

W a s h i n g t o n S t a t e

K - 12

The Arts

**Options for Implementing the
Arts Standards through
Theatre by Grade Level**



Randy I. Dorn
State Superintendent of
Public Instruction

April 2011

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Options for Implementing the Arts Standards through Theatre by Grade Level

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April 2011

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Options for Implementing the Arts Standards through Theatre by Grade Level

Arts Education in Washington State

The mission of OSPI is to “prepare Washington students to live, learn, and work as productive citizens in the 21st century.” The OSPI vision for arts education complements this mission: “The arts, which include dance, music, theatre, and visual arts, will be effectively integrated into student educational experiences in all Washington State schools. Our belief is that quality instruction in the arts shall be provided by arts specialists and classroom teachers and supported by partnerships with professional organizations and community programs in the arts. This partnered instruction will enhance both student literacy and meaningful, purposeful, and enjoyable educational learning opportunities. It will also support student preparation for life as a contributing 21st-century citizen. We further believe that the arts integrate with all other subject areas to create learning opportunities for all learners that communicate achievement, respect, freedom, and fun.”

OSPI Arts Mission
“The Arts: communicating and integrating life, literacy, and learning through experience for all learners.”

To achieve this vision, work began in fall 2006 to develop, design, and create this set of K–12 arts learning standards and *Options for Implementing the Arts Standards through Dance, Music, Theatre, and Visual Arts by Grade Level* in order to offer and support a comprehensive, sequential, standards-based K–12 arts program in dance, music, theatre, and visual arts.

The Arts Learning Standards—Overview and Development

The four Washington State learning goals and Washington State’s Basic Education Act of 1993 (RCW 28A.655.070) have provided a strong foundation for the development of academic learning standards in all subject areas in the state of Washington. Educators have access to a series of arts standards documents and resources that build upon the original Washington State Arts Essential Academic Learning Requirements (EALRs) and foundational arts frameworks, by grade and by arts discipline, from 2002, and that provide more detailed recommendations and guidance for K–12 arts education. These documents include:

1. Washington State K–12 Arts Learning Standards (one document encompassing all four arts disciplines—dance, music, theatre, and visual arts).
2. Options for Implementing the Arts Standards through Dance, Music, Theatre, and Visual Arts by Grade Level (four documents total, one for each art discipline).

The standards are organized around the four EALRs that specify what students should know and be able to do over the course of their K–12 school experience in the arts. The *Options for Implementing the Arts Standards by Grade Level* documents provide

recommendations and support for school districts that provide instructional opportunities in one or more of the arts disciplines: dance, music, theatre, and visual arts. These support documents include grade level expectations and provide guidance, specificity, and examples for implementing the arts standards.

The *K–12 Arts Learning Standards* and the grade level expectations contained within the *Options for Implementing of the Arts Standards by Grade Level* for each art discipline were developed by representative teams of practicing arts educators from across the state. The development teams (one each for dance, music, theatre, and visual arts) consisted of arts educators and leaders representing all nine regional Educational Service Districts (ESDs). The arts development process followed the same process used in other academic subject areas, and included review by state and national arts subject area experts, a bias and sensitivity review, and widespread public input.

The *K–12 Arts Learning Standards* and the *Options for Implementing the Arts Standards through Theatre by Grade Level* provide guidance and support through standards, evidence of learning, examples, and performance assessments that through strong classroom instruction will lead to success for all learners. The design of the standards provides every teacher with validation for the teaching and learning opportunities they are already providing, as well as resources and support for more.

Support and Resources for Implementation

Depending on the focus of arts education in a given district or school, one or more of the *Options for Implementing the Arts Standards by Grade Level* documents for dance, music, theatre, and visual arts can be used to assist in guiding instruction and developing competency in the arts standards. There is one *Options for Implementing the Arts Standards by Grade Level* document for each art discipline that includes grade level expectations (GLEs), evidence of learning statements, examples, and a glossary of terms specific to that discipline. In their entirety, coupled with the *K–12 Arts Learning Standards* document, the *Options for Implementing the Arts Standards by Grade Level* documents provide a new level of specificity for learning in the arts, along with multiple examples of learning opportunities that can be offered to support and deepen arts educational experiences.

The *K–12 Arts Learning Standards*, the *Options for Implementing the Arts Standards by Grade Level*, and aligned resources are available on the OSPI Grade Level Standards & Resources Web site at: <http://standards.ospi.k12.wa.us>. Additionally, these documents can be downloaded from the Arts Web site at: www.k12.wa.us/Arts.

The chart that follows provides a picture of the organization of the *Options for Implementing the Arts Standards through Theatre by Grade Level* document to assist with implementation:

K–12 Arts Learning Standards

K–12 EALR Statements—Essential Academic Learning Requirements

A broad statement of the learning that applies to Grades K–12. These are common to all four arts disciplines. There are four arts EALRs.

K–12 Components

A statement that further defines and provides more specific information about the EALR. There are three to five components for each EALR. These are common to all four arts disciplines.

Options for Implementing the Arts Standards by Grade Level

Theatre

Grade Level Expectations (GLEs)

This is grade-specific information about the EALR and component and includes a statement of cognitive demand and the essential content or process to be learned.

K	1	2	3	4	5	6	7/8	HS Proficiency	HS Advanced Proficiency
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- **Evidence of Learning (EOLs)**
A bulleted list of ways students can demonstrate essential learnings. The EOLs are not exhaustive, however they provide a “springboard” for educators to encourage and to find multiple ways by which learners can demonstrate what they know and are able to do through theatre.
 - **Examples**
An example statement may be included to provide samples of possible student demonstrations to give educators additional illustrations of the learning.
- **OSPI-Developed Arts Performance Assessments**

In addition, each of the *Options for Implementing the Arts Standards by Grade Level* documents includes a detailed glossary that provides a specific vocabulary for that art discipline. Each glossary has been created from the original Arts Frameworks glossary (2001), and includes additions from the OSPI-developed arts performance assessment glossaries in dance, music, theatre, and visual arts (2006).

The bibliography of each document provides a specific listing of the foundational research documents that informed development of the standards, from past practice, to best practice, and to provide vision for the 21st century learner.

Administrators are encouraged to provide all teachers with access to the *Washington State K–12 Arts Learning Standards* documents and to provide teachers who teach each art discipline with access to the *Options for Implementing the Arts Standards through Dance, Music, Theatre, and Visual Arts by Grade Level*. Teachers are encouraged to utilize the documents for validation, guidance, and support. Parents are encouraged to utilize the documents to further support the arts education experiences of their children.

What Are the Arts Disciplines?

The arts in Washington State have been defined by OSPI and the State Board of Education as dance, music, theatre, and visual arts. The K–12 arts learning standards describe a connected series, or a continuum, of essential learnings necessary to create students who are proficient in dance, music, theatre, and visual arts. The descriptions that follow for each art discipline have provided the foundation for the development of the *K–12 Arts Learning Standards* and their supporting grade level expectations and examples contained within the *Options for Implementing the Arts Standards by Grade Level* documents. 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, choreography, dance notation, dance history, musical theatre, improvisation, folk, ethnic, step, historical, square dance, etc.



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



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



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, media arts (film, video, TV, animation, digital), textiles, jewelry, glass arts, Advanced Placement Studio (AP) courses, International Baccalaureate (IB) Visual Arts, etc.



K–12 Arts Learning Standards

The Washington State K–12 arts standards include:

- Essential Academic Learning Requirements (EALRs)
- Components
- Learning Standards by grade band (elementary, middle/junior high, and high school)
- Arts Elements and Principles Chart
- K–12 overviews for the each of the four arts disciplines —dance, music, theatre, and visual arts.

Each of the *Options for Implementing the Arts Standards through Dance, Music, Theatre, and Visual Arts by Grade Level* documents provides further specificity and support for implementation for each discipline. The structure of these documents is described in the navigation template provided on page 13.

EALR 1: The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.

Elementary School	Middle/Junior High School	High School
Component 1.1: Understands and applies arts concepts and vocabulary.		
Creates and experiences artworks and/or performances in dance, music, theatre, and visual arts using arts concepts and vocabulary.	Creates, experiences, and analyzes artworks and/or performances in dance, music, theatre, and visual arts using arts concepts and vocabulary.	Creates, experiences, analyzes, and evaluates artworks and/or performances in dance, music, theatre, and visual arts using arts concepts and vocabulary.
Component 1.2: Develops arts skills and techniques.		
Applies, experiences, and practices basic arts skills and techniques in dance, music, theatre, and visual arts.	Applies, experiences, practices, and analyzes arts skills and techniques in dance, music, theatre, and visual arts.	Applies, examines, practices, analyzes, and refines arts skills and techniques in dance, music, theatre, and visual arts.
Component 1.3: Understands and applies arts genres and styles of various artists, cultures, and times.		
Creates, experiences, and examines artworks and/or performances based on arts genres and styles of various artists, cultures, and times.	Creates, experiences, examines, and analyzes artworks and performances based on arts genres and styles of various artists, cultures, and times.	Creates, experiences, examines, analyzes, and evaluates artworks and performances based on arts genres and styles of various artists, cultures, and times.
Component 1.4: Understands and applies audience conventions in a variety of arts settings and performances of the arts.		
Applies and practices audience conventions in a variety of arts settings and performances.	Applies, practices, and analyzes the relationship and the interactive responsibilities of the artist and/or performer and audience in a variety of arts settings and performances.	Applies, practices, analyzes, and evaluates audience conventions and the interactive responsibilities of the artist and/or performer according to cultures, traditions, and norms in a variety of arts settings and performances.

EALR 2: The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts.

Elementary School	Middle/Junior High School	High School
<p>Component 2.1: Applies a creative process to the arts (<i>dance, music, theatre, and visual arts</i>).</p> <ul style="list-style-type: none"> • Identifies audience and purpose. • Explores, gathers, and interprets information from diverse sources. • Uses ideas, foundations, skills, and techniques to develop dance, music, theatre, and visual arts. • Implements choices of the elements, principles, foundations, skills, and techniques of the arts in a creative work. • Reflects for the purpose of self-evaluation and improvement of the creative work. • Refines work based on feedback, self-reflection, and aesthetic criteria. • Presents work to others in a performance, exhibition, and/or production. • Performs work for others in a performance and/or production. 		
Creates, experiences, and develops artworks and/or performances/presentations utilizing the creative process structure.	Creates, experiences, develops, and analyzes artworks and/or performances/presentations utilizing the creative process structure.	Creates, experiences, develops, analyzes, and evaluates artworks and/or performances/presentations utilizing the creative process structure.
<p>Component 2.2: Applies a performance and/or presentation process to the arts (<i>dance, music, theatre, and visual arts</i>).</p> <ul style="list-style-type: none"> • Identifies audience and purpose of the work and/or performance. • Selects resources, materials, and/or repertoire to create, perform, and present. • Analyzes the structure, context, and/or aesthetics of the work. • Interprets meaning through personal understanding of the work and/or performance. • Rehearses, adjusts, and refines through evaluation, reflection, and problem solving. • Presents, exhibits, and produces work and/or performance for others. • Reflects upon work and/or performance and self-evaluates to set goals. 		
Creates, experiences, and develops artworks and/or performances/presentations utilizing the performance process structure.	Creates, experiences, develops, and analyzes artworks and/or performances/presentations utilizing the performance process structure.	Creates, experiences, develops, analyzes, and evaluates artworks and/or performances/presentations utilizing the performance process structure.
<p>Component 2.3: Applies a responding process to an arts performance and/or presentation of dance, music, theatre, and visual arts.</p> <ul style="list-style-type: none"> • Engages the senses actively and purposefully in perceiving the work. • Describes what is seen, felt, and/or heard (perceived/experienced). • Analyzes the use and organization of elements, principles, foundations, skills, and techniques. • Interprets meaning based on personal experiences and knowledge. • Evaluates and justifies using supportive evidence and aesthetic criteria. 		
Experiences, practices, and applies a responding process structure to an arts performance and/or presentation.	Experiences, practices, applies, and analyzes a responding process structure to an arts performance and/or presentation.	Experiences, practices, applies, analyzes, and evaluates a responding process structure to an arts performance and/or presentation.

EALR 3: The student communicates through the arts (*dance, music, theatre, and visual arts*).

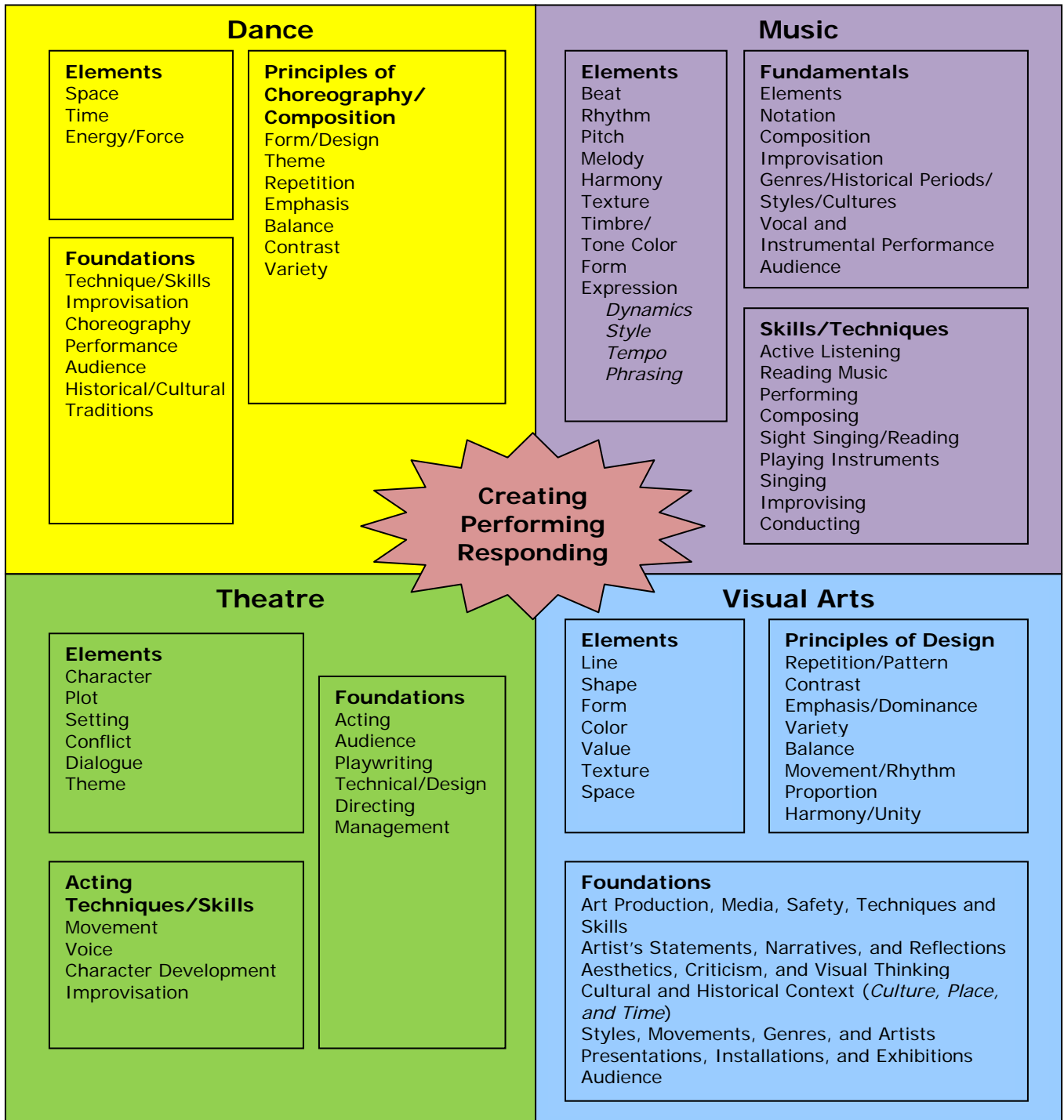
Elementary School	Middle/Junior High School	High School
Component 3.1: Uses the arts to express feelings and present ideas in dance, music, theatre, and visual arts.		
Presents ideas and expresses feelings at beginning levels using appropriate artistic symbols in a variety of genres and styles in dance, music, theatre, and visual arts.	Presents ideas and expresses feelings at intermediate levels using appropriate artistic symbols in a variety of genres and styles in dance, music, theatre, and visual arts.	Presents ideas and expresses feelings at proficient and advanced levels using appropriate artistic symbols in a variety of genres and styles in dance, music, theatre, and visual arts.
Component 3.2: Uses the arts to communicate for a specific purpose in dance, music, theatre, and visual arts.		
Creates and/or performs an artwork to communicate for a given purpose in dance, music, theatre, and visual arts.	Creates, performs, and analyzes an artwork to communicate for a selected purpose in dance, music, theatre, and visual arts.	Creates, performs, analyzes, and evaluates how the deliberate use of artistic elements and principles communicates for a specific purpose in dance, music, theatre, and visual arts.
Component 3.3: Develops personal aesthetic criteria to communicate artistic choices in dance, music, theatre, and visual arts.		
Shares and demonstrates how individual and personal aesthetic criteria are reflected in artworks and/or performances in dance, music, theatre, and visual arts.	Examines, demonstrates, and justifies how individual and personal aesthetic choices are reflected in artworks and/or performances in dance, music, theatre, and visual arts.	Demonstrates, analyzes, and evaluates how individual and personal aesthetic choices are influenced and reflected in artworks and/or performances in dance, music, theatre, and visual arts.

EALR 4: The student makes connections within and across the arts (*dance, music, theatre, and visual arts*) to other disciplines, life, cultures, and work.

Elementary School	Middle/Junior High School	High School
Component 4.1: Demonstrates and analyzes the connections among the arts disciplines (<i>dance, music, theatre, and visual arts</i>).		
Demonstrates and applies the skills, concepts, and vocabulary common among the arts disciplines (dance, music, theatre, and visual arts) in personal artworks, presentations, and/or performances at beginning levels.	Applies and analyzes the attributes of personal artworks, presentations, and/or performances with other arts disciplines (dance, music, theatre, and visual arts) at intermediate levels.	Analyzes and evaluates arts presentations and performances that integrate two or more arts disciplines (dance, music, theatre, and visual arts) at proficient and advanced levels.
Component 4.2: Demonstrates and analyzes the connections among the arts and between the arts and other content areas.		
Demonstrates and applies the skills, concepts, and vocabulary common among and between the arts disciplines (dance, music, theatre, and visual arts) and other content areas at beginning levels.	Applies and analyzes the skills, concepts, and relationships among and between the arts disciplines (dance, music, theatre, and visual arts) and other content areas at intermediate levels.	Analyzes and evaluates the skills, concepts, and relationships among and between the arts disciplines (dance, music, theatre, and visual arts) and other content areas at proficient and advanced levels.
Component 4.3: Understands how the arts impact and reflect personal choices throughout life.		
Shares and applies how the arts impact personal and community choices.	Shares, applies, and analyzes how the arts impact choices in natural and constructed environments.	Analyzes, evaluates, and reflects upon how the arts impact socio and economic choices.
Component 4.4: Understands how the arts influence and reflect cultures/civilization, place, and time.		
Compares and shares how the specific attributes of artworks, presentations, and performances reflect cultures and traditions.	Compares and analyzes how the specific attributes of artworks, presentations, and performances reflect cultures, traditions, and history.	Compares, analyzes, and evaluates how the specific attributes of artworks, presentations, and performances shape/influence and reflect cultures, traditions, place, and history.
Component 4.5: Understands how arts knowledge and skills are used in the world of work, including careers in the arts.		
Identifies, defines, and practices how arts knowledge, skills, and work habits are needed and used in the world of work.	Examines, applies, and demonstrates how arts knowledge, skills, and work habits are needed and used in the world of work.	Analyzes, demonstrates, and evaluates how arts knowledge, skills, and work habits are vital and transferable to the world of work.

