

# BOSTON PUBLIC SCHOOLS CITY-WIDE ARTS STANDARDS: THEATRE ARTS

## INTRODUCTION

### RATIONALE

"The process of studying and creating art in all of its distinct forms defines those qualities that are at the heart of education reform in the 1990's--creativity, perseverance, a sense of standards, and above all, a striving for excellence."

*U.S. Secretary of Education, Richard W. Riley*

Every day, everything in our lives is touched, enlivened, and enriched by artists. We must be certain every Boston Public School student has the opportunity to explore, understand and enjoy the arts as part of a Boston Public Schools' education.

Our goal is artistic literacy for all Boston Public Schools students — both building an understanding of the history, purpose, and diversity of cultures, and nurturing in each student an informed passion for the arts disciplines. Visual images, words, sounds and movement provide us with sources of expression that are vital to understanding and celebrating our meaning and existence; meeting new and changing environments; stimulating imagination; fostering originality; and communicating our ideas, feelings and responses to other living beings.

Training in the arts should be a part of every child's growth – connecting one generation to another through mind, body and spirit. Dance, theatre, music and visual arts are often the modes to creative thinking, problem solving and learning for many students, providing a solid foundation for the development of better educated human beings. The arts have the power to bridge cultural, generational and economic boundaries.

As our nation shifts to a service-centered, information-oriented society, workers will need to be independent, imaginative, flexible, problem-solvers and able to convey meaning through effective communication. Training in the arts develops higher order thinking skills that enhance divergent thinking; promotes new and unique perceptions and perspectives; fosters working in a team, negotiating, teaching, leading and collaborating; and encourages reflective evaluation leading to artful choices in process and product.

### HISTORY

On April 27, 1994, the Boston School Committee unanimously approved the recommendations of its Arts in Education (AIE) Task Force. The AIE Policy endorses sequential training in music, visual arts, theater arts, dance, and literary arts as a part of the core curriculum. The policy also endorses collaboration with Boston's professional arts and cultural community; the establishment of site-based Arts Planning Teams to plan, coordinate and execute a site-based arts education delivery system; the facilitation and execution of student enrichment and honors programs; and the development of meaningful professional development in the arts for teachers.

## **PURPOSE**

The City-wide Standards in the Arts continues to define, refine and articulate what children must know and be able to do in the arts as part of a complete education in the Boston Public Schools. The following standards are built upon the strong commitment of the BPS AIE policy, National Standards in Arts Education, the Massachusetts Arts Frameworks, several other state's frameworks and collaborative discussions among Boston certified arts teachers and administrators, members of the Boston cultural community and representatives from institutions of higher education. The BPS Arts Standards are inclusive of all forms and derivatives of dance, music, theatre and visual arts.

Arts education in the Boston Public Schools is discipline-specific (dance, music, theatre and visual arts), sequential and focuses on the development of knowledge, skills, understandings and competencies. Art-in-education in the Boston Public Schools is the integration of arts competencies and experiences in intentional ways to develop and reinforce concepts in all curricular areas. The value of both arts education and arts-in education for all students depends upon the students' attainment of the minimum competencies in skill, knowledge and understanding in each of the four disciplines and an in-depth experience in one. All students are expected to meet the established benchmarks before graduating.

## **GUIDING PRINCIPLES**

The following principles should guide the planning, execution, assessment, and professional development of all arts education in the Boston Public Schools:

- 1. Arts are a part of the core curriculum and are skill-based, sequential, interdisciplinary and rigorous.**
- 2. Arts training is student-centered, fosters diversity of thought, process and product and guarantees equal access for all students.**
- 3. Quality arts programming and instruction are planned and executed by certified arts teachers, artists-in residence, specially trained classroom teachers and community arts and cultural institutions.**
- 4. Quality arts programs have parity with other academic disciplines and are equally supported with regard to philosophy, policy-making, and funding.**
- 5. Arts assessment should be ongoing, systemic and part of the student's permanent record.**
- 6. Professional development for all arts education delivery personnel should be rigorous, current, diverse in culture, content and media, and sensitive to the available equipment and materials resources.**

## CRITICAL LEARNING TOPICS

The following critical learning topics have been articulated and woven throughout the dance, theatre, music and visual arts standards:

- **performing and presenting**
- **creating and improvising**
- **listening and viewing** – encompassing discriminating, analyzing, critiquing, thinking, reflecting and judging,
- **artistic literacy** - enabling a student to use the symbol system of the discipline and the technology that promotes learning and research;
- **relationships** - unifying themes of style, form and context,
- **context** - understanding the historical, cultural, and community-based context, and
- **value of the arts** - understanding arts in one's own life and in the improvement of society.
- **relationships** - unifying themes of style, form and context,
- **context** - understanding the historical, cultural, and community-based context, and
- **value of the arts** - understanding arts in one's own life and in the improvement of society.

