

# Fine Arts Learning Standards Crosswalk: Drama/Theatre



## Philosophical Foundation for Fine Arts Learning Standards

The Ohio Learning Standards for Fine Arts reflect the skills and knowledge students need to succeed in their personal and professional artistic pursuits. Underpinning the philosophical and lifelong goals of the Ohio Learning Standards for Fine Arts is the conceptual framework of *Artistic Literacy* and the *Artistic Processes*. When enacted through high-quality instruction, the four artistic processes cultivate students’ artistic literacy and prepare students for success in college, careers, and beyond.

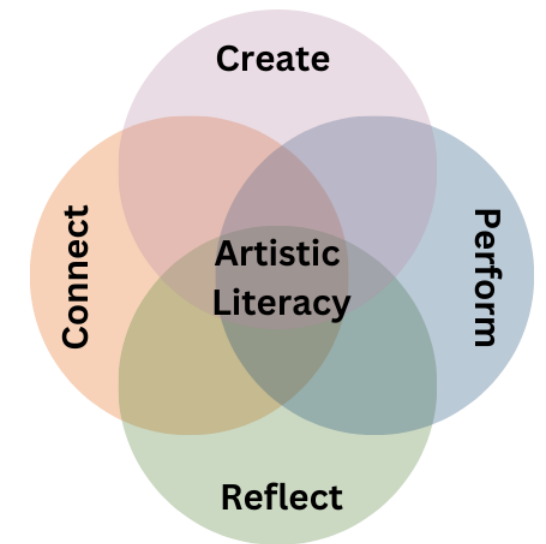
### Artistic Literacy

- The knowledge and understanding required to participate authentically in the arts.
- Artistic Literacy is supported by arts domain-specific literacy processes such as aural, kinesthetic, media, oral and text-based, and visual literacy.

### Artistic Process

- The rigorous cognitive and physical actions by which arts learning and artmaking are realized.
- When students use the Artistic Processes, they draw from various kinds of knowledge and understanding about the arts to construct meaning. This process builds fluency in the symbolic and metaphoric forms that are both unique to the arts and transferable to a multitude of contexts.

Access the [Ohio Learning Standards for Fine Arts](#).



## ORGANIZATION OF FINE ARTS LEARNING STANDARDS

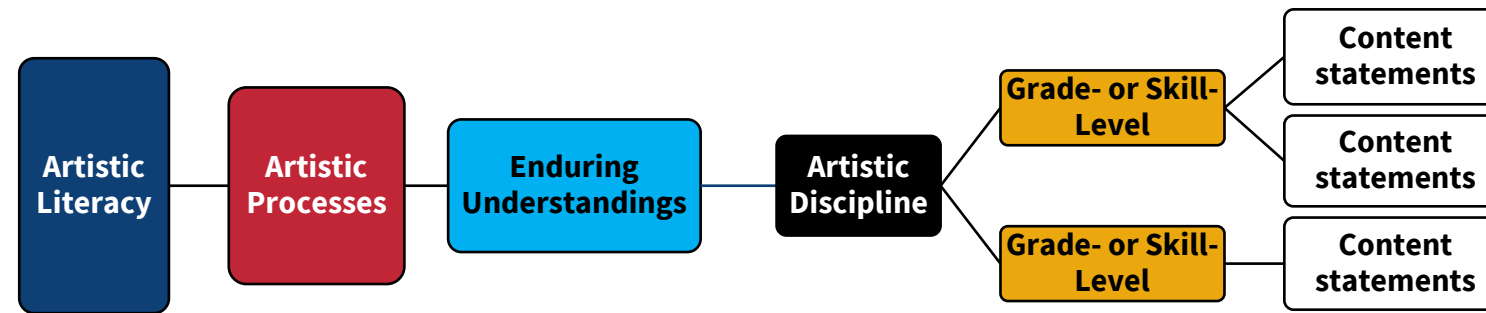
The Ohio Learning Standards for Fine Arts are structured around four Artistic Processes and designed to answer the question: *What do artists do?* Organizational changes included consistency of the Artistic Processes across all five disciplines, alignment with the national framework, and the inclusion of ‘artists/students’ centered students as artists as a part of the learning process.