Arts Elements and Principles Chart

The chart below provides a visual representation of the four arts disciplines and how they may be demonstrated within a comprehensive and sequential K–12 arts program. The K–12 arts learning standards are demonstrated through this chart. The grade level expectations and examples contained in the *Options for Implementing the Arts Standards by Grade Level* documents for each discipline provide additional specificity and resources for instruction in one or more of the arts disciplines.



Theatre Overview

Each of the *Options for Implementing the Arts Standards by Grade Level* documents includes a K–12 overview specific to the art discipline. The overviews describe through a continuum the journey students would expect to experience along the pathways of dance, music, theatre, and visual arts education.

Theatre Overview, Grades K–4

The theatre overview provides a description of the continuum by which students build their experience, knowledge, and application of the elements, foundations, and acting techniques and skills of theatre through their theatre education experience. In addition, theatre is an interconnected component of literacy and communication.

The continuum below provides additional detail about the progression of theatre skills and abilities over these grades.

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
Students participate in creative dramatics, storytelling, puppetry, and socio-dramatic play. They develop voice and movement skills by enacting familiar, and/or creating new stories. Students learn to attend and respond appropriately to performances. Their experiences with theatre build basic language skills, which are pre-requisites to reading and writing.	Students develop an understanding of story-structure by participating in theatre-related activities, such as creative dramatics, storytelling, and puppetry. Students continue to develop skills in voice, movement, character development, and improvisation. Students learn to attend and respond appropriately to performances.	Students continue to develop an understanding of story elements by participating in creative dramatics, storytelling, and readers’ theatre. They perform informally to share with others their developing skills in voice, movement, and character development. Students demonstrate appropriate audience skills and are able to describe the performance to others.	Students participate in creative dramatics, storytelling, readers’ theatre, or a scripted performance for an audience. They continue to develop skills in voice, movement, character development, and improvisation. Students identify independently the characters, plot, setting, and conflict in a story/script. They demonstrate appropriate audience behavior and can describe the performance to others.	Students use acting skills and techniques to create a character from a script for a performance. They make appropriate voice and movement choices for a performance. Students understand the way dialogue is used in scripts and performances. They demonstrate appropriate audience behavior and can describe the performance to others.

Theatre Overview, Grades 5–12

The theatre overview provides a description of the continuum by which students build their experience, knowledge, and application of the elements, foundations, and acting techniques and skills of theatre through their theatre education experience. In addition, theatre is an interconnected component of literacy and communication.

The continuum below provides additional detail about the progression of theatre skills and abilities over these grades.

Grade 5	Grade 6	Grade 7/8	High School Proficiency	High School Advanced Proficiency
<p>Students create a character for a performance by analyzing a script. They make appropriate voice and movement choices based upon given circumstances in a script. Students demonstrate appropriate behavior when attending or participating in a variety of performances. They analyze a performance and explain their thinking to others.</p>	<p>Students understand the elements of theatre. They analyze a character and the given circumstances in a script to determine the skills and techniques used for a performance. Students understand the interactive responsibilities of both audience and performer. They understand how technical theatre is used in a production. Students understand the author's use of playwriting conventions.</p>	<p>Students apply their knowledge of the elements of theatre and use a variety of skills and techniques to express character. They analyze and interpret performances and published scripts. Students use analysis to determine which elements of technical theatre to implement. They use given circumstances to make choices when creating a character from a published play. Students compare various genres and styles of theatre.</p>	<p>Students analyze a script to interpret the elements of theatre and the given circumstances to create a character for a group or individual performance. Students write original one-act scripts. They analyze and interpret performances and scripts. Students identify technical choices through their analysis of a script and/or performance. They analyze how the audience's behavior affects an actor's performance. Students understand how audience conventions differ for various genres, styles, and cultures.</p>	<p>Students are preparing for higher education and careers in theatre. Students develop, produce, direct, design, and create unified theatrical works that may encompass a wide variety of genres and styles. Students are able to analyze, interpret, and evaluate scripts, performances, technical elements, and audience dynamics. Students learn theatre-management skills for a variety of production settings. They can apply theatre-related knowledge and skills to the world of work.</p>

Options for Implementing the Arts Standards through Theatre by Grade Level

Each of the *Options for Implementing the Arts Standards by Grade Level* documents includes a navigation template that explains how to read and use the Essential Academic Learning Requirement (EALR), Component, Grade Level Expectation (GLE), Evidence of Learning (EOL), specific art discipline examples, and shares which OSPI-developed arts performance assessments are aligned to the standard. Following is the Navigation Template specific for this theatre document.

OSPI Arts Education Motto

Arts Motto
The Arts: CPR for Learning!

C = Creating
P = Performing
R = Responding



The image contains four small icons arranged horizontally. From left to right: 1. 'Dance' icon showing a purple silhouette of a dancer against a yellow background. 2. 'Music' icon showing a purple and white musical instrument, possibly a saxophone, against a purple background. 3. 'Theatre' icon showing a colorful stage with a rainbow arching over it, with the text 'OSPI Arts Education' written across the stage. 4. 'Visual Arts' icon showing a yellow and blue abstract shape, possibly a palette or brush, against a blue background.

Navigating the Document: Options for Implementing the Arts Standards through Theatre by Grade Level Navigation Template

<p>Essential Academic Learning Requirement (EALR): A broad statement of the learning that applies to Grades K–12.</p> <p>Component: A statement that further defines and provides more specific information about the EALR. There is at least one component for each EALR.</p> <p>Numbering System: This identifies the EALR, the component, and the GLE. In the example at right, the EALR is 1; add the component = 1.2; add the GLE = 1.2.1.</p> <p>Grade Level Expectation (GLE): This is grade-specific information about the EALR and component and includes a statement of cognitive demand and the essential content or process to be learned.</p> <p>Evidence of Learning: This is a bulleted list of ways students can demonstrate learning considered essential. Educators are encouraged to identify additional ways in which the student can show proficiency.</p> <p>Examples: Where examples are provided, they show ways in which students can demonstrate what they know and are able to do.</p> <p>OSPI-Developed Arts Performance Assessments: Refers to the OSPI-developed performance assessments that could be used to assess students' abilities to meet this GLE. These are the performance assessments developed by the state of Washington for the arts and can be accessed at: www.k12.wa.us/Arts/PerformanceAssessments</p>	<p>EALR 1: Theatre—The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.</p> <p>Seventh and Eighth Grades</p> <p>Component 1.2</p> <p>Develops theatre skills and techniques.</p> <p>GLE: 1.2.1 Applies his/her understanding of given circumstances in a script to create a character's facial expressions, gestures, body movements/stances, stage positions, blocking, and business in a performance.</p> <p>Acting Techniques and Skills: <i>Movement, Voice, Character Development, and Improvisation</i></p> <ul style="list-style-type: none"> • Uses analysis of given circumstances in a script to create a character's movements, including business, for a performance. • Implements text analysis to create a character's movements, including business. <p>Examples:</p> <ul style="list-style-type: none"> - Uses movements, including business, that convey information about the given circumstances in a script. <ul style="list-style-type: none"> ➤ <i>Jack and the Beanstalk:</i> The giant enters noisily, pounding his chest, stomps across the stage, demands his dinner, lifts the lid on the pot, and tastes the soup. ➤ <i>Romeo and Juliet:</i> The nurse returns from meeting Romeo. Juliet responds with a happy face; she stretches out her arms to receive the packages from the nurse and leans forward eagerly, crossing from stage right to stage left as the nurse enters. <p>OSPI-Developed Arts Performance Assessments: Animal Crackers, Silent Movie</p>
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Theatre—Kindergarten

EALR 1—Theatre

The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.

Component **Understands and applies theatre concepts and vocabulary.**

1.1

GLE: 1.1.1

Remembers characters in theatre texts (stories) and/or performances.

Elements of Theatre: Character, Plot, Setting, Conflict, Dialogue, and Theme

- Identifies/describes the appearance and actions of characters in the story/performance.

Examples:

- Describes the characters in a play after seeing it performed.
- Creates puppet plays with handmade puppets.
- Uses books and puppets to tell stories.
- Uses finger and hand puppets to tell stories, share, and create.

Component **Develops theatre skills and techniques.**

1.2

GLE: 1.2.1

Creates facial expressions for a character in a reenactment of a story.

Acting Techniques and Skills: *Movement*, Voice, Character Development, and Improvisation

- Develops a variety of facial expressions.

Example:

- Generates facial expressions to portray simple emotions, such as mad, sad, and/or glad. For example, portrays Red Riding Hood with a scared face when she meets the wolf and a happy face when she sees Grandma.

GLE: 1.2.2

Applies vocal projection in order to be heard and understood in a performance.

Acting Techniques and Skills: Movement, **Voice**, Character Development, and Improvisation

- Uses a voice that is loud enough to be heard throughout the performance space.

Example:

- Uses cueing and call and response for voice projection, such as:
Cueing: Teacher narrates the story and cues students on repeated lines and patterns. Teacher says: “And the wolf says...” The students respond: “My, what big eyes you have!”
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.”

GLE: 1.2.3

Creates a character that is human, non-human, and/or an inanimate object from an event in a story.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Imagines the interpretation of a character from a nursery rhyme, fairy tale, folk tale, or children’s story.

Example:

- Develops a character, such as Goldilocks from *The Three Bears*, Jack Sprat, or the donkey in *Aesop’s Fables*.

GLE: 1.2.4

Applies to role-playing his/her prior knowledge of non-human and imaginary creatures.

- Imitates movements and sounds of fish, animals, birds, and imaginary creatures.

Examples:

- Role-plays an interpretation of a sea creature in the ocean.
(Setting)
- Role-plays an interpretation of a cat, dog, bird, dinosaur, etc.
(Character)

GLE: 1.2.6

Applies to role-playing his/her prior knowledge of non-human and imaginary creatures.

Acting Techniques and Skills: Movement, Voice, Character Development, and *Improvisation*

- Imitates movements and sounds of fish, animals, birds, and imaginary creatures.

Examples:

- Role-plays an interpretation of a sea creature in the ocean.
(Setting)
- Role-plays an interpretation of a cat, dog, bird, dinosaur, etc.
(Character)

GLE: 1.2.8

Applies the skills and techniques of theatre to creative dramatics and socio-dramatic play.

Theatre Foundations: *Acting*, Audience, Playwriting, Technical/Design, Directing, and Management

- Uses voice, movement, character development, and improvisation when role-playing.

Example:

- Role-plays the Big Bad Wolf by using a gruff voice and acting mean.

GLE: 1.2.9

Remembers the behaviors that are appropriate when performing for an audience.

Theatre Foundations: *Acting*, **Audience**, Playwriting, Technical/Design, Directing, and Management

- Describes the behaviors that are acceptable for a performance.

Example:

- A student's reply may be:
 "I face the audience so that they can see me."
 "I use my 'big voice' to say my part and be heard."

Component **Understands and applies theatre genres and styles of various artists, cultures, and times.**
 1.3

GLE: 1.3.1

Remembers experiences with various genres of theatre associated with diverse artists, cultures, and/or times.

- Recalls experiences of works by various artists and from various cultures and/or times.

Example:

- Describes what he/she saw and heard in the *Hawaiian Cinderella*, including Hawaiian cultural elements (clothing, music, dancing, etc.).

Component **Understands and applies audience conventions in a variety of settings and performances of theatre.**
 1.4

GLE: 1.4.1

Remembers and applies audience conventions in a variety of settings and performances of theatre.

- Practices self-control.
- Describes appropriate behavior for a theatre performance in a specific setting.

Example:

- Sits quietly while keeping hands to self.

EALR 2—Theatre

The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts.

Component 2.1 **Applies a creative process to theatre.** (Identifies, explores, gathers, interprets, uses, implements, reflects, refines, and presents/performs)

GLE: 2.1.1

Applies a creative process to theatre.

- Demonstrates a creative process:
 - **Explores** the theatre element of character to create drama.
 - **Implements** choices of theatre elements to create drama through guided exploration and role-playing.
 - **Presents** personal and group role-playing choices.

Examples:

- Explores the elements of theatre through multi-sensory experiences, such as hearing, seeing, saying, and doing.
- Makes choices about movement in response to peers' or teacher's feedback about the performance.
- Creates a work of theatre.

Component 2.2 **Applies a performance and/or presentation process to theatre.** (Identifies, selects, analyzes, interprets, rehearses, adjusts, refines, presents, produces, reflects, and self-evaluates)

GLE: 2.2.1

Applies a performance process to theatre.

- Demonstrates a performance process:
 - **Rehearses** a story for performance.
 - **Presents** a **story** for performance.

Examples:

- Performs elements of theatre through multi-sensory experiences.
- Performs a “circle theatre” with the class.

Component **Applies a responding process to a performance and/or presentation of theatre.** (Engages, describes, analyzes, interprets, and evaluates)

2.3

GLE: 2.3.1

Applies a responding process to a theatre performance and/or presentation.

- Demonstrates a responding process:
 - **Engages** the senses actively and purposefully while experiencing a theatre performance.
 - **Describes** what is seen, felt, and/or heard (perceived/experienced) in a performance.

Examples:

- Identifies and describes movements seen in a live or recorded theatre performance.
- Draws a picture following a live or recorded theatre performance.

EALR 3—Theatre

The student communicates through the arts (*dance, music, theatre, and visual arts*).

Component **Uses theatre to express feelings and present ideas.**

3.1

GLE: 3.1.1

Creates works of theatre to express feelings and present ideas.

- Role-plays a story that presents familiar ideas and feelings.

Examples:

- Role-plays *Little Red Riding Hood*.
- Uses “process drama” to explore ideas and feelings in a specific situation.

Component **Uses theatre to communicate for a specific purpose.**

3.2

GLE: 3.2.1

Remembers that theatre communicates for a specific purpose.

- Observes and recalls (with teacher's direction) a performance that communicates for a given purpose.

Examples:

- Identifies purpose, such as to entertain, inform, persuade, and describe.
- Identifies types of performances, such as puppetry, creative dramatics, and stories (*The Three Bears*, etc.).

Component **Develops personal aesthetic criteria to communicate artistic choices in theatre.**

3.3

GLE: 3.3.1

Remembers (with teacher's direction) how personal aesthetic choices affect the development of theatre performances.

- Shares (with teacher's direction) how personal aesthetic choices are reflected in theatre works and/or performances.

Example:

- The following are possible statements to solicit responses from students:
 - › I like Little Red Riding Hood's red cape.
 - › I like the way we used scarves to show the river in our story.
 - › The scarves for our river were pretty when they moved.
 - › I think that Leilani is pretty.

EALR 4—Theatre

The student makes connections within and across the arts (*dance, music, theatre, and visual arts*) to other disciplines, life, cultures, and work.

Component 4.1 **Demonstrates and analyzes the connections among the arts disciplines (*dance, music, theatre, and visual arts*).**

GLE: 4.1.1

Remembers skills, concepts, and vocabulary that theatre has in common with other arts disciplines.

- Recognizes theatre-related concepts in multiple arts disciplines.
- Explores theatre-related skills and concepts in multiple arts disciplines.
- Uses theatre-related vocabulary when describing artworks in multiple arts disciplines.

Example:

- Uses theatre-related vocabulary, such as character, story, and setting, when recalling the movement of the character of Sleeping Beauty in the ballet.

Component 4.2 **Demonstrates and analyzes the connections among the arts and between the arts and other content areas.**

GLE: 4.2.1

Remembers skills, concepts, and vocabulary that theatre has in common with other content areas.

- Recognizes how theatre-related concepts occur in other content areas.

Example:

- Role-plays and dramatizes a story that has been read.

Component 4.3 Understands how the arts impact and reflect personal choices throughout life.

GLE: 4.3.1

Remembers how theatre impacts personal choices.

- Recognizes examples of theatre in personal environments.

Example:

- Recalls theatre-related aspects of traditional celebrations, holidays, and events.

Component 4.4 Understands how the arts influence and reflect cultures/civilization, place, and time.

GLE: 4.4.1

Remembers specific attributes of a work of theatre that reflect its cultural and historical context.

- Observes a specific theatre performance that reflects a particular culture and history.

Examples:

- Shares personal reflections after attending a play in the community/school.
- Uses 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.

Component 4.5 Understands how arts knowledge and skills are used in the world of work, including careers in the arts.

GLE: 4.5.1

Remembers how theatre-related knowledge, skills, and work habits are used in the world of work, including careers in theatre.

- Observes work habits needed to create theatre.
- Shares different theatre-related careers and work habits.

Examples:

- Role-plays many different career choices.
- Shares with peers during show and tell.

Theatre—First Grade

EALR 1—Theatre

The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.

Component **Understands and applies theatre concepts and vocabulary.**

1.1

GLE: 1.1.1

Remembers characters and plots in theatre texts (stories) and/or performances.

Elements of Theatre: Character, Plot, Setting, Conflict, Dialogue, and Theme

- Identifies/describes the relationship(s) between characters in the story/performance.
- Identifies the important events of the plot in a story/performance.

Examples:

- Describes the characters and plot of a play after seeing it performed.
- Creates puppet plays with handmade puppets.
- Uses books and puppets to tell stories.
- Uses finger and hand puppets to tell stories, share, and create.

Component **Develops theatre skills and techniques.**

1.2

GLE: 1.2.1

Creates facial expressions and gestures for characters in a performance.

Acting Techniques and Skills: *Movement*, Voice, Character Development, and Improvisation

- Develops facial expressions.
- Develops gestures.

Examples:

- Generates facial expressions to portray simple emotions, such as mad, sad, and/or glad.
- Generates simple gestures that show characters' feelings and actions. (For example, portrays Little Red Riding Hood with a scared face and with hands covering her mouth).

GLE: 1.2.2

Applies vocal projection and expression in order to be heard and understood in a performance.

Acting Techniques and Skills: Movement, **Voice**, Character Development, and Improvisation

- Uses a voice that is loud enough to be heard throughout the performance space and uses expressions that convey meaning and feelings.

Example:

- Uses different voices for different characters. For example, the wolf uses a soft enticing voice to persuade Little Red Riding Hood to take the shortcut. Little Red Riding Hood uses a timid/unsure voice when she agrees to the wolf's suggestion.

GLE: 1.2.3

Creates interactions between characters in an event in a story.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Imagines a relationship between his/her character and another character in a nursery rhyme, fairy tale, folk tale, and/or children's story.

Example:

- Portrays that the bears want Goldilocks to be their friend; or shows that Jack Sprat is really hungry and wants to eat what his wife has on her plate, too.

GLE: 1.2.4

Applies to role-playing his/her prior knowledge of the interaction between non-human and imaginary creatures.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Imitates movements and sounds of the interactions between fish, animals, birds, and imaginary creatures.