## IMPLEMENTATION AND ASSESSMENT

Implementing the BPS Standards in the Arts and AIE Policy is the responsibility of each school and its staff in collaboration with system educators and administrators, artists and cultural organizations. Competent certified arts teachers must be employed to provide arts opportunities within their own art form and be open to collaborating with other teachers on inter-disciplinary projects.

The collaborative nature of the arts is especially conducive to partnerships between schools and the artists and organizations and institutions from Boston's rich and varied cultural community. Outside resources should be engaged to expand the repertoire of instruction, artworks, cultures and points of view offered to our students.

Arts assessments and evaluation procedures should include, but are not limited to: portfolios, videos, performances, exhibits, auditions, juries and critiques, competitions, contests and traditional norm-referenced and paper-and-pencil tests. Within each school, criteria for determining individual schedules and evaluation procedures should facilitate the learning experience for each student and be flexible enough to accommodate special creative projects such as internships, all-city festivals, and local, state and federal arts initiatives. All internal and external arts education delivery personnel should be held accountable to meet the standards.

## **GIFTS -- WHAT WE GIVE AND RECEIVE**

Talent is not a prerequisite for achievement in arts education, nor is it the objective of an education in the arts to produce professional artists. Training in the arts enables all students to become discriminating participants and audiences, life-long learners in the arts and citizens concerned with the cultural development of their community. Rigorous arts education programs produce artistic literacy in **ALL** students by providing developmentally and socially appropriate and attainable standards, regardless of learning problems, disabilities or artistic giftedness. In addition, specialized and intensive training needs to be provided for students wishing to pursue a career in the arts.

For some students these same programs provide "value added" benefits: a greater interest in school, stronger self-esteem, good work habits, an understanding of the beliefs, cultures and habits of others, an interest in healthful living, employment opportunities, and higher test scores in other disciplines and on standardized tests. Successful arts programs also provide entertainment, enjoyment, public relations, and school esprit de corps.

## **THE BEGINNING**

The City-wide Standards in the Arts are intended to serve as a focus for the creation of many curricula reflective of the individual art expertise, cultural differences and interests possessed by BPS arts teachers. The Standards should be used as benchmarks for curricular content and student accomplishments at all levels. The standards are organized according to grade levels with an added category for advanced students. Arrows indicate the study of the same concept at a graduated age and appropriate skill level.

It is expected that teaching and learning in the arts will be innovative; eclectic in approach, presentation, form, and product to meet the specific needs and interests of particular students and school communities; reflective and fun.

"Every child is an artist. The problem is how to remain an artist once he grows up".

--Pablo Picasso

# Theatre Curriculum Standards Boston Public Schools

## Introduction

Theatre is a discipline that emphasizes the use of the intellect as well as the development of a person's sensitivity, creativity and the capacity to make reasoned aesthetic decisions while extending the range of human experience. Theatre takes the student on a creative journey using movement, voice and imagination to create and showcase a common artistic vision.

Theatre/Drama is both a collaborative and individual process that prepares students to:

- *Read, understand and appreciate dramatic literature*
- *Write and engage in the writing process*
- *Develop mental and physical tools which lead to the understanding of the importance of story elements*
- *Understand and communicate ideas from various cultures and historical periods*
- *Understand the power and challenge of the individual in the creative process*
- *Engage in the process of play production*
- *Appreciate the performing arts as audience members as well as participants*

Theatre is a unique discipline (process) that unites all performing, visual and literary arts while developing the student's positive self-concept and an ability to perceive and interact successfully with others.

Content Standard  
**#1**

*Teachers and students will create a safe environment in which all may participate in the creative process.*

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<b>Students Will:</b> (A) Exercise self-control during classroom activities.	<b>Students Will:</b> (A)-----	<b>Students Will:</b> (A)-----	<b>Students Will:</b> (A)-----	<b>Students Will:</b> (A,B,C,D,E)-----
(B1)Be supportive and attentive of one another while working together during dramatic presentations.	(B1)Be supportive of one another.	(B1)Build relationships by getting to know one another.	(B)Demonstrate the ability to establish a safe environment for learning new things, sharing information and taking risks.	
(B2)Demonstrate appropriate audience behavior.	(B2)Practice the art of listening.	(B2)Establish and build a safe environment with one another that will allow them to take creative risks.		
(C)Learn how to take turns.	(C)Build positive relationships with all classmates through group collaborations.	(C)Demonstrate abilities in problem solving and critical thinking as an ensemble in a cooperative and respectful manner. This will allow the development of group confidence and self esteem.	(C)Demonstrate understanding and awareness of the group dynamics involved in ensemble work that will include collaborative learning, personal responsibility and commitment to the creative process.	
(D)Learn to work cooperatively in the creative process.	(D)Demonstrate sensitivity and respect for the feelings, opinions and habits of others.	(D-1)Actively demonstrate participation as a respectful audience member as.  (D-2)Learn to ask constructive questions of their fellow actors about their creative work.(i.e. Why did you.....?)	(D)Demonstrate respect for social, cultural, and ethnic diversity as well as an appreciation for the importance of individual thoughts and actions in society.	
	(E-1)Express their point of view as they work in theatre.	(E-1)----- -	(E-1)----- -	
	(E-2)Be prepared to give and receive audience feedback, i.e. objective criticism.	(E-2)-----	(E-2)-----	

