the elements of two or more arts disciplines used in a theatrical performance.
- Identify two or more content areas used in a theatrical performance, such as history, math, science, politics, and/or translation of literary works.
- Examine specific works of theatre that reflect periods of significant cultural or historical change.

For example:

- Read several plays, such as *The Crucible* or *Twelve Angry Men*, to identify one or more cross curricular areas, such as the social/political relationships in historical context, the scientific/medicinal practice of the historical era, or the dynamics of gender roles.
- Watch the movie version of *West Side Story* and discuss the adaptation of the various elements (of *Romeo and Juliet*) in a modern era, reflecting the cultural and historical commonalities and differences between Elizabethan England and 1950s New York City.

ANCHOR

10

CONNECTING

*empathize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.I)

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

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?

Suggestions for students—

- Identify unique cultural perspectives in theatrical works from different time periods.
- Understand how our own and others' personal beliefs and experiences impact interpretation and artistic choices.
- Recognize the similarities and differences between cultures which can influence artistic choices.

For example:

- Examine similarities in story-telling structure and techniques in folktales and fables from cultures around the world.
- Identify and understand how the motivations, emotions, and experiences of a character are different from those of the person playing the role.
- Through improvisation activities, explore the relationships, objectives, and given circumstances of a variety of characters.

ANCHOR

11.1

CONNECTING

*interrelate***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.1.I)

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

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?

Suggestions for students—

- Select stories from two or more cultures and/or times and examine each story’s theme to understand how those cultures are similar and different.

For example:

- Demonstrate one’s understanding of the morality play genre by selecting a character from a morality play (such as *Everyman*) and a character from a contemporary literary work or film, and discussing their similarities.
- Consider the aesthetic choices that can be made to create an entertaining production of *The Jungle Book*, while being both true to the story and respectful of the culture, place, and time that is represented.

ANCHOR

11.2**CONNECTING***research***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.1)

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

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?

Suggestions for students—

- Analyze how a specific playwright, screenwriter, actor, or director applied the creative process to develop a particular work, performance, or production.
- Analyze a work of theatre and identify and explain the specific attributes of the work that reflect its social, cultural, and historical context.

For example:

- Examine theatrical reviews of a play under discussion or production to identify strengths and weaknesses of prior productions.
- Develop a research portfolio for one’s performance of a particular character (such as Annie Sullivan in *Miracle Worker* by William Gibson, or any of the characters in *Laramie Project* by Moisés Kaufman and members of the Tectonic Theater Project), identifying such features as appropriate clothing, hairstyle, socio-economic status, profession, and/or environmental conditions.

Theatre—High School Accomplished

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.II)

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

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

Suggestions for students—

- Determine how specific works of theatre reflect or have been shaped by culture and history.
- Use one’s understanding of a specific period or genre of theatre to critique or justify choices affecting the portrayal of a character in a performance.
- Design one of the following for a production, applying appropriate technology: costumes, lighting, makeup, properties (props), safety, set, sound, or special effects.
- Justify the personal choices that contribute to character development.
- Critique how effectively a character’s movements suit the character’s given circumstances in a performance; or justify the choice of movements one made to suit the given circumstances of a character in a performance.

For example:

- Critique one’s own choice of movement as well as the choices of others in a performance.
- Use comparison to demonstrate understanding and function of types of character and choices of movement that are appropriate to a period; for instance, compare the following:
 - *Tartuffe* (the sassy maid, the clueless husband, the con man, the young wife, etc.), and formal, stylized movement
 - *Legally Blonde: The Musical* (the “dumb” blonde, the shifty lawyer, the pompous rich, etc.)
- Provide production leadership as a director, stage manager, or designer (of set, costumes, lights, sound, props, and/or special effects).

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (TH:Cr2.1.II)

- a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre work.
- b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

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

Suggestions for students—

- Critique a performance done in a style or genre of theatre that is associated with a particular culture, time period, artist, or group of artists.
- Solve creative challenges collaboratively when preparing a work of theatre for performance.
- Solve creative challenges collaboratively and spontaneously when engaging with others in an improvisational performance.

For example:

- Evaluate the presentation of Moliere's style of comedy in a production of *Doctor in Spite of Himself*.
- View a performance of a style of theatre (such as Kabuki) that originates in another country; then, compare the choices made by the actors in that performance to one's own style of acting and analyze the reasons behind the differences.
- Improvise a scene with a group of classmates, seamlessly incorporating suggestions from the audience and consistently saying "Yes, and..." to offers from one's collaborators.