Example:

- Demonstrates the interaction between fish in a school of fish, or between one animal and all the others in a barnyard full of animals, etc.

GLE: 1.2.5

Applies to role-playing his/her prior knowledge of human behavior.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Imitates movements and language of familiar people.

Example:

- Imitates parents, teachers, police officers, firefighters, doctors, nurses, principals, friends, siblings, etc.

GLE: 1.2.6

Applies to role-playing his/her prior knowledge of human behavior.

Acting Techniques and Skills: Movement, Voice, Character Development, and **Improvisation**

- Imitates movements and language of familiar people.

Example:

- Imitates parents, teachers, police officers, firefighters, doctors, nurses, principals, friends, siblings, etc.

GLE: 1.2.8

Applies the skills and techniques of theatre to creative dramatics.

Theatre Foundations: *Acting*, Audience, Playwriting, Technical/Design, Directing, and Management

- Role-plays a character in creative dramatics using appropriate voice, movement, improvisation, and character development.

Example:

- Role-plays Little Red Riding Hood in creative dramatics using a sweet and innocent voice and “carefree” movements.

GLE: 1.2.9

Understands that appropriate performance techniques change to meet the audience’s needs.

Theatre Foundations: Acting, *Audience*, Playwriting, Technical/Design, Directing, and Management

- Explains how appropriate performance behaviors change to accommodate different audiences.

Example:

- A student’s reply may be:
 - “I face the audience; I use appropriate hand gestures; and I speak so that the audience can hear and understand me.”
 - “I use appropriate posture.”
 - “I listen to the other people on stage.”

Component **Understands and applies theatre genres and styles of various artists, cultures, and times.**
1.3

GLE: 1.3.1

Remembers experiences with various genres of theatre associated with diverse artists, cultures, and /or times.

- Describes experiences of works by various artists and from various cultures and/or times.

Example:

- Describes what he/she saw and heard in the *Hawaiian Cinderella*, including Hawaiian cultural elements (clothing, music, dancing, etc.).

Component **Understands and applies audience conventions in a variety of settings and performances of theatre.**
1.4

GLE: 1.4.1

Remembers and applies audience conventions in a variety of settings and performances of theatre.

- Demonstrates how to focus attention.

Examples:

- Observes with a quiet body in self-space while others are performing.
- Demonstrates appreciation by applauding appropriately at the end of a performance.

EALR 2—Theatre

The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts.

Component **Applies a creative process to theatre.** (Identifies, explores, gathers, interprets, uses, implements, reflects, refines, and presents/performs)
2.1

GLE: 2.1.1

Applies a creative process to theatre.

- Demonstrates a creative process:
 - **Explores** the elements of character and plot to create drama.
 - **Interprets** information to create a work of theatre.
 - **Uses** ideas and skills to create a work of theatre through guided exploration of drama.
 - **Implements** choices of elements to create drama.
 - **Refines** a work of theatre through feedback.
 - **Presents** a work of theatre to others.

Examples:

- Reflects on and modifies movements to better represent characteristics of a chosen creature, animal, idea, or subject. For example, “Does your turtle move slowly or quickly, and why?”
- Creates a work of theatre alone and with a partner.

Component 2.2

Applies a performance and/or presentation process to theatre. (Identifies, selects, analyzes, interprets, rehearses, adjusts, refines, presents, produces, reflects, and self-evaluates)

GLE: 2.2.1

Applies a performance process to theatre.

- Demonstrates a performance process:
 - **Rehearses** a story for performance.
 - **Presents** a story for performance.

Examples:

- Rehearses movements to portray a character, such as a turkey or a donkey, in a narrative work.
- Adjusts movements to refine a portrayal of character.
- Presents a portrayal of character to others.

Component 2.3

Applies a responding process to a performance and/or presentation of theatre. (Engages, describes, analyzes, interprets, and evaluates)

GLE: 2.3.1

Applies a responding process to a theatre performance and/or presentation.

- Demonstrates a responding process:
 - **Engages** the senses actively and purposefully while experiencing a theatre performance.
 - **Describes** what is seen, felt, and/or heard (perceived/experienced) in a performance.

Examples:

- Identifies the characters and describes the story in a narrative theatre performance.
- Draws a picture and writes a caption after experiencing a live or recorded theatre performance.

EALR 3—Theatre

The student communicates through the arts (*dance, music, theatre, and visual arts*).

Component **Uses theatre to express feelings and present ideas.**

3.1

GLE: 3.1.1

Creates works of theatre to present ideas and express feelings.

- Develops a scene that presents familiar ideas and feelings.

Improvises (with teacher’s direction) a theatrical work that expresses feelings and presents ideas.

Examples:

- Creates an everyday scene based on an emotion, such as happy, sad, or mad.
- Uses “process drama” to explore ideas and feelings in a specific situation.

Component **Uses theatre to communicate for a specific purpose.**

3.2

GLE: 3.2.1

Remembers how theatre communicates for a specific purpose.

- Creates an everyday scene based on an emotion, such as happy, sad, or mad.
- Uses “process drama” to explore ideas and feelings in a specific situation.

Examples:

- Identifies purpose, such as to entertain, inform, persuade, and describe.
- Identifies types of performances, such as puppetry, creative dramatics, and stories (*The Three Bears*, etc.).

Component **Develops personal aesthetic criteria to communicate artistic choices in theatre.**
3.3

GLE: 3.3.1

Remembers (with teacher's direction) how personal aesthetic choices affect the development of theatre performances.

- Shares (with teacher's direction) how personal aesthetic choices are reflected in theatre and/or performances.

Example:

- The following are possible student responses:
 - I like the music in the play.
 - I like the scary parts in the play.
 - I didn't like the ending.

EALR 4—Theatre

The student makes connections within and across the arts (*dance, music, theatre, and visual arts*) to other disciplines, life, cultures, and work.

Component **Demonstrates and analyzes the connections among the arts disciplines (*dance, music, theatre, and visual arts*).**
4.1

GLE: 4.1.1

Remembers skills, concepts, and vocabulary that theatre has in common with other arts disciplines.

- Explores, identifies, and demonstrates common theatre-related concepts that appear in multiple arts disciplines.
- Explores theatre-related skills and concepts in multiple arts disciplines.
- Uses theatre-related vocabulary to describe artworks in multiple arts disciplines.

Example:

- Uses theatre-related vocabulary, such as character, story, and setting, to describe the movement of the character of Sleeping Beauty in the ballet.

Component 4.2 **Demonstrates and analyzes the connections among the arts and between the arts and other content areas.**

GLE: 4.2.1

Remembers skills, concepts, and vocabulary that theatre has in common with other content areas.

- Identifies and explores concepts common to theatre and one other content area.

Example:

- Identifies literary terms related to drama, such as story, character, and conflict.

Component 4.3 **Understands how the arts impact and reflect personal choices throughout life.**

GLE: 4.3.1

Remembers how theatre impacts personal choices, including choices made at home and in school.

- Identifies how theatre impacts choices made at home and with one's family.
- Identifies how theatre impacts the community of the classroom/school.

Example:

- Describes theatre-related aspects of traditional celebrations, holidays, and events.

Component 4.4 **Understands how the arts influence and reflect cultures/civilization, place, and time.**

GLE: 4.4.1

Remembers specific attributes of a work of theatre that reflect its cultural and historical context.

- Observes and describes a specific theatre performance that reflects a particular culture and history.

Examples:

- Observes and describes a performance of *The Story of Pocahontas*.
- Uses 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.

Component **Understands how arts knowledge and skills are used in the**
4.5 world of work, including careers in the arts.

GLE: 4.5.1

Remembers and understands how theatre-related knowledge, skills, and work habits are used in the world of work, including careers in theatre.

- Describes work habits needed to create works and performances of theatre.
- Lists different theatre-related careers and work habits.

Examples:

- Shares ideas about theatre and drama.
- Listens to others and converses and communicates about theatre and acting.
- Takes turns when communicating, discussing, and acting/role-playing about theatre-related work habits.

Theatre—Second Grade

EALR 1—Theatre

The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.

Component **Understands and applies theatre concepts and vocabulary.**

1.1

GLE: 1.1.1

Remembers characters, plot, and setting in theatre texts (stories) and/or performances.

Elements of Theatre: Character, Plot, Setting, Conflict, Dialogue, and Theme

- Identifies/describes traits of characters and tells how they act in a story/performance.
- Identifies the beginning, middle, and end of a story/performance as well as important events of plot.
- Identifies the setting of a story/performance

Examples:

- Describes the characters, plot, and setting in a script or the performance of a play.
- Creates puppet plays with handmade puppets.
- Uses books and puppets to tell stories.
- Uses finger and hand puppets to tell stories, share, and create.

Component **Develops theatre skills and techniques.**

1.2

GLE: 1.2.1

Creates facial expressions, gestures, and body movements/stances for characters in a performance.

Acting Techniques and Skills: *Movement*, Voice, Character Development, and Improvisation

- Develops facial expressions.
- Develops gestures.
- Develops body movements/stances.

Examples:

- Generates facial expressions appropriate for a character's emotions.
- Generates gestures that show a character's feelings and actions.
- Generates body movements/stances (locomotor and non-locomotor movement). For example, portrays Little Red Riding Hood with a scared face, her hand across her mouth, turning away from the wolf.

GLE: 1.2.2

Applies vocal projection, expression, and articulation in order to be heard and understood in a performance.

Acting Techniques and Skills: Movement, **Voice**, Character Development, and Improvisation

- Uses a loud, clear voice to be heard and understood throughout the performance space.
- Uses expression to convey meaning and feelings.
- Uses consonants and vowels correctly for clear articulation.

Examples:

- Speaks clearly using the full range of articulators to enunciate (lips, teeth, tongue, and soft/hard palate).
- Uses clear pronunciation of the consonant sounds to say the lines of the play/story, such as: "Grandmother, what big eyes you have!"

GLE: 1.2.3

Creates a character that is portrayed throughout a story.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Performs a character throughout the entire story

Example:

- Portrays the character of Little Red Riding Hood.

GLE: 1.2.4

Creates people and scenarios based on given circumstances.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Develops individual characteristics of familiar people in given situations.

Examples:

- Dramatizes a parent planning a “surprise” party for his/her child.
- Role-plays a teacher planning a field trip to a museum.
- Imitates the behavior of a senior citizen, toddler, royalty, etc.

GLE: 1.2.6

Creates a scene based on a given role and setting.

Acting Techniques and Skills: Movement, Voice, Character Development, and **Improvisation**

- Develops individual characteristics of familiar people in given situations.

Examples:

- Dramatizes a parent planning a “surprise” party for his/her child.
- Role-plays a teacher planning a field trip to a museum.
- Imitates the behavior of a senior citizen, toddler, royalty, etc.
- Role-plays a shopper at a busy mall.
- Dramatizes a setting, such as a beach scene, by choosing a role as a person, place, or thing.

GLE: 1.2.8

Uses the skills and techniques of theatre to create a character for a creative dramatic performance.

Theatre Foundations: **Acting**, Audience, Playwriting, Technical/Design, Directing, and Management

- Uses the performance behaviors that are appropriate to meet the audience’s needs.

Example:

- Develops the role of Little Red Riding Hood for an audience.

GLE: 1.2.9

Applies the performance behaviors that are appropriate to meet the audience's needs.

Theatre Foundations: Acting, **Audience**, Playwriting, Technical/Design, Directing, and Management

- Uses the performance behaviors that are appropriate to meet the audience's needs.

Example:

- A student's reply may be:
 - "I use a bigger voice when the audience is bigger and a softer voice when I am in the classroom."
 - "I can be silly in front of my classmates."
 - "I need to be focused when performing for adults."

Component **Understands and applies theatre genres and styles of various artists, cultures, and times.**
1.3

GLE: 1.3.1

Remembers and understands experiences with various genres of theatre associated with diverse artists, cultures, and/or times.

- Identifies experiences of works by various artists and from various cultures and/or times.

Examples:

- Describes what he/she experienced, saw, and heard in the *Hawaiian Cinderella*, including Hawaiian cultural elements (clothing, music, dancing, etc.).
- Compares the puppet show performance to the storyteller's performance. (*How was the puppet show different from the storyteller's performance?*)

Component **Understands and applies audience conventions in a variety of settings and performances of theatre.**
1.4

GLE: 1.4.1

Remembers and applies audience conventions in a variety of settings and performances of theatre.

- Describes (by telling/sharing) the difference between being an audience member for a live performance and being an audience member for a screen performance.

Examples:

- Focuses attention on performers.
- Observes with a quiet body in self-space while others are performing.

EALR 2—Theatre

The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts.

Component **Applies a creative process to theatre.** (Identifies, explores, gathers, interprets, uses, implements, reflects, refines, and presents/performs)
2.1

GLE: 2.1.1

Applies a creative process to theatre.

- Demonstrates a creative process:
 - **Explores** the theatre elements of character and plot to create drama.
 - **Interprets** information to create a work of theatre.
 - **Uses** ideas and skills to create a work of theatre through guided exploration of drama.
 - **Implements** choices of theatre elements to create drama.
 - **Refines** a work of theatre through feedback.
 - **Presents** a work of theatre to others.

Examples:

- Dramatizes a story with characters, plot, and setting.
- Chooses appropriate voice and movements when role-playing.
- Adjusts performance based on feedback.
- Performs a work of theatre that he/she created.

Component **Applies a performance and/or presentation process to theatre.**
 2.2 (Identifies, selects, analyzes, interprets, rehearses, adjusts, refines, presents, produces, reflects, and self-evaluates)

GLE: 2.2.1

Applies a performance process to theatre.

- Demonstrates a performance process:
 - **Interprets** meaning through personal understanding of the story and/or performance.
 - **Rehearses**, adjusts, and refines through evaluation, reflection, and problem-solving.
 - **Presents** and produces a work of theatre and/or performance for others.

Examples:

- Rehearses a fairy-tale character in the re-enactment of a story.
- Adjusts his/her portrayal of a character in response to feedback.
- Presents his/her portrayal of a character to others.

Component **Applies a responding process to a performance and/or presentation of theatre.**
 2.3 (Engages, describes, analyzes, interprets, and evaluates)

GLE: 2.3.1

Applies a responding process to a performance and/or presentation.

- Demonstrates a responding process:
 - **Engages** the senses actively and purposefully while experiencing a performance.
 - **Describes** what is seen, felt, and/or heard (perceived/experienced) in a performance.
 - **Analyzes** the use and organization of the elements of theatre in a performance.
 - **Interprets** the meaning of a theatre performance based upon personal experience and knowledge.

Examples:

- Identifies the elements of theatre in a live or recorded performance.
- Describes a live or recorded theatre performance.

EALR 3—Theatre

The student communicates through the arts (*dance, music, theatre, and visual arts*).

Component **Uses theatre to express feelings and present ideas.**

3.1

GLE: 3.1.1

Creates works of theatre to present ideas and express feelings.

- Explores and demonstrates how familiar ideas are presented in works of theatre.
- Improvises (with teacher’s direction) a theatrical work that presents ideas and expresses feelings.

Examples:

- Explores and reflects upon the ideas, traditions, and instruments of various pieces and styles of world theatre, such as East Indian Raga, which is meant to be performed at specific times of the day and night.
- Uses “process drama” to explore ideas and feelings in a specific situation.

Component **Uses theatre to communicate for a specific purpose.**

3.2

GLE: 3.2.1

Remembers and understands how theatre communicates for a specific purpose.

- Discovers, explores, dramatizes, and expresses (with teacher’s direction) the ways that a work of theatre communicates for a given purpose.

Examples:

- Identifies purpose, such as to entertain, inform, persuade, and describe.
- Recalls types of performances, such as puppetry, creative dramatics, and stories (*The Three Bears*, etc.).

Component 3.3 **Develops personal aesthetic criteria to communicate artistic choices in theatre.**

GLE: 3.3.1

Remembers (with teacher's direction) how personal aesthetic choices affect the development of theatre performances.

- Describes (with teacher's direction) how personal aesthetic choices are reflected in theatre and/or performances.

Example:

- The following are possible student responses:
 - › I want my character to have red hair.
 - › I will make my character have a loud voice.
 - › I will work with a cane.

EALR 4—Theatre

The student makes connections within and across the arts (*dance, music, theatre, and visual arts*) to other disciplines, life, cultures, and work.

Component 4.1 **Demonstrates and analyzes the connections among the arts disciplines (*dance, music, theatre, and visual arts*).**

GLE: 4.1.1

Remembers and applies skills, concepts, and vocabulary that theatre has in common with other arts disciplines.

- Recalls skills and processes, such as creating, practicing, performing, and collaborating, that theatre has in common with other arts disciplines.
- Demonstrates how a theatre-related idea can be presented in other arts disciplines.

Example:

- Expresses the movement of the character of Sleeping Beauty in the ballet using theatre vocabulary.

Component 4.2 Demonstrates and analyzes the connections among the arts and between the arts and other content areas.

GLE: 4.2.1

Remembers and understands skills, concepts, and vocabulary that theatre has in common with other content areas.

- Identifies and explores concepts common to theatre and other content areas.

Example:

- Identifies and explores concepts common to theatre and other content areas.

Component 4.3 Understands how the arts impact and reflect personal choices throughout life.

GLE: 4.3.1

Understands how theatre impacts personal choices, including choices made at home and in school.

- Explains and shares how theatre impacts his/her choices of activities outside of school.

Examples:

- Summarizes a theatre-related event in the community.
- Identifies and compares examples of theatre-related activities in the community.

Component 4.4 Understands how the arts influence and reflect cultures/civilization, place, and time.

GLE: 4.4.1

Remembers specific attributes of a work of theatre that reflect its cultural and historical context.

- Recognizes and describes a theatre performance that reflects a specific culture and history.

Example:

- Uses 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.

Component 4.5 Understands how arts knowledge and skills are used in the world of work, including careers in the arts.**GLE: 4.5.1**

Applies his/her understanding of how theatre-related knowledge, skills, and work habits are used in the world of work, including careers in theatre.

- Explains and practices theatre-related habits that are important in the world of work.

Example:

- Demonstrates, through role-playing, the following skills and techniques: speaking clearly, working with partners, listening to others, and sharing focus.

Theatre—Third Grade

EALR 1—Theatre

The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.

Component **Understands and applies theatre concepts and vocabulary.**

1.1

GLE: 1.1.1

Remembers characters, plot, setting, and conflict in theatre texts (stories) and/or performances.

Elements of Theatre: Character, Plot, Setting, Conflict, Dialogue, and Theme

- Identifies/describes the feelings of a character in a story/performance.
- Identifies specific events at the beginning, middle, and end of the plot in a story/performance.
- Describes the time and place of a story/performance.
- Identifies a central conflict of a story/performance.

Example:

- Describes the characters, plot, setting, and conflict in a script or performance of a play.

Component **Develops theatre skills and techniques.**

1.2

GLE: 1.2.1

Creates facial expressions, gestures, body movements/stances, and stage positions for characters in a performance.

Acting Techniques and Skills: *Movement*, Voice, Character Development, and Improvisation

- Develops facial expressions.
- Develops gestures.
- Develops body movements/stances.
- Develops stage positions.