*Teachers and students will create a safe environment in which all may participate in the creative process.*

## KEY QUESTIONS

*Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic.*

### K-2

1. How do you feel when you are in the spotlight?
2. What do you do to alleviate the fear of performing?
3. What can students do to support one another?
4. What physical exercises make you relax?

### 3-5

1. Why is it important to pay attention when a classmate is performing?
2. In what ways do you help to develop or stifle a classmate's confidence?
3. What kinds of problems between people can be attributed to a lack of respect?
4. Describe a situation where people do not show enough respect for one another. How could the people in your example be more respectful and what would change if they were?
5. Think about a time when you really felt good about something that you did. Can you describe the conditions that led to your feelings?
6. What is your definition of a friend and how do you think people become friends?

### 6-8

1. What do you do to get to know another person?
2. What do you feel and do when you trust someone?
3. How do you work within a group to figure out problems?
4. What does it mean to take risks?
5. How does it feel to be an audience member?
6. How should a good audience member act?
7. How do you support your fellow classmates and express your thoughts in a constructive way?
8. What is your definition of the word TEAM?
9. How do you work with someone you don't know or don't like?
10. What is your biggest fear when presenting yourself in front of a group and how would you overcome it?

### 9-12 Proficient

1. How do you know when someone is listening to you?
2. Why is it important to let someone know that you are listening to them?
3. What does it mean to feel safe in an environment?
4. How can you let someone know that you appreciate their opinion?
5. What are some of the feelings you have when you express your opinion in front of a group of people?
6. Can you describe your earliest memory of getting up in front of people?
7. What helps you accept feedback from other people?

### 9-12 Advanced

1. How does the production team (e.g. actors, designers, directors, producers, technicians) work together to create a unified production?

Content Standard

**#2**

**Acting: *The discipline of Acting will develop the tools of the actor; Voice, Body and Imagination.***

---

**K-2**

**Students Will:**

***Voice***

(A) Demonstrate control over vocal volume, diction and quality during simple presentations.

***Body***

(B-1) Demonstrate a knowledge of basic stage terminology.

(B-2) Use their bodies and faces to communicate ideas and feelings.

(B-3) Communicate simple ideas, situations and feelings through pantomime.

(D) Assume roles that exhibit transformation of physical attributes, attitudes, desires, situations, etc. and which interact in improvised and scripted scenes.

***Imagination***

(E) Define the setting of a scene through action.

(F) Imagine and clearly describe characters, their relationships and their environments.

**3-5**

**Students Will:**

***Voice***

(A-1) Learn to project and articulate with vocal meaning

(A-2) Demonstrate increasing ability in correct vocal and consonant production (plosives, diphthongs, voiced consonants).

***Body***

(B-1) Use and understand the physical performance space and continue to demonstrate a knowledge of stage terminology.

(B-2) Create characters through the use of voice and body.

(B-3) -----

(C) Participate in solo and group pantomimes which communicate complex ideas and stories.

(D) -----

***Imagination***

(E-1) Understand and explain the motivation of characters in class activities, as well as familiar sources, such as film, television, literature and live Theatre performance.

(E-2) Maintain focus and concentration in performance.

(F-1) -----

(F-2) Demonstrate a knowledge of the meaning of text and simple subtext in dialogue.

**6-8**

**Students Will:**

***Voice***

(A) Engage in the strengthening and developing of their voices in the areas of projection, articulation, enunciation, diction and breathing technique for stage performance and public speaking.

(A-2) -----

***Body***

(B-1) -----

(B-2) Strengthen their use of body movement, expression of thoughts and feelings, and movement to communicate feelings, attitudes and moods.

(B-3) Demonstrate basic types and styles of non-verbal communication and physical awareness.

(C) -----

(D-1) Understand the concept of inner motivation in character analysis.

(D-2) Engage in creating a consistent character by exploring the person's physicality, what s/he wants, and how s/he relates to others.

***Imagination***

(E1) Incorporate and strengthen acting skills in the areas of role play, scene development, character development and story dramatization.

(E-2) -----

(F-1) Demonstrate growth in their use of imagination, creativity and spontaneity.

(F-2) Demonstrate an understanding of Theatre terms and acting techniques in live performance.

(F-3) Demonstrate an understanding of character development through discussion upon viewing live performances.