ANCHOR

3

CREATING

rehearse

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.II)

- a. Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama/theatre work.
- b. Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/ theatre work.
- c. Re-imagine and revise technical design choices during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama/theatre 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?

Suggestions for students—

- Analyze character, plot structure, effectiveness of setting, and technical elements throughout the rehearsal process.
- Evaluate the effectiveness of one’s own development of a role, and revise one’s choices regarding movement, vocal projection, articulation, and expression to suit the character and the given circumstances in a performance.
- Design, evaluate, and revise the following for a production: costumes, lighting, makeup, properties (props), safety, set, sound, and special effects.

For example:

- Write a self-evaluation of a performance from the perspective of one’s particular role, whether actor, director, designer, or technician.
- Critique the ensemble, relationships, and storyline of an improv-theatre performance.
- Choose, revise, and implement at least one of the design elements for a period play, such as *Death of a Salesman* by Arthur Miller.

ANCHOR

4

PERFORMING

select

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.II)

- Discover how unique choices shape believable and sustainable drama/ theatre work.
- Identify essential text information, research from various sources, and the director’s concept that influence character choices in a drama/theatre work.

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?

Suggestions for students—

- Research the same or similar productions to critique the impact and effectiveness of choices related to acting, directing, and design; consider alternatives.
- Analyze the script, evaluate previous productions, and work collaboratively to create a three-dimensional character with layered emotions, multiple objectives, and believable tactics.

For example:

- Research positive and negative reviews of past productions and analyze them to identify challenges and successes which may inform current production choices.
- Create a three-dimensional performance of Horton in *Seussical the Musical* that includes appropriate age, physicalization, objectives (as defined by subtext), relationships, obstacles, and emotional challenges as his character progresses through time.

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (TH:Pr5.1.II)

- a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.
- b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.

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?

Suggestions for students—

- Refine (through practice, observation, and self-reflection) the skills required to develop a character and perform appropriate movement, projection, articulation, and expression when preparing and presenting a role.
- Practice improvisation to develop sustainable and believable characters.
- Communicate a unifying concept for a production through the use of sound, lighting, set, properties (props), costumes, makeup, and special effects.

For example:

- Critique one's own choices of vocal projection, expression, and articulation as well as the choices of others in a performance; for instance:
 - "I yelled and elongated my vowels when I stated 'I am fortune's fool' in order to express my character's feeling that his life was over.
 - "In the performance that I saw, the actor playing Juliet chose to whisper so quietly in the balcony scene that I was not able to hear a word that she said."
- Design lighting for a production of Thornton Wilder's *Our Town*, using direction, intensity, and color to exemplify the fleeting and ephemeral nature of existence.

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.II)

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

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?

Suggestions for students—

- Produce independently a work of theatre that communicates for a selected purpose and to a particular audience.

For example:

- Select and prepare monologues and/or solo songs for school or community auditions.
- Collaborate with other students to produce an improvisational performance for other students or community members.
- Direct scenes or short plays for an evening of one-act plays or for a regional competition.

ANCHOR

7

RESPONDING

reflect

Anchor Standard 7

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.II)

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

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?

Suggestions for students—

- Reflect upon a number of theatrical works and/or performances, critique the artistic criteria and aesthetic choices reflected in each, and self-evaluate to set goals, refine work, and justify choices (using supportive evidence and aesthetic criteria).

For example:

- Write a review in which one interprets the main idea of a production and critiques how effectively it was communicated.
- Participate in a group discussion that analyzes and critiques the aesthetic and artistic choices in a student-directed scene and suggests alternatives.

ANCHOR

8

RESPONDING

interpret

Anchor Standard 8

Interpret intent and meaning in artistic work.

Performance Standard (TH:Re8.1.II)

- a. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.
- b. Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.
- c. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre 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?

Suggestions for students—

- After observing a production, critique one of the following: costumes, lighting, makeup, properties (props), safety, set, sound, or special effects; identify cultural perspectives and support the critique with historical or cultural evidence.
- Distinguish between specific attributes of works of theatre from different time periods.

For example:

- Critique an arts presentation that integrates theatre and other content areas.
- Attend the performance of a classical play produced in a more recent time period; then, in a group discussion or written essay, compare and contrast the ways that the time periods inform production choices. (For instance, Shakespeare’s *Henry V* set in the period of the American Civil War.)

ANCHOR

9

RESPONDING

evaluate

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (TH:Re9.1.II)

- Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
- Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of production elements while respecting others’ interpretations.
- Verify how a drama/theatre work communicates for a specific purpose and audience.

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?