Examples:

- Develops facial expressions appropriate for the character’s emotions.
- Develops appropriate gestures that show the character’s feelings and actions.
- Develops body movements/stances (locomotor and non-locomotor movement).
- Develops 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 example, Little Red Riding Hood has a scared face; her hand is across her mouth as she backs away (upstage) from the wolf.

GLE: 1.2.2

Applies understanding of projection, articulation, and expression to create a varied vocal performance.

Acting Techniques and Skills: Movement, **Voice**, Character Development, and Improvisation

- Implements the appropriate variety of projection, articulation, and expression for a theatre performance.

Examples:

- Speaks clearly using the full range of articulators to enunciate (lips, teeth, tongue, and soft/hard palate).
- Varies rate, pitch, pause, emphasis, and inflection to create expression.
- Uses a variety of vocal skills and techniques to enhance the performance. For example, the wolf uses a stage whisper, a normal voice, and a gruff voice/growl. Little Red Riding Hood uses a stage whisper, a scream, a rapid and high pitched voice to convey fear, etc.

GLE: 1.2.3

Creates a character that interacts with the elements of theatre used in a script.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Develops a character based on the elements of theatre throughout the performance.

Example:

- Portrays 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*).

GLE: 1.2.4

Creates relationships between characters based on given circumstances.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Imitates relationships between familiar people in a given environment.

Examples:

- Dramatizes a family at a picnic.
- Role-plays a group of fishermen or fisherwomen out at sea.
- Imitates a group of friends playing a fun game on the playground.

GLE: 1.2.6

Creates a scene that portrays a relationship between characters in a given setting.

Acting Techniques and Skills: Movement, Voice, Character Development, and **Improvisation**

- Portrays relationships between familiar people in a given environment.

Example:

- Dramatizes a family at a picnic.
- Role-plays a group of fishermen or fisherwomen out at sea.
- Portrays a group of friends playing a fun game on the playground.

GLE: 1.2.8

Applies acting skills and techniques to develop a character from a script and/or creative dramatics for a performance.

Theatre Foundations: *Acting*, Audience, Playwriting, Technical/Design, Directing, and Management

- Uses voice, movement, character development, and improvisation to develop a character and/or creative dramatics for a performance.

Example:

- Uses a “clear and projected voice” when playing the role of Little Red Riding Hood in a performance that is based on an adapted script of this fairy tale.

GLE: 1.2.9

Applies appropriate audience behavior for audiences for different venues/locations.

Theatre Foundations: Acting, *Audience*, Playwriting, Technical/Design, Directing, and Management

- Demonstrates appropriate audience behavior.

Examples:

- Adjusts voice and movement to suit different performance settings.
- Adjusts performance for various audiences.
- Demonstrates appropriate behaviors as a member of the audience and/or as the performer.

Component 1.3 Understands and applies theatre genres and styles of various artists, cultures, and times.

GLE: 1.3.1

Applies his/her understanding of different genres of theatre associated with various artists, cultures, and/or times.

- Compares experiences of theatrical works by various artists and from various cultures and/or times.
- Uses aspects of the work of various artists, cultures, and times to produce a creative or artistic work.

Examples:

- Uses masks in a performance of an African folktale.
- Uses “Reader’s Theatre in a variety of stories.

Component **Understands and applies audience conventions in a variety of settings and performances of theatre.**
1.4

GLE: 1.4.1

Remembers and applies audience conventions in a variety of settings and performances of theatre.

- Demonstrates the manners and active listening and viewing skills that are appropriate for an audience in a performance setting.

Examples:

- Maintains focus and attention toward performers.
- Comments appropriately following a performance.
- Observes with a quiet body in self-space while others are performing.

EALR 2—Theatre

The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts.

Component **Applies a creative process to theatre.** (Identifies, explores, gathers, interprets, uses, implements, reflects, refines, and presents/performs)
2.1

GLE: 2.1.1

Applies a creative process to theatre.

- Demonstrates a creative process:
 - **Explores** the theatre elements of character and plot to create drama.
 - **Interprets** information to create a work of theatre.
 - **Uses** ideas and skills to create a work of theatre through guided exploration of drama.
 - **Implements** choices of theatre elements to create drama.
 - **Refines** a work of theatre through feedback.
 - **Presents** a work of theatre to others.

Examples:

- Explores possible solutions to a given movement problem for a theatre performance.
- Creates a scene based on an interpretation of a story.
- Explores uses of voice in role-playing.
- Expresses character through choices of voice.
- Responds to feedback by implementing changes in a scene.
- Performs an original theatre scene.

Component 2.2

Applies a performance and/or presentation process to theatre. (Identifies, selects, analyzes, interprets, rehearses, adjusts, refines, presents, produces, reflects, and self-evaluates)

GLE: 2.2.1

Applies a performance process to theatre.

- Demonstrates a performance process:
 - **Interprets** meaning through personal understanding of the story and/or performance.
 - **Rehearses**, adjusts, and refines through evaluation, reflection, and problem-solving.
 - **Presents** and produces a work of theatre and/or performance for others.
 - **Reflects** upon a work of theatre and/or performance and self-evaluates to set goals.

Examples:

- Performs a scripted scene of a story.
- Rehearses a scene.
- Refines a scene based on feedback.
- Presents a scene to others.

Component 2.3

Applies a responding process to a performance and/or presentation of theatre. (Engages, describes, analyzes, interprets, and evaluates)

GLE: 2.3.1

Applies a responding process to a theatre performance and/or presentation.

- Demonstrates a responding process:
 - **Engages** the senses actively and purposefully while experiencing a theatre performance.

- **Describes** what is seen, felt, and/or heard (perceived/experienced) in a performance.
- **Analyzes** the use and organization of the elements of theatre in a performance.
- **Interprets** the meaning of a theatre performance based upon personal experience and knowledge.

Example:

- Observes and identifies the elements of theatre used in a play from another culture, such as the performance of an Irish play.

EALR 3—Theatre

The student communicates through the arts (*dance, music, theatre, and visual arts*).

Component **Uses theatre to express feelings and present ideas.**

3.1

GLE: 3.1.1

Creates works of theatre to express feelings and present ideas.

- Explores and dramatizes how familiar ideas are presented in works of theatre.
- Improvises (with teacher’s direction) a theatrical work that expresses feelings and presents ideas.

Examples:

- Creates a scene about saying good-bye to his/her best friend.
- Uses “process drama” to explore ideas and feelings in a specific situation.

Component **Uses theatre to communicate for a specific purpose.**

3.2

GLE: 3.2.1

Understands and applies the elements of theatre to communicate for a specific purpose and to a specific audience.

- Discovers, explores, dramatizes, and expresses (with teacher’s direction) the ways theatre communicates for a given purpose.
- Uses the elements of theatre (with teacher’s direction) to communicate for a given purpose.
- Explains how theatre communicates for a specific purpose to a specific audience.

Examples:

- Identifies purpose, such as to entertain, inform, persuade, and describe.
- Summarizes types of performances, such as puppetry, creative dramatics, and stories (*Cinderella*, etc.).

Component 3.3 **Develops personal aesthetic criteria to communicate artistic choices in theatre.**

GLE: 3.3.1

Remembers (with teacher's direction) how personal aesthetic choices affect the development of performances.

- Tells (with teacher's direction) how personal aesthetic choices are reflected in works of theatre and/or performances.
- Identifies (with teacher's direction) how personal aesthetic choices are reflected in works of theatre and/or performances.

Example:

- The following are possible student responses:
 - I want to play a happy character.
 - My giant is going to be helpful.
 - I want lots of flowers in the garden scene.

EALR 4—Theatre

The student makes connections within and across the arts (*dance, music, theatre, and visual arts*) to other disciplines, life, cultures, and work.

Component 4.1 **Demonstrates and analyzes the connections among the arts disciplines (*dance, music, theatre, and visual arts*).**

GLE: 4.1.1

Understands and applies skills, concepts, and vocabulary that theatre has in common with other arts disciplines.

- Identifies and demonstrates skills and processes, such as creating, practicing, performing, and collaborating, that theatre has in common with other arts disciplines.

Example:

- Rehearses, performs, demonstrates, dramatizes, and implements voice, movement, and improvisation in theatre and dance.

Component **Demonstrates and analyzes the connections among the arts and between the arts and other content areas.**
4.2

GLE: 4.2.1

Remembers and understands skills, concepts, and vocabulary that theatre has in common with other content areas.

- Explains how common knowledge and skills reinforce learning in theatre and other content areas.

Examples:

- Summarizes how theatre-related skills were used in a play about “stranger danger.”
- Explains how theatre-related skills could be used in a living history project for social studies.

Component **Understands how the arts impact and reflect personal choices throughout life.**
4.3

GLE: 4.3.1

Understands how theatre impacts personal choices, including choices made at school and in the community.

- Explains and compares examples of how theatre impacts activities and events in the community.

Examples:

- Summarizes a theatre-related event in the community.
- Identifies and compares examples of theatre-related activities in the community.

Component 4.4 **Understands how the arts influence and reflect cultures/civilization, place, and time.**

GLE: 4.4.1

Understands how specific attributes of a work of theatre reflect its cultural and historical context.

- Tells the general attributes of a work of theatre from a specific culture.

Example:

- Uses 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.

Component 4.5 **Understands how arts knowledge and skills are used in the world of work, including careers in the arts.**

GLE: 4.5.1

Applies his/her understanding of how theatre-related knowledge, skills, and work habits are used in the world of work, including careers in theatre.

- Compares theatre-related skills to the skills needed in the world of work.
- Uses theatre-related skills needed in the world of work.

Example:

- Demonstrates, through role-playing, the following skills and techniques: speaking clearly, working with partners, listening to others, sharing focus, and acting in creative ways.

Theatre—Fourth Grade

EALR 1—Theatre

The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.

Component **Understands and applies theatre concepts and vocabulary.**

1.1

GLE: 1.1.1

Remembers and understands how characters, plot, setting, conflict, and dialogue are used in theatre texts (scripts) and/or performances.

Elements of Theatre: Character, Plot, Setting, Conflict, Dialogue, and Theme

- Explains what the character wants (objective) in a story/performance.
- Explains the sequence of events (actions) that move the plot forward in a story/performance.
- Explains the locations within a setting of a story/performance.
- Summarizes a central conflict and its resolution in a story/performance.
- Infers from dialogue how a character speaks in a story/performance.

Example:

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

Component **Develops theatre skills and techniques.**

1.2

GLE: 1.2.1

Creates facial expressions, gestures, body movements/stances, stage positions, and blocking for a performance.

Acting Techniques and Skills: *Movement*, Voice, Character Development, and Improvisation

- Develops facial expressions.
- Develops gestures.
- Develops body movements/stances.
- Develops stage positions.
- Develops blocking.

Examples:

- Develops facial expressions appropriate for a character’s emotions.
- Develops appropriate gestures that show a character’s feelings and actions.
- Develops body movements/stances (locomotor and non-locomotor movement).
- Develops 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.).
- Develops blocking appropriate for the character/action in a performance. For example, Little Red Riding Hood has a scared face; her hand is across her mouth as she backs away (upstage) from the wolf and then runs away.

GLE: 1.2.2

Chooses, and applies to a theatre performance, appropriate movement, vocal projection, articulation, and expression.

Acting Techniques and Skills: Movement, **Voice**, Character Development, and Improvisation

- Uses an appropriate variety of projection, articulation, and expression in a theatre performance.
- Implements choices of voice and movement to create a character for a performance.

Examples:

- Speaks clearly using the full range of articulators to enunciate (lips, teeth, tongue, and soft/hard palate).
- Varies rate, pitch, pause, emphasis, and inflection to create expression.
- Role-plays possible choices of voice and movements to create a character, such as the wolf walking on all fours while growling his lines.

GLE: 1.2.3

Creates a character that has clear objectives in an event/scene in a script.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Develops an objective for a character.

Example:

- Portrays the character of Little Red Riding Hood, who wants to get to her grandmother’s house (*objective*) as soon as possible.

GLE: 1.2.4

Creates objectives for characters based on given circumstances.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Generates objectives for a character in a given situation or setting.

Examples:

- Dramatizes an actor on stage.
- Role-plays an astronaut just before “lift off” of a spaceship and the beginning of an adventure.
- Imitates a castaway or pirate on a deserted island.

GLE: 1.2.6

Creates a scene in which the character has objectives in a given setting.

Acting Techniques and Skills: Movement, Voice, Character Development, and **Improvisation**

- Generates objectives for a character in a given situation or setting.

Examples:

- Dramatizes an actor on stage.
- Role plays an astronaut just before “lift off” of a spaceship and the beginning of an adventure.
- Portrays a castaway or pirate on a deserted island.

GLE: 1.2.8

Uses acting skills and techniques to create, develop, and perform a character from a script.

Foundations of Theatre: *Acting*, Audience, Playwriting, Technical/Design, Directing, and Management

- Integrates voice and movement consistently when developing a character.

Example:

- Uses a “clear and projected voice” and skips through the woods when playing the role of Little Red Riding Hood.

GLE: 1.2.9

Applies appropriate behavior on and off stage to meet the needs of the audience.

Foundations of Theatre: Acting, *Audience*, Playwriting, Technical/Design, Directing, and Management

- Uses appropriate performance behaviors on and off stage to meet the needs of the audience.

Examples:

- Remains quiet off stage.
- Remains attentive off stage in anticipation of entrances.
- Respects the props of others and the performance.
- Demonstrates “theatre etiquette” throughout the performance.

Component **Understands and applies theatre genres and styles of various artists, cultures, and times.**
1.3

GLE: 1.3.1

Applies understanding of different genres of theatre associated with various artists, cultures, and/or times.

- Summarizes the cultural and/or historical aspects of a production.
- Uses cultural and/or historical aspects in a performance.

Examples:

- Relates that a Native American storyteller told him/her about the Pacific Northwest cultures and about how Pacific Northwest peoples lived 200 years ago.
- Uses historical information about Lewis and Clark to create a performance about their journey.

Component 1.4 Understands and applies audience conventions in a variety of settings and performances of theatre.**GLE: 1.4.1**

Remembers and applies audience conventions in a variety of settings and performances of theatre.

- Demonstrates and models good manners as a member of an audience.
- Demonstrates active listening and appropriate viewing skills in a performance setting.

Examples:

- Maintains focus and attention toward performers.
- Avoids participation in distracting and inappropriate behaviors.
- Comments/responds appropriately following a performance.

EALR 2—Theatre

The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts.

Component **Applies a creative process to theatre.** (Identifies, explores, gathers, interprets, uses, implements, reflects, refines, and presents/performs)
2.1

GLE: 2.1.1

Applies a creative process to theatre.

- Demonstrates a creative process:
 - **Explores** the theatre elements of character, plot, setting, conflict, and dialogue to create theatre.
 - **Gathers** and **interprets** information to create theatre.
 - **Uses** ideas, skills, foundations, and techniques to create theatre through guided exploration.
 - **Implements** choices of theatre elements, principles, and skills to create theatre.
 - **Reflects** for the purposes of self-evaluation and improvement.
 - **Refines** theatre through feedback and self-reflection.
 - **Presents/Performs theatre** to others

Example:

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

Component **Applies a performance and/or presentation process to theatre.** (Identifies, selects, analyzes, interprets, rehearses, adjusts, refines, presents, produces, reflects, and self-evaluates)
2.2

GLE: 2.2.1

Applies a performance process to theatre.

- Demonstrates a performance process:
 - **Selects** artistic resources, materials, and/or repertoire to create, perform, and present.
 - **Interprets** meaning through personal understanding of the story and/or performance.
 - **Rehearses**, adjusts, and refines through evaluation, reflection, and problem-solving.

- **Presents** and produces a work of theatre and/or performance for others.
- **Reflects** upon a work of theatre and/or performance and self-evaluates to set goals.

Examples:

- Performs a dramatic reading of a poem.
- Chooses voice and movement when rehearsing a poem.
- Uses feedback to refine his/her performance of a poem.
- Presents a poem to others.

Component
2.3

Applies a responding process to a performance and/or presentation of theatre. (Engages, describes, analyzes, interprets, and evaluates)

GLE: 2.3.1

Applies a responding process to a performance and/or presentation.

- Demonstrates a responding process:
 - **Engages** the senses actively and purposefully while experiencing a performance.
 - **Describes** what is seen, felt, and/or heard (perceived/experienced) in a performance.
 - **Analyzes** the use and organization of the elements, foundations, skills, and/or techniques of theatre in a performance.
 - **Interprets** (based on personal experience and knowledge) the meaning of a performance.
 - **Evaluates** and justifies choices in a performance by using supportive evidence.

Examples:

- Interprets the meaning of a recorded or live performance.
- Identifies and interprets the use of the elements, foundations, skills, and techniques of theatre, such as voice, movement, and character development.
- Compares and contrasts theatre from two different cultures, such as Asian and European.

EALR 3—Theatre

The student communicates through the arts (*dance, music, theatre, and visual arts*).

Component **Uses theatre to express feelings and present ideas.**

3.1

GLE: 3.1.1

Creates works of theatre to express feelings and present ideas.

- Explains and dramatizes how ideas are presented and feelings expressed in works of theatre.
- Develops (with teacher’s direction) a theatrical work that expresses feelings and presents ideas.

Examples:

- Creates a scene about being a good friend.
- Uses “process drama” to explore ideas and feelings in a specific situation.

Component **Uses theatre to communicate for a specific purpose.**

3.2

GLE: 3.2.1

Understands and applies the elements of theatre to communicate for a specific purpose and to a specific audience.

- Discovers, explores, dramatizes, and expresses (with teacher’s direction) the ways theatre communicates for a given purpose.
- Uses elements of theatre (with teacher’s direction) to communicate for a given purpose.
- Explains how theatre communicates for a specific purpose to a specific audience.

Examples:

- Identifies purpose, such as to entertain, inform, persuade, and describe.
- Summarizes the main ideas of a performance.

Component 3.3 **Develops personal aesthetic criteria to communicate artistic choices in theatre.**

GLE: 3.3.1

Understands (with teacher's direction) how personal aesthetic choices affect the development of performances.

- Tells (with teacher's direction) how personal aesthetic choices are reflected in works of theatre and/or performances.

Example:

- The following are possible student responses:
 - › I want to see a funny show.
 - › I like scary shows.
 - › I like sad stories.

EALR 4—Theatre

The student makes connections within and across the arts (*dance, music, theatre, and visual arts*) to other disciplines, life, cultures, and work.

Component 4.1 **Demonstrates and analyzes the connections among the arts disciplines (*dance, music, theatre, and visual arts*).**

GLE: 4.1.1

Understands and applies skills, concepts, and vocabulary that theatre has in common with other arts disciplines.

- Describes skills, concepts, and vocabulary that theatre has in common with other arts disciplines.
- Demonstrates skills and processes that theatre has in common with other arts disciplines.

Example:

- Rehearses, performs, demonstrates, dramatizes, and implements voice, movement, and improvisation in theatre and dance.

Component 4.2 **Demonstrates and analyzes the connections among the arts and between the arts and other content areas.**

GLE: 4.2.1

Understands and applies skills, concepts, and vocabulary that theatre has in common with other content areas.

- Summarizes steps of processes that theatre has in common with other content areas.

Example:

- Implements a process for creating a theatre scene in order to develop a presentation for a science unit on the planets.