(G) Engage in the study and basic understanding of acting definitions, Theatre terms and basic theory of acting.

**9-12 Proficient**

**Students Will:**

***Voice***

(A-1) Use vocal exercises to develop a more resonant voice, proper breath control and vocal flexibility.

(A-2) Demonstrate correct vowel and consonant production, articulation and projection in the execution of dramatic texts.

(A-3) Modify vocal characteristics to create a character for performance either in informal or formal scenes.

(A-4) Learn the International Phonetic Alphabet as it is used to improve articulation and recognition of differences between dialects and Standard American English.

***Body***

(B-1) -----

-

(B-2) Explore movement that is appropriate in the development of a character.

(B-3) -----

(B-4) Use physical relaxation exercise in preparation for stage work.

***Imagination***

(C,D,E) Analyze physical, emotional, and social dimensions of characters found in dramatic texts from various genre's and media.

(C,D,F) In an ensemble, create and sustain an improvised character that communicates with audiences.

(G) -----

(H) Learn how to physically and emotionally prepare a role for the stage and utilize subjective and technical acting techniques.

**9-12 Advanced**

**Students Will:**

***Voice - Body-Imagination***

(A-H) Research, analyze and prepare a role for performance..

(A-H) Create consistent characters from classical, contemporary, realistic and non-realistic dramatic texts in formal and informal Theatre, television, video, and film.

Content Standard

**#2**

***Acting: The discipline of Acting will develop the tools of the actor; Voice, Body and Imagination.***

## KEY QUESTIONS

*Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic.*

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<ol style="list-style-type: none"> <li>1. What does 'pretend' mean?</li> <li>2. How do you use your voice to show how you feel?</li> <li>3. If you lost your voice how would you communicate with other people?</li> <li>4. How can you communicate with people that can not speak?</li> <li>5. How do you use your body to show how you feel?</li> </ol>	<ol style="list-style-type: none"> <li>1. How does articulation help you speak clearly?</li> <li>2. How do you communicate using your voice?</li> <li>2. How do you apply imagination to acting?</li> <li>3. How is performing a dramatic role the same as being yourself? How are the two things different?</li> <li>4. Why is it important to be aware of how you look and sound when you are performing?</li> <li>5. How can the study of acting help you in other areas of your life?</li> <li>6. How do you communicate using your body?</li> </ol>	<ol style="list-style-type: none"> <li>1. What are the tools of the actor and how are they used?</li> <li>2. What is the difference between pantomime and improvisation?</li> <li>3. Are both of these Acting? Why?</li> <li>4. What are different ways of creating a story?</li> <li>5. Why is breathing important to the actor?</li> <li>6. What is imagination?</li> <li>7. Why and when is it important to take risks?</li> <li>8. What lessons can you learn by working with others to bring to life a dramatic scene?</li> </ol>	<ol style="list-style-type: none"> <li>1. What is the physical process of vocal projection?</li> <li>2. What are the psychological motivations of the persons in the play?</li> <li>3. How does an actor use gesture, facial expression, posture, and body tone to build a role?</li> <li>4. What vocal characteristics were used most effectively in the role?</li> <li>5. Is there a "right" way or approach to interpreting a role?</li> </ol>	<ol style="list-style-type: none"> <li>1. How can the International Phonetic Alphabet assist you in</li> <li>3. Designing a character from scratch?</li> <li>4. How can you keep from becoming the character you play?</li> <li>5. How do you mentally prepare to execute a role that opposes your personality?</li> </ol>

***Directing: The discipline of Directing will include the planning, organization of rehearsals, casting, creative development and constructive critiquing of improvised and scripted formal and non-formal performance.***

**K-2**

**Students Will:**

(A-1) Lead small groups in creating simple verbal and non-verbal scenes or tableaux to communicate an idea.

(A-2) Understand how movement on stage communicates an idea.

**3-5**

**Students Will:**

(A-1) -----

(A-2)-----

(B) Identify a character's basic action and motivation in a specific scene.

(C) Demonstrate multiple ways of staging classroom dramatizations.

**6-8**

**Students Will:**

(A-1) Lead small creative groups in developing ideas for directed dramatic work in pantomime, improvisation and scripted scenes.

(A-2) Lead small groups in planning visual and aural elements in rehearsing improvised and scripted scenes while demonstrating constructive questioning, group management and decision making skills.

(A-3) Organize improvised and scripted scenes by choosing actors from their class, facilitating a rehearsal process and creatively developing the material that is to be performed.

(B/C) Apply director's decision in terms of vision, casting, sets, staging, blocking, lighting and costumes.

(D) Become familiar with basic directing skills.

(F) Know and understand the relationship between actors and audience and actors and directors.

**9-12 Proficient**

**Students Will:**

(A1-2-3) -----  
---

(B) Select, analyze and interpret a specific play from the playwright's point of view.

(C) Develop multiple interpretations and visual and aural production choices for scripts and production ideas.