Suggestions for students—

- Apply one’s understanding of the performance venue, style, and cultural context to justify (using supportive evidence) appropriate audience conventions.
- Critique (using supportive evidence and aesthetic criteria) the use of the elements character, plot, setting, conflict, and dialogue in a work of theatre.
- Evaluate (using supportive evidence and aesthetic criteria) how the design and other elements of a work and/or performance align with the purpose of the work and communicate to a particular audience.
- Analyze the relationship between theatre and other arts disciplines and content areas by examining the social, historical, artistic, and cultural context of a work of theatre.

For example:

- Compare a film version of Shakespeare’s *The Taming of the Shrew* with the film *Ten Things I Hate about You* and evaluate the choices in each that communicate cultural and historical context (Elizabethan England versus Seattle in the late 1990s).

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.II)

a. Choose and interpret a drama/theatre work to reflect or question personal beliefs.

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?

Suggestions for students—

- Demonstrate the ways that a work of theatre can both reflect and shape personal choices and beliefs.

For example:

- Identify and prepare a monologue from a published play that reflects one's own beliefs and experiences.
- Analyze *Fences* by August Wilson to identify the themes of the play and how they reflect or influence one's own personal beliefs.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.1.II)

a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.

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?

Suggestions for students—

- Create presentations or theatrical works that explore the connections among the arts (dance, media arts, music, theatre, and visual arts).
- Explore the connections between the arts and other content areas in order to create a presentation or theatrical work.

- Experience presentations or theatrical works that employ conventions of works from a culture different from one’s own.

For example:

- Pick a current event or issue to develop as a play (such as a Living Newspaper).
- Create a costume design for Titania in *A Midsummer Night’s Dream* for a production set in the Aztec Empire.

ANCHOR

11.2

CONNECTING

*research***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.II)

- Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.
- Explore how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre 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?

Suggestions for students—

- Evaluate and apply one’s understanding of relevant history, theories, literature, and past performances when creating or preparing to perform a work of theatre.
- Develop a concept for a theatrical piece, defending the rationale behind the concept with research data, and articulating any personal perspectives and experiences which influence choices.

For example:

- Choose a character from a theatrical work and break it down by analyzing the who-what-where-when-why-and-how of what that character wants; then, determine how changing one element (such as where) would affect all of the other elements.
- Develop a character from *Laramie Project*, relating as an actor the personal beliefs/biases of the character without being inhibited by one’s own beliefs/biases.

Theatre—High School Advanced

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.III)

- a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/ theatre work.
- b. Create a complete design for a drama/theatre work that incorporates all elements of technology.
- c. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama/theatre work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

Suggestions for students—

- Gather, interpret, and apply information from diverse sources in order to plan the arrangement of actors and scenery in a production.
- Design the following for a production: costumes, lighting, makeup, properties (props), safety, set, sound, and special effects.
- Critique the use of themes in a performance or justify one’s choice of theme for a production.
- Develop facial expressions, gestures, body movements/stances, stage positions, blocking, and business to portray a three-dimensional character with multiple objectives and layered emotions.
- Develop a role using various acting strategies appropriate to specific genres and styles.

For example:

- Choose and justify an appropriate alternative time period for a classical play, such as setting *A Midsummer Night’s Dream* in colonial America.
- Create and perform the character of Rosalind in *As You Like It*, and write a description of the character’s choices of facial expressions in her scene with Silvius and Phebe (Act 3, Scene 5) as she offers different advice to each of them in turn.

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

Performance Standard (TH:Cr2.1.III)

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

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

Suggestions for students—

- Develop a role, direct a performance, or generate an original script in a style or genre of theatre that is associated with a particular culture, time period, artist, or group of artists.
- Work collaboratively with others involved in a production to:
 - Interpret meaning.
 - Choose and implement effective elements, principles, and skills.
 - Evaluate how, why, and to what extent the artistic purpose of the performance is or is not being fulfilled.
 - Solve creative challenges.

For example:

- Critique—through writing, discussion, and/or presentation—how the elements, techniques, skills, and foundations of theatre are used in a production of Moliere's *A Doctor in Spite of Himself*.
- Devise, as part of a group, a scene for public performance which demonstrates and engages the issue of drug and alcohol use among high school students.

ANCHOR

3**CREATING***rehearse***Anchor Standard 3**

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.III)

- a. Refine, transform, and re-imagine a devised or scripted drama/theatre work, using the rehearsal process to invent or re-imagine style, genre, form, and conventions.
- b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work.
- c. Apply a high level of technical proficiencies to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre 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?