Component 4.3 **Understands how the arts impact and reflect personal choices throughout life.**

GLE: 4.3.1

Applies understanding of how theatre impacts personal choices, including choices made at school and in the community.

- Explores how theatre impacts personal choices.

Examples:

- Expresses the importance of theatre in all aspects of life.
- Explores theatre-related opportunities in the community.

Component 4.4 **Understands how the arts influence and reflect cultures/civilization, place, and time.**

GLE: 4.4.1

Understands how the specific attributes of a work of theatre reflect its cultural and historical context.

- Tells how a work of theatre reflects culture.

Examples:

- Uses 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.
- Attends a production of Shakespeare's *A Midsummer Night's Dream* that is performed in an outdoor amphitheatre.
- Attends a community presentation or school assembly of a puppet theatre.
- Watches the movie *The Hobart Shakespearean Experience*.

Component **Understands how arts knowledge and skills are used in the**
4.5 world of work, including careers in the arts.

GLE: 4.5.1

Applies understanding of how theatre-related knowledge, skills, and work habits are used in the world of work, including careers in theatre.

- Demonstrates theatre-related skills that can be used in careers and activities unconnected to theatre.
- Identifies theatre-related skills that are used in activities unconnected to theatre.

Examples:

- Makes a speech in front of the student body when running for ASB officer.
- Dramatizes a story for an after school day care program.
- Gives an oral presentation in class.

Theatre—Fifth Grade

EALR 1—Theatre

The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.

Component **Understands and applies theatre concepts and vocabulary.**

1.1

GLE: 1.1.1

Remembers and understands how character, plot, setting, conflict, dialogue, and theme are used in texts (scripts) and/or performances.

Elements of Theatre: Character, Plot, Setting, Conflict, Dialogue, and Theme

- Explains what the character wants (objective) in a story/performance.
- Explains the sequence of events (actions) that move the plot forward in a story/performance.
- Explains the locations within a setting of a story/performance.
- Summarizes a central conflict and the resolution of a story/performance.
- Infers from the dialogue how a character speaks in a story/performance.
- Interprets the theme in a script/performance.

Example:

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

(Note for Teachers: Refer to Theatre Elements Matrix: Jack and the Beanstalk and Romeo and Juliet)

Component **Develops theatre skills and techniques.**

1.2

GLE: 1.2.1

Applies his/her understanding of given circumstances to create a character's facial expressions, gestures, body movements/stances, stage positions, and blocking in a performance.

Acting Techniques and Skills: *Movement*, Voice, Character Development, and Improvisation

- Adapts facial expressions, gestures, body movements/stances, stage positions, and blocking in response to given circumstances.

Example:

- Implements his/her understanding of given circumstances in a script to develop facial expressions, gestures, body movements/stances, stage positions, and blocking.
 - *Jack and the Beanstalk*: Mother tells Jack to sell the cow. Jack crosses from stage left to stage right, grabs the cow's halter, sighs, and pats the cow lovingly.
 - *Romeo and Juliet*: Lord Capulet announces that Juliet will marry Paris. Juliet crosses from stage right to stage left and, crying, falls to her knees before her father, her hands clasped.

OSPI-Developed Arts Performance Assessments: Greetings, Sister City!, Be a Good Sport

GLE: 1.2.2

Applies his/her understanding of given circumstances to make choices of vocal projection, articulation, and expression for a character in a performance.

Acting Techniques and Skills: Movement, **Voice**, Character Development, and Improvisation

- Uses projection, articulation, and expression in a performance.
- Makes choices of voice and movement to portray a believable character in a performance.

Examples:

- Uses appropriate volume to be heard by the entire audience at all times.
- Speaks clearly using the full range of articulators to enunciate (lips, teeth, tongue, and soft/hard palate).
- Varies rate, pitch, pauses, emphasis, and inflection to create expression.
- Integrates voice and movement to create a believable character in a performance:
 - *Romeo and Juliet*: Juliet, her hand upon her cheek, stands on the balcony and, with baited breath, says her lines to the stars (inflection and dynamics in her voice).

OSPI Developed Arts Performance Assessment: Greetings, Sister City!, Time for Rhyme, Center Stage Star

GLE: 1.2.3

Creates a character that actively works toward objectives in a script.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Performs a character using the objectives inherent in the script.

Example:

- Portrays the character of Little Red Riding Hood, who wants to get to her grandmother's house (objective) as soon as possible. To meet her objective, Little Red Riding Hood is willing to go through a forest, talk to a wolf, and take an unknown shortcut.

GLE: 1.2.4

Creates objectives, obstacles, and tactics based on given circumstances.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Generates objectives, obstacles, and tactics for a specific character in a given situation.

Example:

- Improvises a scene in which a toddler wants a cookie before dinner. The parent has told the toddler that the cookie is for dessert after dinner. The toddler wants the cookie immediately and uses tactics such as promising to eat all of the dinner, promising to pick up all the toys, being very kind to the parent, or crying.

OSPI-Developed Arts Performance Assessment: So....What's Your Problem

GLE: 1.2.6

Creates a scene with objectives, obstacles, and tactics used by a specified character in a given setting.

Acting Techniques and Skills: Movement, Voice, Character Development, and **Improvisation**

- Generates objectives, obstacles, and tactics for a specific character in a given situation.

Example:

- Improvises a scene in which a toddler wants a cookie before dinner. The parent has told the toddler that the cookie is for dessert after dinner. The toddler wants the cookie immediately and uses tactics such as promising to eat all of the dinner, promising to pick up all the toys, being very kind to the parent, or crying.

OSPI-Developed Arts Performance Assessment: So...What's Your Problem**GLE: 1.2.8**

Analyzes a script to prepare to develop a role for a performance.

Foundations of Theatre: *Acting*, Audience, Playwriting, Technical/Design, Directing, and Management

- Selects appropriate voice and movement to develop a character for a scripted performance.

Example:

- Chooses between a “whiney voice” and a “frightened voice” when playing the part of Little Red Riding Hood speaking to the wolf in the scene in which he is disguised as her grandmother.

GLE: 1.2.9

Understands how the behavior of performers impacts the audience and behaves appropriately as a performer in a variety of venues.

Foundations of Theatre: Acting, *Audience*, Playwriting, Technical/Design, Directing, and Management

- Explains and uses behaviors that are appropriate, depending upon the venue of the performance, to meet the needs of the audience.

Examples:

- Demonstrates appropriate voice projection to communicate vital information from the dialogue.
- Sustains character and action when someone drops lines from the play, when there are technical difficulties, etc.

Component 1.3 Understands and applies theatre genres and styles of various artists, cultures, and times.

GLE: 1.3.1

Applies understanding of different genres of theatre associated with various artists, cultures, and/or times.

- Interprets the use of cultural and historical aspects in a performance.
- Implements cultural and historical aspects in a performance.

Examples:

- Explains the use of the Star of David symbol in a performance of *Number the Stars*.
- Uses knowledge of customs and etiquette of the Civil War period in a performance of the story *Across Five Aprils*.

Component 1.4 Understands and applies audience conventions in a variety of settings and performances of theatre.

GLE: 1.4.1

Remembers and applies audience conventions in a variety of settings and performances of theatre.

- Demonstrates and models good manners as a member of an audience.
- Demonstrates active listening and appropriate viewing skills in a performance setting.
- Responds appropriately to various types of performances.

Examples:

- Demonstrates appropriate behavior in a theatre/performance venue.
- Maintains focus and attention toward performers.
- Avoids participation in distracting and inappropriate behaviors, such as laughing when something is not funny.
- Comments/responds appropriately following a performance.

EALR 2—Theatre

The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts.

Component **Applies a creative process to theatre.** (Identifies, explores, gathers, interprets, uses, implements, reflects, refines, and presents/performs)

2.1

GLE: 2.1.1

Applies a creative process to theatre.

- Demonstrates a creative process:
 - **Explores** the elements of character, plot, setting, conflict, and dialogue to create a work of theatre.
 - **Gathers** and interprets information to create a work of theatre.
 - **Uses** ideas, skills, foundations, and techniques to create a work of theatre through guided exploration.
 - **Implements** choices of elements, principles, and skills to create a work of theatre.
 - **Reflects** for the purposes of self-evaluation and improvement.
 - **Refines** a work of theatre through feedback and self-reflection.
 - **Presents/performs** a work of theatre to others.

Examples:

- Creates a theatre scene, based upon a cinquain poem, to express the water cycle. For example:

*Water
Free, Bound
Evaporating, condensing, precipitating
Water gives us life
Cycle*

- Uses language, movement, and communication to personify the images in a cinquain poem.

Component **Applies a performance and/or presentation process to theatre.**
 2.2 (Identifies, selects, analyzes, interprets, rehearses, adjusts, refines, presents, produces, reflects, and self-evaluates)

GLE: 2.2.1

Applies a performance process to theatre.

- Demonstrates a performance process:
 - **Selects** artistic resources, materials, and/or repertoire to create, perform, and present.
 - **Analyzes** the structure and context of a work of theatre.
 - **Interprets** meaning through personal understanding of the work and/or performance.
 - **Rehearses**, adjusts, and refines through evaluation, reflection, and problem-solving.
 - **Presents** and produces a work of theatre and/or performance for others.
 - **Reflects** upon a work of theatre and/or performance and self-evaluates to set goals.

Examples:

- Rehearses and performs a scene, based upon a cinquain poem, to express the water cycle. For example:

*Water
 Free, Bound
 Evaporating, condensing, precipitating
 Water gives us life
 Cycle*

- Uses language, movement, and communication to personify the images in a cinquain poem.

Component **Applies a responding process to a performance and/or presentation of theatre.**
 2.3 (Engages, describes, analyzes, interprets, and evaluates)

GLE: 2.3.1

Applies a responding process to a presentation.

- Demonstrates a responding process:
 - **Engages** the senses actively and purposefully while experiencing a performance.
 - **Describes** what is seen, felt, and/or heard (perceived/experienced) in a performance.

- **Analyzes** the use and organization of the elements, foundations, skills, and/or techniques of theatre in a performance.
- **Interprets** the meaning of a performance based upon personal experience and knowledge.
- **Evaluates** and justifies theatre choices in a performance using supportive evidence.

Examples:

- Describes the elements of a performance of a play.
- Identifies the theme of the performance of a play.
- Assesses how effective the performance was at engaging the audience.

EALR 3—Theatre

The student communicates through the arts (*dance, music, theatre, and visual arts*).

Component **Uses theatre to express feelings and present ideas.**

3.1

GLE: 3.1.1

Creates works of theatre to express feelings and present ideas.

- Uses the elements of theatre to express and present a variety of feelings and ideas.
- Develops (with teacher’s direction) a performance that reflects a selected theme.

Examples:

- Creates a scene around the theme of “stranger danger.”
- Uses “process drama” to explore ideas and feelings in a specific situation.

Component **Uses theatre to communicate for a specific purpose.**

3.2

GLE: 3.2.1

Applies the elements of theatre to communicate for a specific purpose and to a specific audience.

- Uses (with teacher’s direction) the elements of theatre to communicate for a given purpose.

- Discovers, explores, dramatizes, and expresses (with teacher's direction) the ways theatre communicates for a given purpose.

Examples:

- Writes and performs Haiku that represents nature and/or environmental concerns.
- Performs traditional Haiku (syllables: 5-7-5) at an evening event for parents/guardians.

*“The frog croaked sadly
On polluted laden lake
Dreaming of fresh rain.”*

OSPI-Developed Arts Performance Assessments: Greetings, Sister City!

Component
3.3

Develops personal aesthetic criteria to communicate artistic choices in theatre.

GLE: 3.3.1

Understands (with teacher's direction) how personal aesthetic choices affect the development of performances.

- Explains (with teacher's direction) how personal aesthetic choices are used to develop performances.
- Infers the aesthetic choices of others.

Example:

- The following is a possible question to solicit responses from students:
 - What happened and/or what are the facts in the performance that led to your inference?

EALR 4—Theatre

The student makes connections within and across the arts (*dance, music, theatre, and visual arts*) to other disciplines, life, cultures, and work.

Component **Demonstrates and analyzes the connections among the arts disciplines (*dance, music, theatre, and visual arts*).**
4.1

GLE: 4.1.1

Analyzes and applies skills, concepts, and vocabulary that theatre has in common with other arts disciplines.

- Expresses skills, concepts, and vocabulary that theatre has in common with other arts disciplines.
- Determines how the arts processes of another arts discipline are similar to those of theatre.
- Demonstrates skills and processes that theatre has in common with other arts disciplines.

Example:

- Rehearses, performs, demonstrates, dramatizes, and implements voice, movement, and improvisation in theatre and dance.

Component **Demonstrates and analyzes the connections among the arts and between the arts and other content areas.**
4.2

GLE: 4.2.1

Applies and analyzes skills, concepts, and vocabulary that theatre has in common with other content areas.

- Integrates the skills, concepts, and vocabulary that theatre has in common with other content areas.
- Examines the skills, concepts, and vocabulary that theatre has in common with other content areas.

Example:

- Integrates theatre and social studies, such as in “living history.”

Component 4.3 Understands how the arts impact and reflect personal choices throughout life.

GLE: 4.3.1

Analyzes how theatre impacts personal choices, including choices made in the community.

- Examines how theatre impacts choices made in the community.
- Explores how theatre impacts the environment.

Example:

- Chooses to go see a live play/performance instead of a movie/film.

Component 4.4 Understands how the arts influence and reflect cultures/civilization, place, and time.

GLE: 4.4.1

Analyzes and applies understanding of how specific attributes of a work of theatre reflect its cultural and historical context.

- Explores the specific attributes of a work of theatre that reflects its cultural and historical context.
- Examines the specific attributes of a work of theatre that reflect its cultural/historical context.

Example:

- Uses 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.

Component 4.5 Understands how arts knowledge and skills are used in the world of work, including careers in the arts.

GLE: 4.5.1

Applies understanding of how theatre-related knowledge, skills, and work habits are needed and used in the world of work, including careers in theatre.

- Uses theatre-related skills in family and community settings and activities.
- Selects appropriate theatre-related skills to use in experiences/venues unconnected to theatre.

Examples:

- Uses listening skills in academic settings.
- Works well with community groups, clubs, and activities.
- Makes a speech in front of the student body when running for ASB officer.

Theatre—Sixth Grade

EALR 1—Theatre

The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.

Component **Understands and applies theatre concepts and vocabulary.**

1.1

GLE: 1.1.1

Understands the elements of theatre in scripts, and/or performances.

Elements of Theatre: Character, Plot, Setting, Conflict, Dialogue, and Theme

- Compares the characters in a performance/script.
- Paraphrases the plot(s) of a performance/script.
- Summarizes the location within the setting of a performance/script.
- Clarifies the difference between a minor conflict and a central conflict in a performance/script.
- Interprets the dialogue of characters in a performance/script.
- Interprets the playwright's theme in a performance.
- Paraphrases the theme of a production.

Examples:

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

Component **Develops theatre skills and techniques.**

1.2

GLE: 1.2.1

Applies his/her understanding of given circumstances in a script to create a character's facial expressions, gestures, body movements/stances, stage positions, and blocking in a performance.

Acting Techniques and Skills: *Movement*, Voice, Character Development, and Improvisation

- Uses analysis of given circumstances in a script to create a character's movements for a performance.
- Implements text analysis to create a character's movements.

Example:

- Uses movements that convey information about given circumstances in a script.
 - *Jack and the Beanstalk*: The giant enters noisily, pounding his chest, stomps across the stage, and demands his dinner.
 - *Romeo and Juliet*: The nurse returns from meeting Romeo. Juliet responds with a happy face; she stretches out her arms to the nurse and leans forward eagerly, crossing from stage right to stage left as the nurse enters.

GLE: 1.2.2

Applies his/her understanding of given circumstances to make choices of vocal projection, articulation, and expression for a scripted character in a performance.

Acting Techniques and Skills: Movement, **Voice**, Character Development, and Improvisation

- Chooses vocal projection, articulation, and expression to suit given circumstances in the script and implements these choices in a performance.

Examples:

- Uses appropriate volume to be heard by the entire audience at all times.
- Speaks clearly using the full range of articulators to enunciate (lips, teeth, tongue, and soft/hard palate).
- Varies rate, pitch, pauses, emphasis, and inflection to create expression.
- Integrates voice and movement to create a believable character in a performance:
 - *Romeo and Juliet*: Juliet, her hand upon her cheek, stands on the balcony and, with baited breath, says her lines to the stars (inflection and dynamics in her voice).

GLE: 1.2.3

Creates a character that can identify tactics to overcome obstacles and achieve objectives within a script.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Generates tactics the character may use to overcome obstacles to achieve objectives.
- Creates a character for a production.

Example:

- Portrays Jack (character) in *Jack and the Beanstalk*. Jack wants the giant's treasure (objective). The giant wants to eat Jack (obstacle). To get the treasure, Jack is nice to the giant's wife (tactic).

GLE: 1.2.4

Creates objectives, obstacles, and tactics based on given circumstances.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Generates objectives, obstacles, and tactics for a specific character in a given situation.

Example:

- Improvises a scene in which a toddler wants a cookie before dinner. The parent has told the toddler that the cookie is for dessert after dinner. The toddler wants the cookie immediately and uses tactics such as promising to eat all of the dinner, promising to pick up all the toys, being very kind to the parent, or crying.

GLE: 1.2.6

Creates an improvisation that establishes setting, character, and conflict.

Acting Techniques and Skills: Movement, Voice, Character Development, and **Improvisation**

- Generates a scene with setting and character that works towards resolving conflict.

Example:

- Improvises a scene in which a toddler is in a supermarket and wants a cookie before dinner. The parent has told the toddler that the cookie is for dessert after dinner. The toddler wants the cookie immediately and uses tactics such as promising to eat all of the dinner, promising to pick up all the toys, being very kind to the parent, or crying.

GLE: 1.2.7

Applies his/her understanding of how to build on an offering in an improvisation scene.

Acting Techniques and Skills: Movement, Voice, Character Development, and *Improvisation*

- Explores ideas of an improvisational offering as a specific character in order to build a scene during a performance.

Example:

- Improvisation:
 - › Character A: “I’ve lost my false teeth.” (Offering)
 - › Character B: “I saw them on the table in the dining room.” (Accepts offering) And so on.

GLE: 1.2.8

Analyzes a role to determine the skills and techniques necessary for a performance.

Theatre Foundations: *Acting*, Audience, Playwriting, Technical/Design, Directing, and Management

- Examines the role to select the character’s objective and to identify obstacles and tactics.

Example:

- Analyzes Little Red Riding Hood as a character: Her objective is to reach Grandma’s house. The wolf and the deep woods are her obstacles. She takes the shortcut as her tactic.

GLE: 1.2.9

Applies appropriate performance behaviors for a variety of venues and a variety of genres.

Theatre Foundations: Acting

- Adapts behavior to suit the venue and genre.

Example:

- Adjusts volume when a performance is moved from the classroom to the auditorium.

GLE: 1.2.11

Understands how sound, lighting, set, properties (props), costumes, make-up, and special effects are used safely in a production.

Theatre Foundations: Acting, Audience, Playwriting, *Technical/Design*, Directing, and Management

- Explains how the following are used safely in a production: costumes, lighting, make-up, properties (props), set, sound, and special effects.