(D-1) Use and understand the history, role and responsibilities of the director of a play.

(E-1) Engage in the collaborative process as a director with stage managers, house managers, and tech crew to achieve the agreed upon point of view of a produced or read production.

(E-2) Demonstrate a knowledge of the aesthetic distance between actor and audience in play production.

**9-12 Advanced**

**Students Will:**

(A-F) Will engage in the process of production from script selection to performance.

(C) Study different directing styles throughout the history of the Theatre.

(E-1) Demonstrate different directing styles.

(E-2) Use and understand different physical spaces in the Theatre.

(E-3) Stage a scene using 2 or more different directing styles.

F) Follow through with student directed production.

***Directing: The discipline of Directing will include the planning, organization of rehearsals, casting, creative development and constructive critiquing of improvised and scripted formal and non-formal performance.***

## KEY QUESTIONS

*Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic*

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
1. What is a leader? 2. Why is it important to follow directions? 3. What does a director do? 4. Why are directors an important part of making a play? Do we need them?	1. What are the directors responsibilities in regards to the actors? 2. What is a script?	1. What is the role of the director? 2. What is the difference between consensus and vision? 3. What does it mean to organize and plan? 4. How do you get someone to do something without telling them to do it a specific way? 5. What does it mean to be in charge? 6. How does an effective leader act? 7. How should you use and accept constructive criticism? 8. How do you help someone to become better at a task? 9. What production elements does a director use? Is there an order?	1. What is the role of the director as a collaborative artist? 2. How does the director's concept lead the play to production? 3. How does the director visualize the script? 4. How is the director a creative artist? 5. What are the practical realities of working within the time and space of the production? 6. How does the physical space impact the staging of a performance?	1. How has the role of the director evolved through history? 2. Based on your vision of the play, what criteria would you use in casting the play? 3. How would you modify the staging of the play for different performance spaces (i.e. thrust, arena, proscenium)? 4. How do you decide what directorial approach to take given a play's theme, dramatic structure and style influence?

**Scriptwriting: Scriptwriting will engage students in creating a written or recorded dramatic work.**

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<p><b>Students Will:</b>            A) Collaborate to dictate or record improvisations based on personal experience, heritage, imagination, literature and history.</p> <p>(B-1)Create plays in picture form.</p> <p>(B-2)Create and perform puppet plays.</p>	<p><b>Students Will:</b>            (A) -----</p> <p>(B-1)Write scripted scenes that exhibit characters interacting with one another in a specific environment.</p> <p>(B-2)-----</p> <p>(B-3)Create simple scripted works involving characters, problems and solutions.</p> <p>(B-3)Create scripts based on known stories.</p> <p>(C-1)Read and view age appropriate dramatic works.</p> <p>(C-2 )Learn the rewriting process and the use of the audience for feedback.</p>	<p><b>Students Will:</b>            (A)Create original scenes through improvisation based upon personal experience, heritage, imagination, literature and history.</p> <p>(B)Individually and in groups, create characters, environments, written scripts and actions that communicate a story and/or concept through recorded dialogue and/or movement.</p> <p>(C-1)Read and view age appropriate dramatic works.</p> <p>(C-2)Understand the literary structure of beginning, middle and end in story building.</p> <p>(D-1)Demonstrate their understanding of monologues, soliloquy and monodrama.</p> <p>(D-2) Identify and understand different styles of scripts and plays, i.e. musical theatre, readers theatre, etc.</p>	<p><b>Students Will:</b>            (A) -----</p> <p>(B-1)Construct scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience.</p> <p>(B-2)Engage in the rewriting process to refine scripts.</p> <p>(C-1)Read and view age appropriate dramatic works.</p> <p>(C-2)Understand the basic elements of a play which includes setting, conflict, plot, theme, dialogue and action.</p> <p>(C-3)Explain how linguistic, cultural, historical, and social elements influence dramatic literature.</p> <p>(C-4)Demonstrate their understanding of linear or horizontal structure, episodic structure, the conventions and theatre terms in relation to dramatic writing.</p> <p>(D) Write an original monologue or soliloquy.</p> <p>(E)Identify the differences between comedy and tragedy and how they are used effectively.</p>	<p><b>Students Will:</b>            (A/B)Experiment with various forms (i.e. readers' theatre, oral interpretation, story theatre, puppetry, stage presentation, mono-drams, one-act) to create scripts for formal and informal presentation.</p> <p>(B-2)-----</p> <p>(C-2) Write scenes demonstrating their understanding of vertical drama.(in which the inner life and tension of a character is explored through such means as realistic scenes, dream sequences, abstract or literal movement, and fantasy scenes.)</p> <p>(C-3)Identify, discuss and compare and contrast various dramatic writing elements in Western and non-Western traditions.</p> <p>(D)-----</p> <p>(E) -----</p> <p>(F)Based on a particular experience, idea, or topic, analyze and evaluate the creative choices a playwright makes during the process of writing a play.</p>