Suggestions for students—

- Apply creatively one’s understanding of particular conventions, forms, styles, or genres of theatre in order to refine one’s directing process to solve creative challenges in a production.
- Apply a nuanced understanding of the script and of acting skills and techniques to assess and refine one’s movement, vocal projection, articulation, expression, and character development when preparing a role for final performance.
- Design, evaluate, and revise one or more of the following for a production: costumes, lighting, makeup, properties (props), safety, set, sound, or special effects.
- Use leadership, interpersonal, communication, and organizational skills to fulfill management responsibilities for a production.

For example:

- Analyze a role in a full-length play; create a character based on the script; rehearse the role of the character; use feedback to refine the character; and perform the role in a complete production before an audience.
- Effectively perform the duties of one or more of the following for the production of a play: house manager, stage manager, shop manager, publicity manager, or box office manager.
- Give special attention to planning and executing the fight choreography in *Romeo and Juliet*, taking into account actor safety, proper use of weapons, scenic elements, costumes, makeup, and special effects.
- Maintain safety aspects of weapons, costume elements, properties, and scenic elements throughout the run of a production, such as *Romeo and Juliet*.

ANCHOR

4

PERFORMING

select

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.III)

- Apply reliable research of directors’ styles to form unique choices for a directorial concept in a drama/theatre work.
- Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work.

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?

Suggestions for students—

- Explore the work of other directors and adapt the concepts and process of directing in order to formulate one’s own style and approach to the production of a play/performance.
- Develop and perform a role by choosing and applying acting techniques and skills that one learned and refined by studying the work and advice of other artists.

For example:

- Research the characteristics of other directors (using books, articles, and performance observations) and consider potential application to one’s own directing practices; for example:
 - Block a scene using an organic or traditional process described in the book *A Sense of Direction* by William Ball).
- Apply theories and techniques (drawn from workshops, seminars, or artists-in-residence) to rehearsal and performance work, such as:
 - Focusing on Sanford Meisner’s concepts of repetition and communion when rehearsing a scene.
 - Utilizing improvisation techniques to deepen character relationships and clarify the story arc.

ANCHOR

5

PERFORMING

prepare

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (TH:Pr5.1.III)

- a. Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.
- b. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.

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?

Suggestions for students—

- Select and use acting exercises when preparing a role, and explain how they aid one’s development of suitable facial expressions, gestures, body movements/stances, and use of projection, articulation, and vocal expression.
- Present and defend (orally or in writing) one’s design and use of sound, lighting, set, properties (props), costumes, makeup, and special effects in a production.

For example:

- Base a performance of Emily in *Our Town* on Stanislavki’s “magic if” and Brecht’s alienation effect, and explain (in a self-reflection essay) the relationship between these concepts and her physical and vocal choices.
- Present a costume design to the production team, justifying choices based on the director’s concept and the script, and explaining the process through which the design was developed.

ANCHOR

6

PERFORMING

*share, present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.III)

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

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?

Suggestions for students—

- Identify the audience and purpose of a work of theatre and apply appropriate elements, foundations, skills, and techniques of theatre in order to communicate effectively with the audience.

For example:

- Research a topic relevant to high school students (school violence, acceptance/tolerance, race relations, etc.); then, devise, rehearse, and perform an accurate depiction of the chosen issue, potentially including lobby displays, program inserts, or other educational outreach materials to engage the audience.

ANCHOR

7

RESPONDING

*reflect***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.III)

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

Suggestions for students—

- Reflect upon the venue, style, audience conventions, and cultural and historical contexts of a theatrical performance, as well as one's personal aesthetic criteria, when evaluating and justifying one's response to a production.
- Recognize how theatre impacts personal choices throughout life.

For example:

- Participate in a group discussion or prepare a written review in which one describes and evaluates (using supportive evidence and aesthetic criteria) one's perceptions of and experiential connections to a performance.

ANCHOR

8

RESPONDING

*interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (TH:Re8.1.III)

- a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/ theatre work.
- b. Use new understandings of cultures and contexts to shape personal responses to drama/theatre work.
- c. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work.

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?

Suggestions for students—

- Revise one's design of the following in a production: costumes, lighting, makeup, properties (props), safety, set, sound, and special effects.
- Defend—through the use of evidence—the structure, context, and/or aesthetics of a production that one helped to create.
- Interpret the meaning of a performance based on personal experience and knowledge.

For example:

- Participate in a production meeting with the design team to present, discuss, and revise technical designs to meet the specific demands of the production and director's vision.
- Develop a concept for a production, combining personal experience, interpretation of author's intent, and historical/cultural influence, to be presented to a design team.

ANCHOR

9

RESPONDING

*evaluate***Anchor Standard 9**

Apply criteria to evaluate artistic work.