Examples:

- Creates and/or builds a set that is safe for actors.
- Reads the script of *Alice in Wonderland* and explains how technical elements of theatre are used safely in the production.

Component **Understands and applies theatre genres and styles of various artists, cultures, and times.**
1.3

GLE: 1.3.1

Creates a performance using a genre of theatre associated with various artists, cultures, and/or times.

Develops a performance using a genre of theatre associated with various artists, cultures, and/or times.

Example:

- Develops a role from a Native American folktale, such as *Little Fire Fly* (the Native American Cinderella story), *Raven Steals the Sun*, *13 Moons on Turtle's Back*, or *North Wind-South Wind*.

Component **Understands and applies audience conventions in a variety of settings and performances of theatre.**
1.4

GLE: 1.4.1

Applies his/her understanding of the relationship between, and interactive responsibilities of, the artist/performer and audience.

- Demonstrates and models appropriate manners/etiquette as a member of an audience.
- Demonstrates active listening and appropriate viewing skills in a performance setting.
- Responds to a performance by applying audience conventions that are appropriate for the venue, style, and/or cultural context.

Examples:

- Demonstrates appropriate behavior in a performance venue.
- Maintains focus and attention toward performers.
- Applauds at appropriate times.
- Avoids participation in distracting and inappropriate behaviors, such as laughing when something is not funny.
- Comments/responds appropriately following a performance.
- Shares and/or communicates observations regarding the performance.

EALR 2—Theatre

The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts.

Component 2.1 **Applies a creative process to theatre.** (Identifies, explores, gathers, interprets, uses, implements, reflects, refines, and presents/performs)

GLE: 2.1.1

Applies a creative process to theatre.

- Demonstrates a creative process:
 - **Explores** the elements of character, plot, setting, conflict, and dialogue to create a work of theatre.
 - **Gathers** and interprets information from diverse sources to create a work of theatre.
 - **Uses** ideas, skills, foundations, and techniques to create a work of theatre through guided exploration.
 - **Implements** choices of elements, principles, and skills to create a work of theatre.
 - **Reflects** for the purposes of self-evaluation and improvement.
 - **Refines** a work of theatre through feedback and self-reflection.
 - **Presents** a work of theatre to others.

Examples:

- Creates a scene representing the idea of positive self-image.
- Uses feedback to refine the scene he/she is rehearsing.
- Presents a scene to others.

Component **Applies a performance and/or presentation process to theatre.**
 2.2 (Identifies, selects, analyzes, interprets, rehearses, adjusts, refines, presents, produces, reflects, and self-evaluates)

GLE: 2.2.1

Applies a performance and/or presentation process to theatre.

- Demonstrates a performance process:
 - **Identifies** the audience and purpose of the work and/or performance.
 - **Selects** artistic resources, materials, and/or repertoire to create, perform, and present.
 - **Analyzes** the structure, context, and/or aesthetics of the work.
 - **Interprets** meaning through personal understanding of the work and/or performance.
 - **Rehearses**, adjusts, and refines through evaluation, reflection, and problem solving.
 - **Presents** and produces a work of theatre and/or performance for others.
 - **Reflects** upon a work of theatre and/or performance and self-evaluates to set goals.

Examples:

- Selects and performs a duo scene.
- Rehearses a duo scene.
- Uses feedback to refine a duo scene.
- Presents a duo scene to others.

Component **Applies a responding process to a performance and/or presentation of theatre.**
 2.3 (Engages, describes, analyzes, interprets, and evaluates)

GLE: 2.3.1

Applies a responding process to a performance and/or presentation of theatre.

- Demonstrates a responding process:
 - **Engages** the senses actively and purposefully while experiencing a theatre performance.
 - **Describes** what is seen, felt, and/or heard (perceived/experienced) in a performance.
 - **Analyzes** the use and organization of the elements, foundations, skills, and/or techniques of theatre in a performance.

- **Interprets** the meaning of a theatre performance based upon personal experience and knowledge.
- **Evaluates** and justifies using supportive evidence and aesthetic criteria.

Examples:

- Identifies the elements of a performance.
- Interprets the main idea of a production.
- Analyzes the use of the elements of theatre in a production.
- Reflects on the effectiveness of a production.

EALR 3—Theatre

The student communicates through the arts (*dance, music, theatre, and visual arts*).

Component **Uses theatre to express feelings and present ideas.**

3.1

GLE: 3.1.1

Applies his/her understanding of theatre to create a performance that expresses feelings and presents ideas.

- Uses the elements of theatre to express and present a variety of feelings and ideas.
- Develops (with teacher’s direction) a performance that reflects a selected theme.

Examples:

- Creates a scene about the Underground Railroad for Black History Month.
- Uses “process drama” to explore ideas and feelings in a specific situation.

Component **Uses theatre to communicate for a specific purpose.**

3.2

GLE: 3.2.1

Applies the elements of theatre that communicate for a specific purpose and to a specific audience.

- Uses the elements of theatre (with teacher’s direction) to communicate for a given purpose.

Example:

- Creates scenes to be presented to a kindergarten class that represent the value of friendship.

Component **Develops personal aesthetic criteria to communicate artistic choices in theatre.**
3.3

GLE: 3.3.1

Understands (with teacher's assistance/guidance) how personal aesthetic choices affect the development of theatre performances.

- Explains how personal aesthetic choices are used to develop performances.
- Compares his/her personal aesthetic criteria to the aesthetic choices of others.

Example:

- Considers personal aesthetic choices when comparing a production of the *Wizard of Oz* to a production of *Peter Pan*.

EALR 4—Theatre

The student makes connections within and across the arts (*dance, music, theatre, and visual arts*) to other disciplines, life, cultures, and work.

Component **Demonstrates and analyzes the connections among the arts disciplines (*dance, music, theatre, and visual arts*).**
4.1

GLE: 4.1.1

Understands that artworks from different arts disciplines share common attributes and artistic processes with theatre.

- Compares the arts attributes of another arts discipline to those of theatre.

Example:

- Compares and identifies connections between Bunraku puppets (puppeteers who are dressed in black, and perform onstage with the puppets) and marionette puppets (puppets on strings), and impressionist (e.g., Monet) and abstract (e.g., Pollock) visual artists and artworks.

Component 4.2 Demonstrates and analyzes the connections among the arts and between the arts and other content areas.

GLE: 4.2.1

Analyzes and evaluates relationships between theatre and other content areas.

- Determines how concepts associated with theatre occur in other content areas.
- Predicts how concepts associated with theatre are used in other content areas.

Example:

- Examines, using skills such as articulation, expression, and projection, how voice is used in singing a song (as in a presentation of musical theatre).

Component 4.3 Understands how the arts impact and reflect personal choices throughout life.

GLE: 4.3.1

Analyzes and evaluates how theatre impacts local economic, political, and environmental choices.

- Examines how theatre impacts choices made in our communities.
- Reflects upon how theatre impacts personal choices and choices made by groups.
- Understands how personal choices relating to plagiarism and copyright infringement impact artists and the theatre industry.

Examples:

- Shares and describes local and community arts activities.
- Analyzes community arts agencies and how they assist in funding arts educational activities.

Component 4.4 Understands how the arts influence and reflect cultures/civilization, place, and time.

GLE: 4.4.1

Applies understanding of how specific attributes of a work of theatre reflect and/or influence culture and history.

- Relates how specific attributes of a work of theatre reflects its cultural and historical context.

Example:

- Analyzes the Readers' Theatre production of a story from *Baseball Saved Us* by Ken Mochizuki to understand cultural setting.

Component 4.5 Understands how arts knowledge and skills are used in the world of work, including careers in the arts.**GLE: 4.5.1**

Analyzes and applies understanding of how theatre-related knowledge, skills, and work habits are needed and used in the world of work, including careers in theatre.

- Explores jobs and specific skills for careers in theatre.
- Examines how theatre-related knowledge, skills, and work habits are needed and used in the world of work.

Examples:

- Interacts with actors in a post-play discussion.
- Plans and shares two-person scenes.
- Selects goals and practices to meet deadlines and complete work.

Theatre—Seventh and Eighth Grades

EALR 1—Theatre

The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.

Component **Understands and applies theatre concepts and vocabulary.**

1.1

GLE: 1.1.1

Applies knowledge of the elements of theatre (character, plot, setting, conflict, dialogue, and theme) to scripts and/or performances.

Elements of Theatre: Character, Plot, Setting, Conflict, Dialogue, and Theme

- Expresses how portrayals of characters vary in a performance/script.
- Expresses how the sequence of events moves the plot from the beginning to the end.
- Expresses how setting is used in a performance/script.
- Expresses how central conflict is used within a performance/script.
- Expresses how dialogue is used by each character in a performance/script.
- Expresses how a theme is used in a performance.
- Expresses how a theme is used in a production.

Examples:

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

(Note for Teachers: Refer to Theatre Elements Matrix: Jack and the Beanstalk and Romeo and Juliet)

Component **Develops theatre skills and techniques.**

1.2

GLE: 1.2.1

Applies his/her understanding of given circumstances in a script to create a character's facial expressions, gestures, body movements/stances, stage positions, blocking, and business in a performance.

Acting Techniques and Skills: *Movement*, Voice, Character Development, and Improvisation

- Uses analysis of given circumstances in a script to create a character’s movements, including business, for a performance.
- Implements text analysis to create a character’s movements, including business.

Example:

- Uses movements, including business, that convey information about the given circumstances in a script.
 - › *Jack and the Beanstalk*: The giant enters noisily, pounding his chest, stomps across the stage, demands his dinner, lifts the lid on the pot, and tastes the soup.
 - › *Romeo and Juliet*: The nurse returns from meeting Romeo. Juliet responds with a happy face; she stretches out her arms to receive the packages from the nurse and leans forward eagerly, crossing from stage right to stage left as the nurse enters.

OSPI-Developed Arts Performance Assessments: Animal Crackers, Silent Movie

GLE: 1.2.2

Applies his/her understanding of given circumstances to make choices of vocal projection, articulation, expression, and breath-support for a performance.

Acting Techniques and Skills: Movement, ***Voice***, Character Development, and Improvisation

- Rehearses and uses projection, articulation, and expression to suit given circumstances in a performance.
- Rehearses and implements skills and strategies for increasing diaphragmatic breathing.

Examples:

- Implements the appropriate level of volume for the given circumstances of the character.
- Uses articulators (lips, teeth, tongue, and soft/hard palate) that both clarify the given circumstances of the character and ensure that the character’s lines can be understood.
- Varies rate, pitch, pauses, emphasis, and inflection to express vocally the character’s given circumstances.
- Uses breath-control to maintain support in phrasing. For example, in Shakespeare’s *Romeo and Juliet* deliver Mercutio’s “Queen Mab Speech,” the actor must choose where to breathe or he/she will run out of breath before the end of the speech.

OSPI-Developed Arts Performance Assessments: Animal Crackers, Poetry Month

GLE: 1.2.3

Creates a character that uses tactics to overcome obstacles and achieve objectives within a script.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Builds a character that uses tactics to overcome obstacles to achieve objectives.
- Develops a character that he/she sustains throughout a production.

Examples:

- The character of Paris in *Romeo and Juliet*:
 - › Objective: Paris wants to marry Juliet.
 - › Obstacles: Juliet does not want to marry Paris. Juliet loves Romeo.
 - › Tactic: Rather than asking Juliet to marry him, Paris asks Juliet’s father for permission to marry Juliet.
- The character of Jack in *Jack and the Beanstalk*:
 - › Objective: Jack wants to restore the wealth of his family.
 - › Obstacle: The giant is guarding the wealth.
- Tactics: Jack takes back a bag of gold; he takes back the goose that lays the golden eggs; he is nice to the giant’s wife; he tricks the giant; he hides from the giant; he takes back the harp, and he runs away.

GLE: 1.2.4

Applies to character development his/her understanding of the character's objectives and of the tactics used by the character to overcome obstacles.

Acting Techniques and Skills: Movement, Voice, *Character Development*, and Improvisation

- Sustains a character that uses tactics to overcome obstacles and work towards an objective.

Examples:

- Paris never gives up his love for Juliet and even visits her tomb after her death. He loses his life because of his love for her.
- Jack never gives up the quest to restore the wealth of his family, despite hard times, dangerous circumstances, and his mother's concern.

OSPI-Developed Arts Performance Assessment: Star Power

GLE: 1.2.6

Creates an improvisation that establishes setting, character, and conflict with resolution.

Acting Techniques and Skills: Movement, Voice, Character Development, and *Improvisation*

- Generates a scene that establishes setting, character, and conflict with resolution.

Example:

- Improvises a scene in which a toddler is in a supermarket and wants a cookie before dinner. The parent has told the toddler that the cookie is for dessert after dinner. The child uses the tactic of crying to get the cookie.

GLE: 1.2.7

Creates an effective improvisation that establishes the motivation of characters and action.

Acting Techniques and Skills: Movement, Voice, *Character Development*, and *Improvisation*

- Uses dialogue and action to establish a character's motivation.

Example:

- Improvisation:
 - › Character A: “I’ve lost my false teeth.” (*Offering*)
 - › Character B: “Then how are you going to have your picture taken at the photo-shoot? (*Accepts offering “saying yes.”*)
 - › Character A: “Will you help me look for them? Without my teeth I look like my grandmother.”

OSPI-Developed Arts Performance Assessment: Thinking on Your Feet

GLE: 1.2.8

Analyzes a role in a specific genre to determine the necessary skills and techniques.

Theatre Foundations: *Acting*, Audience, Playwriting, Technical/Design, Directing, and Management

- Examines the role in a specific genre to select the character’s objective and to identify obstacles and tactics.
- Selects the objective for each emotional beat.

Examples:

- Demonstrates appropriate voice projection to communicate vital information from the dialogue.
- Sustains character and action when someone drops lines from the play, when there are technical difficulties, etc.

GLE: 1.2.9

Analyzes the venue, genre, and type of the performance to determine appropriate audience interaction.

Theatre Foundations: Acting, *Audience*, Playwriting, Technical/Design, Directing, and Management

- Differentiates/selects appropriate behavior to suit the venue, genre, and type of the performance.
- Learns how to respond appropriately as an active audience participant in various types of plays, such as comedy, melodrama, and satire.

Examples:

- Demonstrates appropriate behavior to suit the venue, genre, and type of performance.
- Responds appropriately as an active audience participant in various types of plays, such as comedy, melodrama, and satire.

GLE: 1.2.10

Applies elements of a play and his/her understanding of play-writing processes to create an original script.

Theatre Foundations: Acting, Audience, *Playwriting*, Technical/Design, Directing, and Management

- Uses unity of time and space, dialogue, development of characters, action, and conflict to create an original script.
- Writes a scene in script format for an individual life story.
- Reads and understands the elements of a script.
- Explains how an author uses unity of time and space, function of dialogue, and development of characters.
- Uses action, development and resolution of conflict, and script format.

Example:

- Shares understanding of the elements of a script by writing a scene in script format about his/her own personal and/or family life story, or other theme selected by teacher.

GLE: 1.2.11

Applies his/her understanding of how sound, lighting, set, properties (props), costumes, make-up, and special effects are used safely in a production.

Theatre Foundations: Acting, Audience, Playwriting, *Technical/Design*, Directing, and Management

- Safely uses the following in a production: costumes, lighting, make-up, properties (props), set, sound, and special effects.

Example:

- Applies make-up using appropriate safety to prevent skin or eye infections.

Component 1.3 Understands and applies theatre genres and styles of various artists, cultures, and times.

GLE: 1.3.1

Creates a performance using a genre of theatre associated with various artists, cultures, and/or times.

- Develops an individual performance using a genre of theatre associated with various artists, cultures, and/or times.

Example:

- Develops the role of Antipholus (from Shakespeare's *Comedy of Errors*) in the commedia dell'arte genre.

Component 1.4 Understands and applies audience conventions in a variety of settings and performances of theatre.

GLE: 1.4.1

Applies his/her understanding of the relationship between, and interactive responsibilities of, the artist/performer and audience.

- Demonstrates and models appropriate etiquette as a member of an audience.
- Demonstrates his/her understanding of how the behavior and response of the audience impacts the performance and performers.
- Demonstrates active listening and appropriate viewing skills in a performance setting.

Examples:

- Demonstrates appropriate behavior in a variety of venues.
- Maintains focus and attention toward performers.
- Applauds at appropriate times.
- Identifies ways that appropriate behaviors positively impact the performance and the performers; for example, 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.
- Identifies ways that inappropriate audience behaviors negatively impact the performance and the performers; for example, 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 (a cell phone and/or watch beeping); and they become self-conscious and/or lose confidence in their performance.

EALR 2—Theatre

The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts.

Component **Applies a creative process to theatre.** (Identifies, explores, gathers, interprets, uses, implements, reflects, refines, and presents/performs)

2.1

GLE: 2.1.1

Applies a creative process to theatre.

- Demonstrates a creative process:
 - **Identifies** the audience and purpose of a theatre performance.
 - **Explores** the elements of character, plot, setting, conflict, and dialogue to create a work of theatre.
 - **Gathers** and interprets information from diverse sources to create a work of theatre.
 - **Uses** ideas, skills, foundations, and techniques to create a work of theatre through guided exploration.
 - **Implements** choices of elements, principles, and skills to create a work of theatre.
 - **Reflects** for the purposes of self-evaluation and improvement.
 - **Refines** a work of theatre through feedback and self-reflection.
 - **Presents** a work of theatre to others.

Examples:

- Creates a scene around the theme of bullying.
- Uses feedback to refine the scene he/she is rehearsing.
- Presents the scene to others.

Component **Applies a performance and/or presentation process to theatre.** (Identifies, selects, analyzes, interprets, rehearses, adjusts, refines, presents, produces, reflects, and self-evaluates)

2.2

GLE: 2.2.1

Applies a performance process to theatre.

- Demonstrates a performance process:
 - **Identifies** audience and purpose of the work and/or performance.

- **Selects** artistic resources, materials, and/or repertoire to create, perform, and present.
- **Analyzes** the structure, context, and/or aesthetics of the work.
- **Interprets** meaning through personal understanding of the work and/or performance.
- **Rehearses**, adjusts, and refines through evaluation, reflection, and problem-solving.
- **Presents** and produces a work of theatre and/or performance for others.
- **Reflects** upon a work of theatre and/or performance and self-evaluates to set goals.

Examples:

- Selects and performs a scene with multiple characters.
- Rehearses a scene with multiple characters.
- Uses feedback to refine a scene with multiple characters.
- Presents a scene with multiple characters to others.

Component
2.3

Applies a responding process to a performance and/or presentation of theatre. (Engages, describes, analyzes, interprets, and evaluates)

GLE: 2.3.1

Applies a responding process to a theatre performance and/or presentation.

- Demonstrates a responding process:
 - **Engages** the senses actively and purposefully while experiencing a theatre performance.
 - **Describes** what is seen, felt, and/or heard (perceived/experienced) in a performance.
 - **Analyzes** the use and organization of the elements, foundations, skills, and/or techniques of theatre in a performance.
 - **Interprets** the meaning of a theatre performance based upon personal experience and knowledge.
 - **Evaluates** and justifies using supportive evidence and aesthetic criteria.