### ARTISTIC PROCESSES

2012	2024	CHANGES AND RATIONALE
<b>COGNITIVE &amp; CREATIVE LEARNING PROCESSES</b>	<b>ARTISTIC PROCESSES</b>	
<b>PERCEIVING/KNOWING (PE):</b> Listen, observe, move, attend to, discriminate	<b>CREATING (CR):</b> Artists/students conceive and develop new artistic ideas and work	Creating was parsed out from Producing/Performing to elevate the importance of the creating process.
<b>PRODUCING/PERFORMING (PR):</b> Create, compose, improvise, use & master skills	<b>PERFORMING (PE):</b> Artists/students realize artistic ideas and work through interpretation and presentation	Performing shifted the focus from ‘knowing what’ (i.e., skills and techniques) to ‘knowing how’ (i.e., making and conveying meaning through art).
<b>RESPONDING/REFLECTING (RE):</b> Make connections, reconsider, question, self-assess	<b>RESPONDING (RE):</b> Artists/students understand and evaluate how the arts convey meaning	Responding merged aspects of Perceiving/Knowing and Responding/Reflecting to focus on analysis, interpretation, understanding, critique, and evaluation. Making connections was parsed out of Responding/Reflecting and included under Connecting.
	<b>CONNECTING (CO):</b> Artists/students relate artistic ideas and work with personal meaning and external content	The Connecting process was added in response to the educational communities’ desire to have a category that had more real-world and career connections beyond only technical performance skills for students.

**ENDURING UNDERSTANDINGS FOR FINE ARTS LEARNING STANDARDS**

Each artistic process has an aligned Enduring Understanding which is shared across all five artistic disciplines. Enduring Understandings clarifies what students will carry forward from high-quality arts instruction. These Enduring Understandings prepare for success in both the arts and life.



The four Enduring Understandings are big picture goals for student learning, underpin the performance indicators, and drive curricular and instructional choices. Each Artistic Process has a discipline-specific performance standard for each grade- or skill-level. Grades K-8 performance standards are organized by grade-level while high school performance standards are organized by skill-level. The content statements serve as guideposts, or performance indicators, to support reaching the goals of the Enduring Understandings and the cultivation of *Artistic Literacy*. Changes include reconceptualizing the Enduring Understandings to be consistent across all arts disciplines and alignment with the Artistic Processes.

2012	2024	CHANGES AND RATIONALE
<b>ENDURING UNDERSTANDINGS</b>	<b>ENDURING UNDERSTANDINGS</b>	
<b>PERSONAL CHOICE AND VISION:</b> Students construct and solve problems of personal relevance and interest when expressing themselves through dance.	<b>CREATING:</b> Artists/students use creative thinking and reasoning skills to perceive concepts and ideas to develop works.	Personal Choice and Vision is embedded within both Creating and Connecting.
<b>CRITICAL AND CREATIVE THINKING:</b> Students combine and apply artistic and reasoning skills to imagine, create, realize, and refine dances in conventional and innovative ways and understand the dances created and performed by others.	<b>PERFORMING:</b> Artists/students employ personal processes and skills to solve problems creatively and present work in various contexts.	Critical and Creative Thinking is embedded within Creating and Responding.
<b>AUTHENTIC APPLICATION AND COLLABORATION:</b> Students work individually and in groups to focus ideas and create and perform dances to address genuine local and global community needs.	<b>RESPONDING:</b> Artists/students engage in analysis and interpretation to understand and evaluate artistic works.	Authentic Application and Collaboration is embedded within Creating, Performing, and Connecting.
<b>LITERACY:</b> As consumers, critics, and creators, students evaluate and understand performances, choreographies, improvisations and other texts produced in the media forms of the day.	<b>CONNECTING:</b> Artists/students understand and communicate the value of creative expressions in internal and external contexts	Literacy is embedded within the larger framework of the Artistic Processes as the cultivation of Artistic Literacy.

## Changes from 2012 to 2024

The drama/theatre standards were revised and updated to address the vertical and horizontal alignment suggestions that trended in the public comments. The revision streamlined the content standards by reducing repetition and aligning language and processes with prevalent terms used within the field. The revision also encouraged an understanding of how personal, cultural and social norms and expectations influence the Fine Arts Learning Standards. The 2024 standards were designed to be less prescriptive and more conceptual, allowing teachers to utilize their professional expertise and experience to customize arts learning for the individual students in the classroom. This allows for increased flexibility in which types of artistic genres and styles are included within locally adopted curricula to support student acquisition of artistic literacy. The new framework recognizes that high-quality arts learning can be realized in a myriad of ways, allowing schools and districts increased flexibility in how they might create artistic learning opportunities for students.