Performance Standard (TH:Re9.1.III)

- a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.
- b. Analyze and evaluate varied aesthetic interpretations of production elements for the same drama/theatre work.
- c. Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.

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?

Suggestions for students—

- Compare and evaluate (using supportive evidence) the audience conventions of theatrical venues in a variety of cultural contexts.
- Critique (using supportive evidence and aesthetic criteria) the use of the elements *character, plot, setting, conflict, and dialogue* in a work of theatre, and propose alternatives.
- Evaluate (using supportive evidence and aesthetic criteria) how well the design and other components of a work and/or performance align with its purpose and communicate to the target audience; then, suggest improvements.
- Analyze the relationship between theatre and other arts disciplines and content areas by comparing and evaluating (using supportive evidence) the social, historical, artistic, and cultural context of two or more works of theatre from different time periods.

For example:

- Compare and contrast Shakespeare’s *Romeo and Juliet* with *West Side Story* and Baz Luhrmann’s 1996 film *Romeo + Juliet*, taking into consideration how the cultural, historical, artistic, and/or aesthetic elements of each work reflect its period and genre and how each adapted Shakespeare’s apparent intention to those contexts.

ANCHOR

10**CONNECTING***empathize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.III)

a. Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.

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?

Suggestions for students—

- Identify the connections between theatre and the wider world (such as social, political, economic, and/or environmental issues) found in one or more theatrical works.
- Analyze the ways in which a work of theatre reflects, influences, or provokes examination of personal beliefs.

For example:

- Working in a group, choose and discuss a current issue; then, present a short scene generated by the group’s discussion.
- Working in a group, discuss *The Laramie Project* by Moisés Kaufman and members of the Tectonic Theater Project; identify the characters’ different perspectives and relate them to students’ personal beliefs.
- Write and present a monologue or scene expressing one’s own personal belief or experience.

ANCHOR

11.1

CONNECTING

*interrelate***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.1.III)

a. Develop a drama/theatre work that identifies and questions cultural, global, and historic belief systems.

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?

Suggestions for students—

- Generate a work of theatre that challenges the audience to scrutinize widely held social, cultural, political, economic, or environmental assumptions and beliefs.

For example:

- Devise an original work of theatre, responding to the issue of cyber bullying in the high school.
- Write an internal monologue from the perspective of a transgender youth which challenges social misconceptions about their experience.

ANCHOR

11.2

CONNECTING

*research***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.III)

a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.

b. Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

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?

Suggestions for students—

- Justify the choices that one made when creating, performing, or interpreting a work of theatre by explaining how those choices were informed by one's understanding of relevant history, theories, literature, and past performances.

- Research and describe the social, critical, and historical context of an important dramatic or theatrical work or event.

For example:

- Choose a theatrical work and explore all the basics of one character (who, what, where, when, and why); change one thing (such as where) that completely alters the portrayal of the character; then, share and compare the performer's perspective and the audience's perspective.
- Evaluate the play *A Doll's House* by Henrik Ibsen and its alleged role in shaping the status of women in society.

Appendix 1: Pre-K Standards for Theatre

ANCHOR

1

CREATING

envision, conceptualize

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (TH:Cr1.1.PK)

- a. With prompting and support, transition between imagination and reality in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
- b. With prompting and support, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

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

ANCHOR

2

CREATING

develop

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (TH:Cr2.1.PK)

- a. With prompting and support, contribute through gestures and words to dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
- b. With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

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

ANCHOR

3

CREATING

rehearse

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (TH:Cr3.1.PK)

- a. With prompting and support, answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

ANCHOR

4

PERFORMING

*select***Anchor Standard 4**

Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.PK)

a. With prompting and support, identify characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

ANCHOR

5

PERFORMING

*prepare***Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

Performance Standard (TH:Pr5.1.PK)

a. With prompting and support, understand that imagination is fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama).

b. With prompting and support, explore and experiment with various technical elements in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

ANCHOR

6

PERFORMING

*share, present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.PK)

a. With prompting and support, engage in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

ANCHOR

7

RESPONDING

*reflect***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (TH:Re7.1.PK)

a. With prompting and support, recall an emotional response in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

ANCHOR

8

RESPONDING

*interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (TH:Re8.1.PK)

a. With prompting and support, explore preferences in dramatic play, guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.

b. With prompting and support, name and describe characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

ANCHOR

9

RESPONDING

*evaluate***Anchor Standard 9**

Apply criteria to evaluate artistic work.