Examples:

- Identifies the elements of a performance.
- Interprets the main idea of a production.
- Analyzes the use of the elements of theatre in a production.
- Reflects on the effectiveness of a production.

EALR 3—Theatre

The student communicates through the arts (*dance, music, theatre, and visual arts*).

Component **Uses theatre to express feelings and present ideas.**

3.1

GLE: 3.1.1

Applies his/her knowledge of theatre to create a work that expresses feelings and presents ideas.

- Expresses and presents a variety of feelings and ideas using the elements of theatre.
- Uses (with teacher’s direction) the elements of theatre to develop a performance that reflects a selected theme.

Examples:

- Creates a scene about cyber-bullying.
- Uses “process drama” to explore ideas and feelings in a specific situation.

Component **Uses theatre to communicate for a specific purpose.**

3.2

GLE: 3.2.1

Applies elements of theatre that communicate for a specific purpose and to a specific audience.

- Implements (with teacher’s assistance/guidance) elements of theatre to communicate for a specific purpose to a specific audience.

Example:

- Summarizes the theme of a production of *Peter Pan* that he/she performed in and/or attended.

GLE: 3.2.2

Analyzes how theatre communicates for a specific purpose and to a specific audience.

- Selects styles and genres of theatre that can communicate for a specific purpose.

Example:

- Selects a puppet show or Readers’ Theatre to present to peers and audience.

**Component
3.3**

Develops personal aesthetic criteria to communicate artistic choices in theatre.

GLE: 3.3.1

Applies (with teacher’s assistance/guidance) personal aesthetic choices to the development of theatre performances.

- Integrates personal aesthetic choices to develop theatre performances.

Example:

- Selects (based on personal aesthetic choices) a puppet show or Readers’ Theatre to present to peers and audience.

EALR 4—Theatre

The student makes connections within and across the arts (*dance, music, theatre, and visual arts*) to other disciplines, life, cultures, and work.

**Component
4.1**

Demonstrates and analyzes the connections among the arts disciplines (*dance, music, theatre, and visual arts*).

GLE: 4.1.1

Analyzes and applies understanding of how artworks and/or performances of theatre and the other arts disciplines share common attributes.

- Examines a theatre presentation that integrates two or more arts disciplines.
- Creates a theatre presentation that integrates two or more arts disciplines.
- Critiques a theatre presentation integrating multiple disciplines.

Example:

- Creates a project for the school’s culture fair comparing the movement in Japanese Kabuki theatre to the movement in New Zealand Maori dance.

Component 4.2 Demonstrates and analyzes the connections among the arts and between the arts and other content areas.

GLE: 4.2.1

Analyzes and evaluates relationships between theatre and other content areas.

- Examines the relationship between theatre and other content areas.
- Assesses how theatre-related concepts occur in other content areas.

Example:

- Reflects on how theatre-related skills could improve an oral presentation in another subject area, such as health.

Component 4.3 Understands how the arts impact and reflect personal choices throughout life.

GLE: 4.3.1

Analyzes and evaluates how theatre impacts state economic, political, and environmental choices.

- Examines how theatre impacts choices made by people in Washington State.
- Reflects upon how theatre impacts personal choices and choices made by groups.
- Understands how personal choices relating to plagiarism and copyright infringement impact artists and the theatre industry.

Examples:

- Shares and describes local and community arts activities.
- Analyzes community arts agencies and how they assist in funding arts educational activities.

Component 4.4 Understands how the arts influence and reflect cultures/civilization, place, and time.

GLE: 4.4.1

Analyzes and applies understanding of how specific attributes of a work of theatre reflect and/or influence culture and history.

- Expresses how specific attributes of a work of theatre reflect its cultural and historical context.
- Examines specific attributes of a work of theatre that reflect its cultural and historical context.

Example:

- Analyzes the play *The Diary of Anne Frank*, based on Anne Frank’s diary, to understand the historical and cultural context of setting.

Component 4.5 Understands how arts knowledge and skills are used in the world of work, including careers in the arts.

GLE: 4.5.1

Analyzes and applies understanding of how theatre-related knowledge, skills, and work habits are needed and used in the world of work, including careers in theatre.

- Demonstrates specific skills for careers in theatre.
- Discerns how theatre-related knowledge, skills, and work habits are needed and used in the world of work.
- Selects work habits and skills needed for careers in theatre.

Examples:

- Works effectively in an ensemble.
- Makes presentations on a school news/T.V. channel.
- Implements a plan to complete work.
- Determines goals and practices meeting deadlines to complete work.

Theatre—High School Proficiency

EALR 1—Theatre

The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.

Component Understands and applies theatre concepts and vocabulary.

1.1

GLE: 1.1.1

Analyzes the elements of theatre (character, plot, setting, conflict, dialogue, and theme) in scripts and/or performances.

Elements of Theatre: Character, Plot, Setting, Conflict, Dialogue, and Theme

- Examines portrayals of characters in a performance/script.
- Examines the structure of the plot(s) in a performance/script.
- Examines the use of setting in a performance/script.
- Distinguishes between major and minor conflicts as well as conflicts of character in a performance/script.
- Examines dialogue to identify the subtext in a performance/script.
- Examines the development of a theme in a performance.
- Selects the theme for a production.

Examples:

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

Note for Teachers: Refer to Theatre Elements Matrix: Romeo and Juliet

Component Develops theatre skills and techniques.

1.2

GLE: 1.2.1

Analyzes given circumstances in a script to create a character's facial expressions, gestures, body movements/stances, stage positions, blocking, and business in a performance.

Acting Techniques and Skills: *Movement*, Voice, Character Development, and Improvisation

- Examines the text to discover the options for developing a character's movements.
- Selects facial expressions, gestures, body movements/stances, stage positions, blocking, and business to suit the given circumstances of a character in a performance.

Example:

- Examines the options for developing a character's movements and chooses movements that are suited to the given circumstances.
 - *Romeo and Juliet*: 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. Given the circumstances of the scene, this is one possible choice for the character's movements.

OSPI-Developed Arts Performance Assessment: Auditioning with Pantomime

GLE: 1.2.2

Analyzes and applies choices of vocal projection, articulation, and expression when creating a performance to suit given circumstances.

Acting Techniques and Skills: Movement, ***Voice***, Character Development, and Improvisation

- Examines and selects appropriate projection, articulation, and expression to suit a character's given circumstances in a performance.
- Refines and adjusts skills and strategies for increasing diaphragmatic breathing.
- Examines the text for choices when developing a character.

Examples:

- Selects the appropriate level of volume for the given circumstances of the character.
- Uses articulators (lips, teeth, tongue, and soft/hard palate) that both suit the given circumstances of the character and ensure that the character’s lines can be understood.
- Varies rate, pitch, pauses, emphasis, and inflection to create a vocal expression of the character’s given circumstances.
- Uses breath-control to maintain support in phrasing, such as the expression of Romeo’s realization and/or the expression of his existing emotion in “I am fortune’s fool.”

OSPI-Developed Arts Performance Assessment: Speaking the Speech

GLE: 1.2.3

Analyzes a script to identify a character’s objectives, obstacles, and tactics.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Examines the script and selects multiple character objectives and tactics to overcome obstacles.

Example:

- The character 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.

GLE: 1.2.4

Creates a character based on the given circumstances.

Acting Techniques and Skills: Movement, Voice, **Character Development**, and Improvisation

- Develops and performs a character based on given circumstances.

Example:

- Portrays Juliet as a 13-year old girl who is naive and inexperienced in the world, easily manipulated by the men who have the control, and intrigued and attracted to the danger that exists in this “man’s world.” She wants the same power and dominance that the men have. She is brave. She is willing to leave her protected and controlled life to marry Romeo. She is rebellious for a young woman in this period of history and for the order of Elizabethan cosmology. (The “given circumstances” include information drawn from the script and from the world and time period in which it was written, the life story of the author, the inspirations of the time, the commonly held beliefs of the people, etc.)

OSPI-Developed Arts Performance Assessment: Getting the Part

GLE: 1.2.6

Creates an improvisation that establishes complex settings, multi-layered characters, and conflict with effective resolution.

Acting Techniques and Skills: Movement, Voice, Character Development, and *Improvisation*

- Generates a scene that establishes setting, character, and conflict with resolution.

Example:

- Improvises a scene in which a toddler is in a crowded and noisy supermarket. The toddler wants a cookie before dinner, because he/she sees and smells fresh baked cookies and pastries. The parent has told the toddler that the cookie is for dessert after dinner. The child uses the tactic of crying to try to get the cookie, and the parent refuses. The child sneaks a cookie when the parent is not looking.

GLE: 1.2.7

Applies understanding of improvisation by collaboratively building a scene through adjustments during a performance.

Acting Techniques and Skills: Movement, Voice, Character Development, and *Improvisation*

- Refines a performance by building upon the collaborative improvisational techniques and skills of the other actors.
- Explains the dynamics of a “Theatre Sports” performance (improvised theatre).

Example:

- Improvisation:
 - Character A: “I’ve lost my false teeth.” (*Offering*)
 - Character B: “Then how are you going to have your picture taken at the photo-shoot? (*Accepts offering and “says yes.”*)
 - Character A: “Will you help me look for them? I look like my grandmother without my teeth.”
 - Character B: “Your grandmother is a very handsome woman.”

OSPI-Developed Arts Performance Assessment: On the Spot

GLE: 1.2.8

Applies acting strategies to the development of a role for a performance.

Theatre Foundations: *Acting*, Audience, Playwriting, Technical/Design, Directing, and Management

- Implements various acting strategies in order to develop a role for a performance.
- Learns the “method acting” technique of Constantine Stanislaski and Sanford Meissner.
- Learns the “viewpoints” technique adapted by Anne Bogart.

Example:

- Applies techniques learned to acting roles.

GLE: 1.2.9

Evaluates the effectiveness of the development of a role.

Theatre Foundations: Acting, **Audience**, Playwriting, Technical/Design, Directing, and Management

- Critiques the effectiveness of his/her own development of a role.
- Writes a self-evaluation of a performance.
- Analyzes how the behavior of the audience affects the performance.
- Examines how the behavior of the audience affects a performance.

Example:

- Applies techniques learned and adjusts performance, based on self-reflection, by pretending to be the audience of one's own performance, and utilizing the strategy of empathy as a method for improvement.

GLE: 1.2.10

Creates an original script for a performance.

Theatre Foundations: Acting, Audience, **Playwriting**, Technical/Design, Directing, and Management

- Generates an original script for a performance.
- Writes a one-act play.

Example:

- Writes a one-act play about something that is interesting and appropriate, with teacher mentorship.

GLE: 1.2.11

Analyzes how sound, lighting, set, properties (props), costumes, make-up, and special effects are used safely in a production.

Theatre Foundations: Acting, Audience, Playwriting, **Technical/Design**, Directing, and Management

- Examines the following in a production: costumes, lighting, make-up, properties (props), safety, set, sound, and special effects.

Example:

- Demonstrates the appropriate use of one or more of the technical design theatre foundations in a production, such as: costumes, lighting, make-up, properties (props), safety, set, sound, and special effects.

Component **Understands and applies theatre genres and styles of various artists, cultures, and times.**
1.3

GLE: 1.3.1

Analyzes performances by various artists and from various cultures and/or times to understand a genre of theatre.

- Selects and examines performances by various artists and from various cultures and/or times to understand a genre of theatre.

Examples:

- Selects a scene from *Everyman* by Anonymous to demonstrate his/her understanding of the morality plays of the Middle Ages.
- Analyzes 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 (follows Aristotle's *Poetics*).

Component **Understands and applies audience conventions in a variety of settings and performances of theatre.**
1.4

GLE: 1.4.1

Analyzes, evaluates, and applies understanding of how audience conventions differ according to the cultural context and style of theatre.

- Demonstrates active listening and appropriate viewing skills in a performance setting.
- Differentiates between types of venue, styles, and cultural contexts and responds appropriately.

Examples:

- Demonstrates appropriate behavior in a variety of venues.
- Maintains focus and attention toward performers.
- Understands that during an interactive performance, the response of the audience may be vocal, as in a “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.
- Examines the audience’s behavior(s) when in an unfamiliar venue and/or cultural setting to determine appropriate etiquette and response.

EALR 2—Theatre

The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts.

Component **Applies a creative process to theatre.** (Identifies, explores, gathers, interprets, uses, implements, reflects, refines, and presents/performs)

2.1

GLE: 2.1.1

Applies a creative process to theatre.

- Demonstrates a creative process:
 - **Identifies** the audience and purpose of a theatre performance.
 - **Explores** the elements of character, plot, setting, conflict, and dialogue to create a work of theatre.
 - **Gathers** and interprets information from diverse sources to create a work of theatre.
 - **Uses** ideas, skills, foundations, and techniques to create a work of theatre through guided exploration.
 - **Implements** choices of elements, principles, and skills to create a work of theatre.
 - **Reflects** for the purposes of self-evaluation and improvement.
 - **Refines** a work of theatre through feedback and self-reflection.
 - **Presents** a work of theatre to others.

Examples:

- Develops a scene around the theme of “coming of age.”
- Uses feedback to refine the scene he/she is rehearsing.
- Presents the scene to peers.

Component **Applies a performance and/or presentation process to theatre.**
 2.2 (Identifies, selects, analyzes, interprets, rehearses, adjusts, refines, presents, produces, reflects, and self-evaluates)

GLE: 2.2.1

Applies a performance process to theatre.

- Demonstrates a performance process:
 - **Identifies** the audience and purpose of the work and/or performance.
 - **Selects** artistic resources, materials, and/or repertoire to create, perform, and present.
 - **Analyzes** the structure, context, and/or aesthetics of the work.
 - **Interprets** meaning through personal understanding of the work and/or performance.
 - **Rehearses**, adjusts, and refines through evaluation, reflection, and problem-solving.
 - **Presents** and produces a work of theatre and/or performance for others.
 - **Reflects** upon a work of theatre and/or performance and self-evaluates to set goals.

Examples:

- Selects and performs a ten-minute play.
- Rehearses a ten-minute play.
- Uses feedback to refine a ten-minute play.
- Presents a ten-minute play to others.

Component **Applies a responding process to a performance and/or**
 2.3 **presentation of theatre.** (Engages, describes, analyzes, interprets, and evaluates)

GLE: 2.3.1

Applies a responding process to a performance and/or presentation.

- Demonstrates a responding process:
 - **Engages** the senses actively and purposefully while experiencing a performance.

- Describes what is seen, felt, and/or heard (perceived/experienced) in a performance.
- **Analyzes** the use and organization of the elements, foundations, skills, and/or techniques of theatre in a performance.
- **Interprets** the meaning of a performance based upon personal experience and knowledge.
- **Evaluates** and justifies using supportive evidence and aesthetic criteria

Examples:

- Identifies the elements of a performance.
- Interprets the main idea of a production.
- Analyzes the use of the elements of theatre in a production.
- Critiques a performance.

EALR 3—Theatre

The student communicates through the arts (*dance, music, theatre, and visual arts*).

Component **Uses theatre to express feelings and present ideas.**

3.1

GLE: 3.1.1

Analyzes and creates a work of theatre to express feelings and present ideas.

- Examines and presents ideas and feelings in a variety of genres and styles with teacher mentoring, working towards independence.
- Develops (with teacher’s mentoring) a performance that reflects a selected theme with teacher mentoring.

Examples:

- Creates a scene about the Holocaust.
- Uses “process drama” to explore ideas and feelings in a specific situation.

Component **Uses theatre to communicate for a specific purpose.**

3.2

GLE: 3.2.1

Analyzes how theatre communicates for a specific purpose and to a specific audience.

- Examines 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.

Example:

- Determines the themes in a production, such as Thornton Wilder's *Our Town*.

GLE: 3.2.2

Creates a work of theatre that communicates for a specific purpose and to a specific audience.

- Produces a work of theatre (with teacher's mentoring, and working towards independence) that communicates for a selected purpose and to a selected audience.

Example:

- Create a scene about Martin Luther King, Jr. for Black History Month.

Component **Develops personal aesthetic criteria to communicate artistic choices in theatre.**

3.3

GLE: 3.3.1

Analyzes and evaluates (with teacher's mentoring, and working towards independence) how personal aesthetic choices influence the development of performances.

- Critiques and justifies how personal aesthetic choices are reflected in performances.
- Determines personal aesthetic choices to develop performances.

Example:

- Decides (based on personal aesthetic choices) which play to perform for the community.

EALR 4—Theatre

The student makes connections within and across the arts (*dance, music, theatre, and visual arts*) to other disciplines, life, cultures, and work.

Component 4.1 **Demonstrates and analyzes the connections among the arts disciplines (*dance, music, theatre, and visual arts*).**

GLE: 4.1.1

Analyzes, evaluates, and applies understanding of how artworks and/or performances of theatre and the other arts disciplines share common attributes.

- Examines a theatre presentation that integrates two or more arts disciplines.
- Creates a theatre presentation that integrates two or more arts disciplines.
- Critiques theatre presentations that integrate multiple disciplines.

Example:

- Creates for Career Day a project for which students create characters (such as nurse, doctor, engineer, scientist, architect, educator, musician, artist, and dancer) based upon their career choices and research.

Component 4.2 **Demonstrates and analyzes the connections among the arts and between the arts and other content areas.**

GLE: 4.2.1

Analyzes, evaluates, and applies understanding of how attributes of theatre are used in other content areas.

- Examines a theatre presentation that integrates theatre and other content areas.
- Produces a theatre presentation that integrates other content areas.
- Critiques a theatre presentation that integrates other content areas.

Example:

- Creates a multi-media presentation for a science project.

Component **Understands how the arts impact and reflect personal choices**
4.3 **throughout life.**

GLE: 4.3.1

Analyzes and evaluates how theatre impacts national economic, political, and environmental choices.

- Determines how theatre impacts economic choices in a community and/or society.
- Reflects upon how theatre impacts future economic, political, and environmental choices.
- Understands how personal choices relating to plagiarism and copyright infringement impact artists and the theatre industry.

Example:

- Sample questions for students to answer:
 - How does theatre impact economic choices in a community and/or society?
 - How does theatre impact future economic, political, and environmental choices?
 - How do personal choices relating to plagiarism and copyright infringement impact artists and the theatre industry?

Component **Understands how the arts influence and reflect**
4.4 **cultures/civilization, place, and time.**

GLE: 4.4.1

Analyzes and evaluates how a work of theatre reflects and/or influences culture, place, and history.

- Examines specific works of theatre that have shaped cultures or history.
- Distinguishes between specific attributes of works of theatre from different time periods.
- Justifies his/her interpretation of how specific attributes of a work of theatre shaped culture and/or history.

Examples:

- Reviews the play *To Kill a Mockingbird* by Harper Lee.
- Reviews the play *No Exit* by Jean Paul Sartre.

Component 4.5 **Understands how arts knowledge and skills are used in the world of work, including careers in the arts.**

GLE: 4.5.1

Analyzes and applies understanding of how theatre-related knowledge, skills, and work habits are needed and used in the world of work, including careers in theatre.

- Examines careers in theatre.
- Selects the safety habits, skills, standards, and expectations needed to be successful in careers in theatre.
- Decides how theatre-related skills and knowledge are used in the world of work.
- Justifies goals and practices to meet deadlines to complete works of theatre.