*Scriptwriting: Scriptwriting will engage students in creating a written or recorded dramatic work*

## KEY QUESTIONS

*Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic*

---

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<ol style="list-style-type: none"><li>1. What is a story?</li><li>2. What is the problem in this story? Is there more than one problem?</li><li>3. How do the characters solve the problem in the story?</li><li>4. What does each character want?</li></ol>	<ol style="list-style-type: none"><li>1. What is the difference between a story and a play?</li><li>2. What are some different ways that a play can be recorded besides being written down, and how might such alternative methods affect the style or nature of the performance?</li><li>3. Identify the primary dramatic action in a favorite book or a story; would it make a good spine for a play?</li><li>4. Why do you think people like seeing characters in conflict with one another?</li><li>5. What is a theme?</li><li>6. Why do people write plays?</li></ol>	<ol style="list-style-type: none"><li>1. How do you develop dialogue in a script?</li><li>2. What are the most important elements of a story? Why?</li><li>3. What are some ways to record dialogue?</li><li>4. How are conflict and suspense used in a story?</li><li>5. What is a conceptual idea?</li><li>6. How do you develop an idea into a story?</li><li>7. How would you write unspoken action in a script?</li><li>8. How do you figure out what the theme of a script is?</li><li>9. How do you work with the elements of time and space in scriptwriting?</li></ol>	<ol style="list-style-type: none"><li>1. How does a play differ from a short story or a novel?</li><li>2. Why is playwriting a valuable tool in society?</li><li>3. How does the structure of a script affect its meaning?</li><li>4. How do the characters and their conflict(s) reveal the play's meaning?</li><li>5. What makes a play's theme universal?</li></ol>	<ol style="list-style-type: none"><li>1. What topics or issues can be addressed in play format?</li><li>2. Do you prefer comedy or drama and how would you use them in writing a script? Are they exclusive of one another?</li><li>3. Who does a playwright write for?</li><li>4. What is artistic merit?</li><li>5. Should theatrical writing be censored? Why?</li><li>6. How would you write a play without words?</li><li>7. How would you write a play where you could involve the audience as performers in the presentation?</li></ol>

***History/Literature/Multi-culturalism: Students will compare and connect the relationships among history, literature and culture through the dramatic form.***

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<p><b>Students Will:</b>                      (A)Read and view age-appropriate stories or plays from various cultures.                       (B-1)Recognize common issues and themes in Theatre, film, television and their own lives.                      (B-2)Relate personal and cultural experiences to classroom activities during group discussions.</p>	<p><b>Students Will:</b>                      (A) -----                       (B-1)Incorporate personal experience into dramatic presentations.                       (B-2)Understand the connection between the artists and society through history.                       (C)Perform improvisations based upon historical and cultural events or scenes from literature.</p>	<p><b>Students Will:</b>                      (A) ----- -                       (B-1) -----                       (B-2)                       (C)Apply research of historical and cultural information and/or personal knowledge to create improvised and scripted scenes.                       (D)Identify the origin and development of various forms of dramatic literature throughout world history when viewing or reading a play.                       (E)Compare and contrast cultural differences through the study of theatre.                       (F)Learn and connect basic theatre history in it's relationship to theatre today.</p>	<p><b>Students Will:</b>                      (A) ----- -                       (B) ----- -                       (C) ----- -                       (D-1)-----                       (D-2)Learn the connection of current dramatic literature to contemporary society and how it has had an impact on the world and contemporary societies.                       (E)Develop a sense of history by drawing upon works in dramatic literature over the past 2500 years.                       (F) ----- -</p>	<p><b>Students Will:</b>                      (A) -----                       (B)Demonstrate an ability to analyze historical and cultural literature through discussion, written or oral interpretation and personal reflection.                       (C-1)Engage in research to identify historical and/or cultural themes to support formal and informal presentations.                       (C-2)Demonstrate and use the understanding of different cultures, places, events and times through role playing and traditional and experimental forms of writing.                       (D) -----                       (E) -----                       (F) -----                       (G)Use electronic media to gain access to more diverse research.</p>

***History/Literature/Multi-culturalism: Students will compare and connect the relationships among history, literature and culture through the dramatic form.***