Performance Standard (TH:Re9.1.PK)

a. With prompting and support, actively engage in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

ANCHOR

10

CONNECTING

*empathize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (TH:Cn10.1.PK)

a. With prompting and support, identify similarities between a story and personal experience in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

ANCHOR

11.1

CONNECTING

*interrelate***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.1.PK)

a. With prompting and support, use skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

ANCHOR

11.2

CONNECTING

*research***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (TH:Cn11.2.PK)

a. With prompting and support, identify stories that are similar to one another in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

b. With prompting and support, tell a short story in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

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?

Appendix 2: Glossary for Theatre

Terms in italics are reproduced from the glossary of the National Core Arts: Theatre Arts Standards by the National Coalition for Core Arts Standards.

acting skills: the use of voice, movement, improvisation, and characterization

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

action: the events within the play that move the plot along

aesthetics: an idea of what is beautiful or artistic; a set of criteria for judging something beautiful or artistic

articulation: the use of all of the articulators (lips, teeth, tongue, soft and hard palettes, larynx, and glottis) to deliver speech or language clearly

audition: a tryout for a theatrical role

balance: the arrangement of design elements and actors to create visual stability on stage

believability: theatrical choices thought to be “true” based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction

blocking: an actor’s traffic pattern on stage

breath support: the use of the diaphragm to breath correctly

Bunraku puppetry: a traditional Japanese form of puppet theatre featuring large puppets that are operated by puppeteers onstage while the narrative is recited offstage. The puppets have heads, hands, and feet of wood attached to bodiless cloth costumes

business: movements that mime or make use of props, costumes, and makeup to strengthen the personality of the character the actor is portraying

character: a person, animal, or thing in a scene, story, or play

character arc: the status of the character as it unfolds throughout the story, the storyline, or a series of episodes. The characters begin the story with a certain viewpoint; in response to events in the story, their viewpoints change

character development: creating from a text a character that uses tactics to overcome obstacles to achieve objectives; portraying this character by choosing and sustaining throughout the performance physical actions, vocal qualities, and believable emotions

character traits: observable embodied actions that illustrate a character’s personality, values, beliefs, and history

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

costumes: the clothing an actor wears to create a character.

creative drama: a process-centered, non-exhibitional approach to drama intended to benefit the performers themselves; story drama and process drama are two types of creative drama

an experiential, process-based activity, not a performance for an audience

creative processes: the application of production and technical elements (see the definitions) to a theatrical production

also, the process by means of which an artist creates a work of theatre; the steps include:

Identifying the audience and purpose of a theatrical performance

Exploring the elements of character, plot, setting, conflict, and dialogue to create a work of theatre

Gathering and interpreting information from diverse sources to create a work of theatre

Using ideas, skills, foundations, and techniques to create a work of theatre through guided exploration

Implementing choices of elements, principles, and skills to create a work of theatre

Reflecting for the purposes of self-evaluation and improvement

Refining a work of theatre through feedback and self-reflection

Performing a work of theatre in front of others

cue: 1. a signal for a performer or technician to perform an action or say a line; 2. a signal from a side-coach to perform an action or say a line.

design: a purposeful plan, based on an overall concept, for the spectacle of a play (see also design concept)

design concept: the overall visual theme of a combined theatrical design in which features such as lights, sets, costumes, makeup, props, and sound work together to tell the story. A design concept is a visual way of expressing how the technical elements will illuminate the central theme of the play

devised drama: creation of an original performance piece by an ensemble

dialogue: a conversation between two or more characters

diaphragmatic breathing: the use of the diaphragm muscle to support the breath

diction: the choice and use of words

drama: a literary composition (a play) intended for a performance before an audience

dramatic play: make-believe where children naturally assign and accept roles, then act them out

dramatic structure: the composition of a theatrical work, including a play, scene, or improvisation, that includes:

exposition: the background information included in the beginning of the play that introduces characters, actions, setting, and so on.

inciting incident: an action that occurs that sets the conflict of the play in motion.

rising action: the intensification and the complication of the inciting event.

conflict: the central struggle of the play, either within a character or plot.

climax: the moment in the play when all conflict comes to a central and high point.

falling action: the actions that occur after the climax, heading towards resolution.

resolution/dénouement: the ending action that resolves or concludes the conflicts within the play.

elements of theatre: setting, character, conflict, dialogue, plot, and theme (see also production elements)

elision: the deliberate omission of something; the omission of a letter or syllable between two words, sometimes marked with an apostrophe; used a great deal in the works of Shakespeare