Examples:

- Creates a personal “5-year plan” or plans for a career in theatre, such as theatre tech, performing arts center manager, actor/actress, etc.
- Directs a duo scene at school for a performance.

Theatre—High School Advanced Proficiency

EALR 1—Theatre

The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.

Component **Understands and applies theatre concepts and vocabulary.**

1.1

GLE: 1.1.1

Evaluates the elements of theatre (character, plot, setting, conflict, dialogue, and theme) in scripts and/or performances.

Elements of Theatre: Character, Plot, Setting, Conflict, Dialogue, and Theme

- Critiques the portrayal of a character in a performance/script.
- Critiques the structure of the plot(s) in a performance/script.
- Critiques the effectiveness of the setting in a performance/script.
- Critiques the development and resolution of conflicts in a performance/script.
- Critiques the effectiveness of dialogue in a performance/script.
- Critiques the use of themes in a performance.
- Justifies his/her choice of theme for a production.

Examples:

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

Component **Develops theatre skills and techniques.**

1.2

GLE: 1.2.1

Evaluates the use of facial expressions, gestures, body movements/stances, stage positions, blocking, and business to portray a character’s response to given circumstances in a performance.

Acting Techniques and Skills: *Movement*, Voice, Character Development, and Improvisation

- Justifies the choice of movements he/she made to suit the given circumstances of a character in a performance.
- Critiques how effectively a character’s movements suit the character’s given circumstances in a performance.

Example:

- Critiques his/her own choice of movement as well as the choices of others in a performance. For example, a student might respond:
 - “In this scene, I scowled and quivered my lower lip to show that my Juliet was pouting and angry with the nurse for making her wait for a message from Romeo.”
 - “In the performance that I saw, the actor playing Juliet chose to sit on the bed, not conveying the urgency with which she wanted news about Romeo.”

OSPI-Developed Arts Performance Assessment: Auditioning with Pantomime

GLE: 1.2.2

Creates, and evaluates choices of, vocal projection, expression, and articulation based on given circumstances in a performance.

Acting Techniques and Skills: Movement, **Voice**, Character Development, and Improvisation

- Justifies the choice of projection, articulation, and expression he/she made to suit a character’s given circumstances in a performance.
- Develops and implements skills and strategies for increasing diaphragmatic breathing.

Example:

- Critiques his/her own choices of vocal projection, expression, and articulation as well as the choices of others in a performance. For example, a student might respond:
 - I yelled and elongated my vowels when I stated “I am fortune’s fool” 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.

OSPI-Developed Arts Performance Assessments: Speaking the Speech, You’re History!

GLE: 1.2.3

Evaluates character development in a performance.

Acting Techniques and Skills: Movement, Voice, *Character Development*, and Improvisation

- Justifies his/her choices of objectives and tactics to overcome the obstacles.
- Justifies the personal choices that contribute to character development.

Example:

- The actor playing the nurse justifies her character’s objective (to ensure her continued authority over Juliet) and the tactic she employs (making Juliet wait to hear the news of Romeo) by explaining that the nurse is aware that Juliet is becoming an adult.

GLE: 1.2.4

Creates a three-dimensional character with multiple objectives and layered emotions.

Acting Techniques and Skills: Movement, Voice, *Character Development*, and Improvisation

- Constructs a three-dimensional character.
- Establishes a character with multiple objectives.
- Establishes a character with layered emotions.

Example:

- The actor playing the nurse discusses her aching bones; she tells stories about her day and deliberately withholds information about Romeo from Juliet. She is actually playing a game to tease Juliet and make Juliet wait to hear the news about Romeo. The nurse is more like Juliet’s mother figure than Juliet’s actual mother (Lady Capulet); however, the nurse perceives herself to be more like a friend and/or confidant.

OSPI-Developed Arts Performance Assessments: Getting the Part

GLE: 1.2.6

Evaluates personal choices during an improvisation.

Acting Techniques and Skills: Movement, Voice, Character Development, and *Improvisation*

- Decides which tactic would be the most effective to use during an improvisation.

Example:

- Decides which tactic would be most effective to obtain an objective in an improvisation. For example:
 - › A child who wants a cookie could cry, sneak, steal, and/or get a cookie out of the garbage to achieve the objective of getting a cookie. (The actor thinks on his/her feet to come up with the best solution.)

GLE: 1.2.7

Applies his/her understanding of improvisation by solving creative challenges during a performance.

Acting Techniques and Skills: Movement, Voice, Character Development, and *Improvisation*

- Solves creative challenges, collaboratively and spontaneously, during a performance.

Example:

- Improvisation:
 - › Character A: "I've lost my false teeth." (*Offering*)
 - › Character B: "Then how are you going to have your picture taken at the photo-shoot?" (*Accepts offering "saying yes."*)
 - › Character A: "Will you help me look for them? I look like my grandmother without my teeth."
 - › Character B: "Your grandmother is a very handsome woman."
 - › Character A: "Tell me how you know my grandmother?"

OSPI-Developed Arts Performance Assessments: On the Spot

GLE: 1.2.8

Creates a role using acting strategies appropriate to specific genres and styles.

Theatre Foundations: *Acting*, Audience, Playwriting, Technical/Design, Directing, and Management

- Develops a role using various acting strategies appropriate to specific genres and styles.

Example:

- Performs in a melodrama as the villain.

GLE: 1.2.9

Evaluates the effectiveness of the development of a role, and analyzes and evaluates how the behavior of the audience affects the performance.

Theatre Foundations: Acting, *Audience*, Playwriting, Technical/Design, Directing, and Management

- Critiques the effectiveness of his/her own development of a role.
- Examines and weighs how the behavior of the audience affects the performance.

Examples:

- Writes a self-evaluation of a performance.
- Critiques the dynamics of a “theatre sports” performance.

GLE: 1.2.10

Creates and evaluates an original script for a performance.

Theatre Foundations: Acting, Audience, *Playwriting*, Technical/Design, Directing, and Management

- Generates an original script for a performance.
- Justifies the choices he/she made as the writer of the script.

Example:

- Writes a one-act play and describes the development of the protagonist.

GLE: 1.2.11

Creates a unifying concept for a production using sound, lighting, set, properties (props), costumes, make-up, and special effects.

Theatre Foundations: Acting, Audience, Playwriting, **Technical/Design**, Directing, and Management

- Designs the following for a production: costumes, lighting, make-up, properties (props), safety, set, sound, and special effects.

Example:

- Provides leadership in one or more of the following technical elements/design of a production: costumes, lighting, make-up, properties (props), safety, set, sound, and special effects.

GLE: 1.2.12

Creates a production using the concepts and process of directing.

Theatre Foundations: Acting, Audience, Playwriting, Technical/Design, **Directing**, and Management

- Produces a play/performance using the concepts and process of directing.

Examples:

- Produces a production using an organic/traditional process, such as Bill Ball's *A Sense of Direction*.
- Chooses and implements the design for *Death of a Salesman*.

GLE: 1.2.13

Understands and applies management roles and responsibilities.

Theatre Foundations: Acting, Audience, Playwriting, Technical/Design, Directing, and **Management**

- Explains how the positions of house manager, stage manager, business manager, artistic director, and managing director function together in a theatre setting.
- Uses skills to manage the house, business/box office, publicity, and/or run of a show for production.
- Performs duties of the stage manager in the senior play.

Example:

- Performs duties of the stage manager in the senior play.

OSPI-Developed Arts Performance Assessment: The Play's the Thin

Component 1.3 Understands and applies theatre genres and styles of various artists, cultures, and times.

GLE: 1.3.1

Evaluates the use of a genre of theatre associated with various artists, cultures, and/or times in/for a performance.

- Critiques a performance that uses a specific genre of theatre associated with various artists, cultures, and/or times.
- Uses his/her understanding of a specific genre of theatre to justify choices affecting the portrayal of a character in a performance.

Examples:

- Evaluates Moliere’s style of comedy in a production of *Doctor in Spite of Himself*.
- Evaluates a scene from the script *School for Scandal* to develop a character in the comedy of manners genre.

Component 1.4 Understands and applies audience conventions in a variety of settings and performances of theatre.

GLE: 1.4.1

Analyzes, evaluates, and applies understanding of how audience conventions differ according to the cultural context and style of theatre.

- Demonstrates active listening and appropriate viewing skills in a performance setting.
- Applies his/her understanding of the performance venue, style, and cultural context to justify appropriate audience conventions.
- Evaluates how, why, and to what extent the artistic purpose of the performance was or was not achieved.

Examples:

- Demonstrates appropriate behavior in a variety of venues.
- Examines the audience’s behavior(s) when in an unfamiliar venue and/or cultural setting to determine and demonstrate appropriate etiquette and response.
- Analyzes how the idea, feeling, and/or story of the performance are communicated in relation to personal, emotional, social, psychological, cultural, and/or artistic contexts.
- Critiques, through writing, discussion, and/or presentation, how the elements, techniques/skills, and foundations of theatre are used.

EALR 2—Theatre

The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts.

Component **Applies a creative process to theatre.** (Identifies, explores, gathers, interprets, uses, implements, reflects, refines, and presents/performs)

2.1

GLE: 2.1.1

Applies a creative process to theatre.

- Demonstrates a creative process:
 - **Identifies** the audience and purpose of a theatre performance.
 - **Explores** the elements of character, plot, setting, conflict, and dialogue to create a work of theatre.
 - **Gathers** and interprets information from diverse sources to create a work of theatre.
 - **Uses** ideas, skills, foundations, and techniques to create a work of theatre through guided exploration.
 - **Implements** choices of elements, principles, and skills to create a work of theatre.
 - **Reflects** for the purposes of self-evaluation and improvement.
 - **Refines** a work of theatre through feedback and self-reflection.
 - **Presents/Performs** a work of theatre to others.

Examples:

- Creates a scene about the Holocaust.
- Uses feedback to refine the scene he/she is rehearsing.
- Presents the scene to others.

Component **Applies a performance and/or presentation process to theatre.** (Identifies, selects, analyzes, interprets, rehearses, adjusts, refines, presents, produces, reflects, and self-evaluates)

2.2

GLE: 2.2.1

Applies a performance process to theatre.

- Demonstrates a performance process:
 - **Identifies** the audience and purpose of the work and/or performance.

- **Selects** artistic resources, materials, and/or repertoire to create, perform, and present.
- **Analyzes** the structure, context, and/or aesthetics of the work.
- **Interprets** meaning through personal understanding of the work and/or performance.
- **Rehearses**, adjusts, and refines through evaluation, reflection, and problem-solving.
- **Presents** and produces a work of theatre and/or performance for others.
- **Reflects** upon a work of theatre and/or performance and self-evaluates to set goals.

Examples:

- Analyzes a role in a full-length play.
- Creates a character based on a script.
- Rehearses the role of a character in a full-length play.
- Uses feedback to refine a character.
- Presents a play to an audience.

Component
2.3

Applies a responding process to a performance and/or presentation of theatre. (Engages, describes, analyzes, interprets, and evaluates)

GLE: 2.3.1

Applies a responding process to a theatre performance and/or presentation.

- Demonstrates a responding process:
 - **Engages** the senses actively and purposefully while experiencing a theatre performance.
 - **Describes** what is seen, felt, and/or heard (perceived/experienced) in a performance.
 - **Analyzes** the use and organization of the elements, foundations, skills, and/or techniques of theatre in a performance.
 - **Interprets** the meaning of a theatre performance based upon personal experience and knowledge.
 - **Evaluates** and justifies using supportive evidence and aesthetic criteria.

Examples:

- Identifies the elements of a performance.
- Interprets the main idea of a production.
- Analyzes the use of the elements of theatre in a production.
- Critiques a performance.

EALR 3—Theatre

The student communicates through the arts (*dance, music, theatre, and visual arts*).

Component **Uses theatre to express feelings and present ideas.**

3.1

GLE: 3.1.1

Evaluates and creates a work of theatre to express feelings and present ideas.

- Assesses and presents ideas and feelings independently in a variety of genres and styles.
- Develops a performance that reflects a selected theme.
- Critiques how effectively the ideas and feelings in a performance/production were communicated.

Examples:

- Creates a scene about the immigration experience.
- Uses “process drama” to explore ideas and feelings in a specific situation.

Component **Uses theatre to communicate for a specific purpose.**

3.2

GLE: 3.2.1

Evaluates how theatre communicates for a specific purpose and to a specific audience.

- Critiques independently 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.

Example:

- Decides what the playwright’s purpose was for the play *Animal Farm*.

GLE: 3.2.2

Creates a work of theatre that communicates for a specific purpose and to a specific audience.

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

Example:

- Creates a ten-minute play about a historical event to celebrate Veterans Day.

Component
3.3

Develops personal aesthetic criteria to communicate artistic choices in theatre.

GLE: 3.3.1

Analyzes and evaluates, independently, how personal aesthetic choices influence the development of theatre performances.

- Critiques and justifies how personal aesthetic choices are reflected in theatre performances.
- Determines personal aesthetic choices to develop theatre performances.

Example:

- Chooses (based on personal aesthetic criteria) to use multi-cultural casting to reflect the diversity of the school population.

EALR 4—Theatre

The student makes connections within and across the arts (*dance, music, theatre, and visual arts*) to other disciplines, life, cultures, and work.

Component
4.1

Demonstrates and analyzes the connections among the arts (dance, music, theatre, and visual arts).

GLE: 4.1.1

Analyzes, evaluates, and creates a presentation that integrates theatre with multiple arts disciplines.

- Selects skills and techniques from theatre for an arts presentation.
- Integrates multiple disciplines to create a presentation for theatre.
- Critiques theatre presentations that integrate multiple arts

Example:

- Reflects on the use of the skills and techniques of theatre in marketing campaigns, such as the use of acting and voice in commercials.

Component 4.2 Demonstrates and analyzes the connections among the arts and between the arts and other content areas.

GLE: 4.2.1

Analyzes, evaluates, and creates a presentation that integrates theatre with other content areas.

- Integrates theatre with another content area to create an arts presentation.
- Examines artworks to discover the connections between theatre and other content areas.
- Critiques an arts presentation that integrates theatre and other content areas.

Examples:

- Creates presentations (for senior projects, e-folios, websites, and IB and AP portfolios) that use the connections among the arts and between the arts and other disciplines, life, cultures, and work.
- Analyzes and demonstrates how the themes and stories depicted in operas, live performances of theatre, ballets, musical theatre pieces, performed poetry, and electronic and mixed media performances connect to personal life stories.
- Combines literary, theatrical, musical, and visual arts and dance in combined projects, such as: *Championship Wrestling* (1985), based on an essay by Roland Barthes.
- Attends or observes a performance of Mark Morris's *L'Allegro, il Penseroso ed il Moderato*, which debuted on 11-23-88, and analyzes the way that George Frederick Handel's composition, John Milton's poetry, and William Blake's watercolor artworks are integrated into a unified performance. The piece includes:
 - A musical oratorio composed by George Frederick Handel in 1740, *L'Allegro, il Penseroso ed il Moderato*, set to a libretto constructed from John Milton's poems, "*L'Allegro*" and "*Il Penseroso*," written in 1631.
 - Twelve watercolor paintings (done in 1796 by the artist William Blake to depict Milton's poems), which are depicted in the choreography of Morris.
- Examines theatre and visual arts as they progress through the eras. For example, the student examines how classical theatre reflects the form of visual arts from the same era.

Component 4.3 Understands how the arts impact and reflect personal choices throughout life.

GLE: 4.3.1

Analyzes and evaluates the role of the theatre and the impact of theatre on global economic, political, and environmental choices.

- Determines how theatre impacts personal choices throughout life.
- Explains how theatre impacts future personal choices.

Example:

- Compares the levels of support for the arts in various international governments.

Component 4.4 Understands how the arts influence and reflect cultures/civilization, place, and time.

GLE: 4.4.1

Analyzes and evaluates how a work of theatre reflects and/or influences culture, place, and history.

- Determines how specific works of theatre have shaped or reflected culture and history.
- Distinguishes between specific attributes of works of theatre from different time periods.
- Critiques the ways that theatre can shape and reflect culture and history over time.

Example:

- Analyzes the play *A Doll's House* by Henrik Ibsen and its alleged role in shaping the status of women in society.

Component 4.5 **Understands how arts knowledge and skills are used in the world of work, including careers in the arts.**

GLE: 4.5.1

Analyzes and evaluates how theatre-related knowledge, skills, and work habits are vital and transferable to the world of work, including careers in theatre.

- Reflects on the safety habits, skills, standards, and expectations needed to be successful in careers in theatre.
- Examines research on and practices of careers in theatre.
- Assesses (based on the world of work) theatre-related skills and knowledge.
- Determines deadlines to complete works of theatre.

Examples:

- Justifies the use of theatre-related skills in presentations of his/her senior project.
- Analyzes and justifies the use of theatre-related skills and techniques to direct one-act plays for a school performance.
- Analyzes internships with a community theatre as part of a career search.
- Reflects upon the use of theatre in career and technical education and occupational education.

Theatre Glossary

Acting skills: the use of voice, movement, improvisation, and characterization.

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.

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 a bodiless cloth costume.

Business: movements that mime or make use of props, costumes, and make-up 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.

Conflict: a struggle between two or more opposing forces, events, ideas, or characters in a scene or play.

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

Creative dramatics: a dramatic enactment (led by the teacher) of a story, setting, and/or characters. This is an experiential, process-based activity, not a performance for an audience. The teacher may assume a role.

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, make-up, 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.

Dialogue: a conversation between two characters in a theatrical performance.

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 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.

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: the intended point of interest on stage.

Genre: a type or category of theatrical work that is defined by a particular style, form, or set of characteristics and is often associated with a specific historical period or culture.

Gestures: the movement of a body part (arm, leg, hand, etc.) to communicate.

Given circumstance: in the text of a play, the information the playwright gives concerning character, setting, and relationships.

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.

Improvisation: a spontaneous performance during which the actors establish a story (including objectives, setting, characters, and relationships) with minimal preparation.

Improvisational blocking: refusing/denying/ignoring/rejecting an offering.

Improvisational theatre: a structured, yet non-scripted, scene or play.

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

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 theater 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.

Make-up: 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.

Trochiac: 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.

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.

Nursery rhyme: a short song or poem for young children.

Objective: a character's wants, needs, and desires.

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: the 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.

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

Play: a form of writing intended for live performance.

Plot: the storyline, including the exposition, inciting incident, rising action, climax, and resolution of a conflict.

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

Process drama: a dynamic method of teaching and learning according to which both the students and the teacher are working in and out of a role. 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.

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.

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.

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.

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

Style: the distinctive characteristics or techniques of an individual artist, group, or period, as seen in a work of theatre.

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.

Tactics: the possible ways the character can overcome obstacles.

Technical design: in a production, the plan—based on an overall concept—for costumes, sets, props, lighting, sound, make-up, and special effects.

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

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

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.

Theme: 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.

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.

Note: The entire theatre glossary is included with each OSPI-developed arts performance assessment item as a resource for teachers and students. The Arts Assessment Leadership Team (AALT) has made this addition to each OSPI-developed arts performance assessment to codify a common theatre vocabulary for teachers and students in Washington State.

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OSPI Document Number: 10-0025

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2011