**KEY QUESTIONS**

*Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic*

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<ol style="list-style-type: none"> <li>How does your family celebrate holidays or other special events?</li> <li>How does the same story change from country (culture) to country?</li> </ol>	<ol style="list-style-type: none"> <li>How can an exciting true event or story from history be described in dramatic terms?</li> <li>What information from your family's history would make a good story?</li> </ol>	<ol style="list-style-type: none"> <li>How would you dramatize the story of your life?</li> <li>How would you research a time in history and make it into a theatrical presentation?</li> <li>How is theatre different today than it was 100 years ago?</li> <li>What defines dramatic literature and name some examples?</li> </ol>	<ol style="list-style-type: none"> <li>Why is dramatic literature important?</li> <li>How can the structure of the play influence or reflect the theme of the play?</li> <li>What time period of dramatic literature do you think best reflects contemporary society?</li> <li>How can a piece of dramatic literature persuade someone to change his/her mind or belief?</li> <li>How can a play be specific to a time period but universal in theme?</li> <li>How does dramatic literature reflect culture?</li> <li>How does dramatic literature make connections between past, present and future.</li> <li>How are arts used to connect cultures?</li> <li>What connects arts across cultures?</li> </ol>	<ol style="list-style-type: none"> <li>What different ways can people record events in their lives?</li> <li>Historically and culturally, how does theatre serve the community?</li> <li>What place does ritual have in history and culture in relation to theatre?</li> <li>What types of materials would you use for research?</li> </ol>

***Technical Theatre Design: Design studies will challenge students to identify and use the elements of spectacle through setting, sound properties, costumes and lighting.***

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<b>Students Will:</b>	<b>Students Will:</b>	<b>Students Will:</b>	<b>Students Will:</b>	<b>Students Will:</b>
(A) Learn how line, color, shapes, textures and sounds are used to enhance a dramatic presentation.	(A) -----  (B) Create simple lighting instruments and learn basic principles of electricity.	(A-1) Learn the basic fundamentals of how scene design, sound, costumes, properties and lighting are used in the theatre. <hr/> (A-2) Understand how technical theatre design communicates, compliments and frames a theatrical production. <hr/> (A-3) Explain the functions and interrelated nature of scenery, properties, lighting, sound, costumes, and makeup in creating an environment for a dramatic production.	(A-1) Develop an appreciation and understanding for how the elements of line, color, mass, and composition influence design choices. (A-2) Explain how theme and mood affect design choices. (A-3) Know how the basics of two and three dimensional units and the characteristics of stage scenery. (A-4) Describe the purpose of properties, costumes, make-up and sound and their relationship to a dramatic production. (A-5) Know the four functions of lighting, three types of lighting instruments and properties.	(A-E) Explain how scientific and technological advances have impacted set, light, sound, costume design and implementation for theatre, film, television and electronic media productions.
(B-1) Select, organize and construct simple scenery, properties, costumes and sound elements under the teachers direction. (B-2) Create puppets and masks for story presentation.	C) -----  (D) -----	(B) Engage in the basic fundamentals of drafting a basic set design for an imaginary or real dramatic production.  (C) Analyze improvised and scripted scenes for technical requirements.	(B) Understand how to analyze a script to create a design.  © Be familiar with the design process, i.e. thumbnails, sketches, models, ground plans, etc.	(A-E) Create and reliably implement production schedules, stage management plans, promotional ideas and business and front of house procedures.
(D) Plan, visualize and draw scenery for dramatic presentations using arts materials.		(D) Work collaboratively and safely to select and create elements of scenery, properties, lighting and sound to signify environments in conjunction with costumes and makeup to suggest character.  (E) Explain and compare the roles and interrelated responsibilities of the various personnel involved in the theatre and theatre related occupations.	(D) -----  (E-1) Understand the designer's role and the elements and principles which designers use to create mood, establish historical period, control our vision and establish meaning in the mind of the audience.  (E-2) Understand of the functions and responsibilities of technical theatre design artists such as technical director, scene designer, etc.  (E-3) Understand various styles of design and how to apply them to a specific production.	(F) Serve as a member of a theatrical production team.

***Technical Theatre Design: Design studies will challenge students to identify and use the elements of spectacle through setting, sound properties, costumes and lighting.***

## KEY QUESTIONS

*Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic*

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<ol style="list-style-type: none"> <li>1. Based on a setting that is suggested in [title of a play or story], what do you feel would be appropriate for stage scenery?</li> </ol>	<ol style="list-style-type: none"> <li>1. What mood or emotion is the playwright or author trying to convey in his/her writing and how can you support the mood with scenery?</li> </ol>	<ol style="list-style-type: none"> <li>1. How does a set enhance a theatrical production?</li> <li>2. How are the elements of spectacle used in a theatrical production?</li> <li>3. What is the basic process in designing for the theatre?</li> <li>4. What are the duties of various technical theatre areas? Why are they important?</li> </ol>	<ol style="list-style-type: none"> <li>1. How are the elements of line, texture, color and space connected with dramatic literature?</li> <li>2. If you were a set designer, how would you study the script?</li> <li>3. How does a costume establish aspects of character, social class, age, and physical environment?</li> <li>4. What are the characteristics of stage scenery that would guide your construction?</li> <li>5. What questions about the character do you need to consider if you are costume designer?</li> <li>6. How does the set designer turn ideas into pictures?</li> <li>7. What does the costume designer need to know about fabrics in order to make a selection for a costume?</li> <li>8. How does the lighting blend with the other elements of the production and contribute to an overall unified effect?</li> <li>9. How would you develop a lighting design for a particular production?</li> </ol>	<ol style="list-style-type: none"> <li>1. What elements of spectacle were available in ancient civilizations?</li> <li>2. How has the notion of spectacle changed with technology?</li> <li>3. How can spectacle complement story without overshadowing it?</li> </ol>