Elizabethan (Shakespearean) cosmology: the study of the belief system, current in the time of Shakespeare, according to which the physical universe was a totality of phenomena in time and space

ensemble: a group of actors who work together cooperatively and responsibly to achieve the group's goal by means of problem-solving and creativity

enunciation: saying the vowels and consonants correctly

event: something that happens at a certain place and time

expression: the way a character says words to convey meaning and emotion

facial expression: movements of the face that show feelings or ideas

focus: commitment by a participant (an actor, technician, director) to remain in the scope of the project or to stay within the world of the play
also, the intended point of interest on stage

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

gesture: an expressive and planned movement of the body or limbs

given circumstances: the underlying actions and events that have happened before the play, story, or devised piece begins

also, in the text of a play, the information the playwright gives concerning character, setting, and relationships

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

haiku: an unrhymed form of Japanese verse that consists of three lines, the first containing five syllables, the second containing seven syllables, and the third containing five syllables

imaginary elsewhere: an imagined location which can be historical, fictional, or realistic

imagined worlds: an imaginary world created collectively by participants in a drama experience

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

improvisation: a spontaneous performance during which the actors establish a story (including objectives, setting, characters, and relationships) with little or no preparation

inflection/pitch: the use of high and low sounds in speech to convey meaning and emotion

inner thoughts: the underlying and implied meaning or intentions in the character's dialogue or actions (also known as subtext)

kabuki (歌舞伎): a classical form of traditional Japanese theater, dating back to 1603. The kanji characters, from left to right, mean sing (歌), dance (舞), and skill (伎). Kabuki is sometimes translated as "the art of singing and dancing." Kabuki theatre is also known for the stylization of its drama and for the elaborate makeup worn by its performers

level: 1. the placement of an object or person on the stage from upstage to downstage; 2. the vertical height of an actor or set piece as measured from the stage floor

lighting: the use of a variety of instruments to illuminate both the actors and sets on stage

locomotor movement: movement that travels through space

makeup: cosmetics applied to the face and body to enhance character

Māori: the Māori culture is a rich and varied one, and includes traditional and contemporary arts. These traditional arts include carving, weaving, kapa haka (group performance), whaikorero (oratory) and moko (tattoo), and are practiced throughout the country. Māori

is an oral culture rich with stories and legends. They are the indigenous Polynesian people of New Zealand (Aotearoa)

marionette: a jointed puppet manipulated from above by strings or wires attached to its limbs

meter: rhythm, as given by division into parts of equal duration:

iambic: unstressed, stressed = 2 syllables

trochaic: stressed, unstressed = 2 syllables

anapestic: unstressed, unstressed, stressed = 3 syllables

dactylic: stressed, unstressed, unstressed = 3 syllables

spondaic: stressed = every syllable stressed

mime: to act out movement or portray a character without speaking or using props (totally silent)

monologue: a speech (within a play) delivered by a single actor alone on stage

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

movement: a physical action used to establish meaning and emotion in order to create a character.

non-locomotor movement: the movement that is performed “in place” around the axis of the body; non-locomotor movement does not travel through space

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

nursery rhyme: a short song or poem for young children

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

obstacle: something that stands in the way of the character achieving his/her objectives

offering (offer): a suggestion, made verbally or by means of movement, that one actor gives to another in order to initiate or advance an improvisation

open: a body position in which the character’s face and body can be seen by the audience when the character stands on a proscenium or thrust stage

pantomime: conveying a story by using expressive body and facial movements, but without using speech, props, costumes, or sounds (instrumental music can be used as background)

pause: within a speech, a moment of silence that is used to show meaning and emotion and/or to develop a character

performance: a structured presentation of a theatrical work in front of an audience

performance process: the process by means of which an artist prepares for, presents, and learns from a performance; the steps include:

Identifying the audience and purpose of the work and/or performance

Selecting artistic resources, materials, and/or repertoire to create, perform, and present

Analyzing the structure, context, and/or aesthetics of the work

Interpreting meaning through personal understanding of the work and/or performance

Rehearsing, adjusting, and refining through evaluation, reflection, and problem-solving

Presenting and producing a work of theatre and/or performance for others

Reflecting upon a work of theatre and/or performance and self-evaluating to set goals

phrasing: the use of punctuation, pause, and word- or phrase-emphasis to create meaning and emotion

plagiarism: the act or practice of reproducing someone else's work and presenting it as one's own; also, incorporating into one's own work material that was borrowed from another's work without permission or acknowledgment of the original source

play: a form of writing intended for live performance

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

posture/stance: the position of the limbs and the carriage of the body as a whole that communicate character

process drama: a non-linear, episodic, process-centered, improvised form of drama in which teacher and students are in-role exploring and reflecting on an issue, story, theme, problem, or idea in a non-exhibitional format that is intended to benefit the performers themselves

Cecily O'Neill describes process drama being used to explore a problem, situation, theme, or series of related ideas or themes through the use of the artistic medium of unscripted drama

production: a structured performance created for and presented to an audience

production elements: technical elements selected for use in a specific production, including sets, sound, costumes, lights, music, props, and makeup, as well as elements specific to the production such as puppets, masks, special effects, or other story telling devices/concepts (see also elements of theatre)

projection/volume: the appropriate use of loud and soft sounds to convey meaning and emotion to the entire audience

pronunciation: the correct way to speak or articulate a word

props/properties: objects used by an actor on stage

proscenium: the part of a modern stage in front of the curtain; the foreground

prose: non-metered language

rate/cadence: the speed with which words are spoken to convey meaning and emotion

readers' theatre: an orchestrated reading that relies primarily on vocal characterization and does not include the elements of visual theatre, such as costuming, sets, or blocking, in the presentation

rehearsal: the period of time used to prepare a play for performance before an audience

resonance: the fullness of voice created by vocal vibrations

responding process: the approach that an artist or artistically literate person uses to respond to a work of theatre, including:

Engaging the senses actively and purposefully while experiencing a theatrical performance

Describing what is seen, felt, and/or heard (perceived/experienced) in a performance

Analyzing the use and organization of the elements, foundations, skills, and/or techniques of theatre in a performance

Interpreting the meaning of a theatrical performance based upon personal experience and knowledge

Evaluating and justifying, using supportive evidence and aesthetic criteria

saying "yes": to accept an offer in an improvisation

scene: a subdivision of a play, characterized by a single situation or unit of dialogue

script: the written text of a play, screenplay, or similar work

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

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

set: the space on a stage and the structures of this space (scenery) that represents the setting of the play and in which the actors perform

setting: the time, place, and atmosphere in which the scene or play occurs

side-coach: the teacher's role as one who comments during an activity to affirm or correct students' performance as they work toward the achievement of objectives, especially in creative dramatics

sound: the process of using music, audio effects, and reinforcement to enhance the setting and mood

stage: the place where the actors perform

stage geography: the physical areas of the stage labeled center stage, down center, up center, stage right, stage left, up stage left, down stage left, up stage right, and down stage right

stage picture: a visual image created by using any combination of set, costume, props, lighting, and character placement

staging: patterns of movement in a scene or play including, for example, stage crosses, entrances, and exits which help to convey meaning

status: the importance or lack thereof of a character or object on the stage

story drama: episodic, process-centered, improvised form of drama that uses existing literature as a starting point for drama exploration, the drama explores moments (before, after, or within) that may not exist in the story and is presented in a non-exhibitional format that is intended to benefit the performers themselves

story elements: characters, setting, dialogue, and plot that create a story

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

subtext: an implied meaning or unspoken complication that generally runs concurrently with the main plot

sustainability: the sustained portrayal of a character—with no noticeable break or lapse—throughout a performance

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

technical design: in a production, the plan—based on an overall concept—for costumes, sets, props, lighting, sound, makeup, and special effects

technical elements: the elements of spectacle such as sets, sound, costume, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production

text analysis (script): the examination of the elements of theatre in a text to gain greater understanding of the theme and of the character that the actor portrays

theatre etiquette: the appropriate behavior of an audience, performers, or technicians in a variety of settings

theatre or theater: 1. the place where plays are presented to an audience; 2. the art of creating performances

theatre sports: a form of improvisational theatre that uses the format of a competition for dramatic effect. Opposing teams perform scenes based on the audience's suggestions and are rated by the audience or by a panel of judges (who are usually trained improvisers themselves)

theatre text (script): any written text used as a script

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

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

thinking on your feet: ideas and concepts, formed in an improvisation that are spontaneous

three-dimensional character (round): a character that is developed emotionally, psychologically, and physically

venue: a place where a performance is held

viewpoints: a technique of improvisation that provides a vocabulary for thinking about and acting upon movement and gesture

visual composition: the arrangement of actors and scenery on a stage for a theatrical production, sometimes known as *mise en scène*

vocal placement: resonating the voice in different parts of the body, such as the nose, chest, and sinuses

voice: vocal qualities that are used to convey meaning and emotion in order to create character

whole-body movements: the locomotive and non-locomotive use of the body to communicate character (see also locomotor movement and non-locomotor movement)

word emphasis: the selection of the most important word or words in each phrase or sentence to create meaning, show emotion, and convey character

Appendix 3: Acknowledgments

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