Content Standard  
**#7**

***Performance Arts Applications: The study of performance arts application will offer students the opportunity to compare and connect dance, music, visual art, radio, television, video and film within Theatre/ drama.***

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<p><b>Students Will:</b></p> <p>(A/B-1)Participate in other art forms(i.e. music, dance, visual art)</p> <p>(A/B-2)Combine two or more of the arts applications and create a dramatic performance.</p>	<p><b>Students Will:</b></p> <p>(A) -----</p> <p>(B-1)Explain how the various arts applications may be used to add interest, excitement and artistic depth to the dramatic form, and how the dramatic form is unique in it's utilization of multiple art forms (i.e., music, dance, visual art)</p> <p>(B-2)Identify in basic terms, how the dramatic form differs from the other art forms in practice and philosophy.</p> <p>(D)Listen and watch TV, Video and Film and analyze , compare and contrast art forms used in the media.</p> <p>(E-1)Create radio plays based on personal experience and cultural events.</p> <p>(E-2)Create videos based on personal experience and cultural events.</p>	<p><b>Students Will:</b></p> <p>(A)Discuss, analyze and identify how performance arts applications can be incorporated into theatre for presentation.</p> <p>(B)</p> <p>(C-1)Begin to understand where these performance arts applications exist in their world.</p> <p>(C-2)Begin to identify where these performance arts applications were used throughout history.</p> <p>(D)-----</p> <p>-</p> <p>(E)Create and perform a commercial for a product that is used in their daily lives incorporating 2 performance arts applications.</p>	<p><b>Students Will:</b></p> <p>(A) Discuss and analyze and learn how performance arts applications can be incorporated into theatre presentations and mass communications.</p> <p>(B) Use and identify when and how these performance arts applications exist in the world.</p> <p>(C)Use and identify when and how these arts applications are used throughout history.</p> <p>(D)-----</p> <p>-</p> <p>(E)Create and perform a dramatic piece problem solving a current issue using 3 or more arts applications and support your choices with documentation.</p>	<p><b>Students Will:</b></p> <p>(A)Explore, determine, execute and evaluate the incorporation of various art forms into theatre presentation.</p> <p>(B) -----</p> <p>(C) -----</p> <p>(D)-----</p> <p>(E)Create and perform a 1/2 hour newscast using 4 or more arts applications. Support your choices with documentation.</p>

***Performance Arts Applications:*** The study of performance arts application will offer students the opportunity to compare and connect dance, music, visual art, radio, television, video and film within Theatre/ drama.

## KEY QUESTIONS

*Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic*

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<ol style="list-style-type: none"> <li>1. What are other art forms?</li> <li>2. Besides theatre, what are your favorite art forms and why?</li> <li>3. What are some key differences between theatre and the other arts disciplines?</li> <li>4. Is it possible to create a play without using other arts areas?</li> <li>5. What areas of arts make a play better? Why?</li> </ol>	<ol style="list-style-type: none"> <li>1. How were the arts used in the last movie or television show you watched?</li> <li>2. If you had to choose one art what would it be and why?</li> <li>3. What is the purpose of television, movies and radio?</li> </ol>	<ol style="list-style-type: none"> <li>1. What impact does performance arts applications have on theatre?</li> <li>2. What defines a performance art application?</li> <li>3. What performance arts applications most influence you?</li> <li>4. How do you tie in performance arts applications so they can be used at one time?</li> <li>5. How does theatre look like dance?</li> <li>6. What and how are arts applications used in the media?</li> <li>7. Is there anything dramatic in the making of a sculpture or a painting?</li> </ol>	<ol style="list-style-type: none"> <li>1. What can be defined as a performance art?</li> <li>2. What do all art forms have in common?</li> <li>3. What makes performance arts a distinctive art form?</li> <li>4. How do you evaluate performance arts applications?</li> <li>5. What is an effective example of performance arts application in contemporary society.</li> <li>6. What is the difference between performance art and a musical theatre production?</li> </ol>	<ol style="list-style-type: none"> <li>1. Are there transition forms between arts forms?</li> <li>2. Does theatre ever look like dance?</li> <li>3. What is the difference between using other art forms to document a theatre performance and using art forms in the making of a theatrical performance?</li> <li>4. If you use another medium in your performance work, what does that particular medium bring to your piece that theatre can't do by itself?</li> </ol>