### CONCEPTUAL SHIFT

In the shift from skill-based learning standards to cognitive and artistic process-based learning standards, the arts techniques and skills become the activity by which learning is activated. Consider rigor as a process of building conceptual understandings, procedural skills, and fluency, and applying learning. What this may look like in practice may vary from arts discipline to arts discipline, and even between genres or types of arts.

### IMPLICATIONS FOR INSTRUCTION

The 2024 Learning Standards for Fine Arts focus instruction on the cognitive and artistic processes and repositions the technical skills as how students acquire the knowledge and understanding required for artistic and technical fluency.

### VISION OF HIGH-QUALITY INSTRUCTION IN THE ARTS

Munter (2014) outlines a framework characterizing a vision for high-quality instruction:

1. **Role of the teacher** – forms of guidance or instructional practices utilized by teacher
2. **Classroom discourse** – ways students participate in learning (e.g., listening, talking, doing, moving, singing, playing, etc.)
3. **Content-specific Tasks** – activities grounded in the artistic content used to support learning (e.g., projects, assignments, activities, etc.)

In addition to these three elements, high-quality instruction needs to be supported by a foundation of a welcoming classroom culture and high levels of student engagement.

Consider the following guiding questions:

1. **Role of the teacher** – What pedagogical approaches and instructional strategies are utilized by the teacher to promote mastery and are aligned to best practices within the artistic domain?
2. **Classroom discourse** – How are students participating in the learning? What opportunities do students have to communicate (verbal, written, symbolic, movement, etc.) their understanding of the learning?
3. **Content-specific tasks** – What technical skills and cognitive processes are students engaging with?
4. **Classroom culture** – What teacher explicit and implicit actions encourage students to feel welcome and ready to learn in the classroom?
5. **Student engagement** – How are student interests included in the lesson activities? What strategies are used to support high levels of student engagement from all students?

### FRAMEWORK GUIDING QUESTIONS

<b>Instructional Vision</b>	What is your vision for teaching and learning in the arts?
<b>Artistic Literacy</b>	What knowledge and understanding are required to participate authentically in the arts? What abilities are required to demonstrate artistic fluency?
<b>Artistic Processes</b>	What are the cognitive, artistic, and physical actions, understandings, and skills required for arts learning?
<b>Enduring Understandings</b>	What are the overarching goals of arts learning? What should students carry forward from the learning?
<b>Grade- or Skill-Level Statements</b>	What are the targets for each grade- or skill-level to meet the goals of the enduring understandings? What indicators of performance should students be able to demonstrate?

## RATIONALE

The purpose of Ohio’s Learning Standards for Fine Arts: Drama/Theatre is to provide a foundation for lifelong learning and understanding of the discipline. These standards acknowledge both the processes of drama and theatre production. Drama processes encompass envisioned worlds and unscripted activities designed to engage students in a wide range of real and imagined issues; theatre includes the broader and more traditional conventions of the craft that have been developed over the centuries—scripted plays, acting, public performance, and stagecraft. Through discovery, inquiry, analysis, and application, the standards promote:

- Critical-thinking skills; • Literacy in reading, comprehension, and artistry;
- Creative expression as it pertains to the technical aspects of production;
- Investigation into, and an appreciation, of the global community, and development of multiple perspectives of diverse cultures;
- Understanding and application of effective processes of drama and production of theatre in individual and ensemble settings; and
- Development of tools crucial to self-awareness and relationship-building with others.

## GUIDING PRINCIPLES

A high-quality drama/theatre education provides a unique set of learning experiences that nurtures artistic literacy for students. The arts provide a unique outlet in a way no other subject can model. In a well-rounded drama/theatre curriculum, students learn to:

- Incorporate creativity as part of their daily lives;
- Experience creating and performing with peers to develop leadership, ensemble-building skills, and artistic expression;
- Engage in drama/theatre experiences in a thoughtful, knowledgeable, and meaningful way;
- Value the universality of the human experience using drama/theatre as a platform for expressing themselves and examining world perspectives; and
- Participate in drama/theatre to build critical life skills, including collaboration, problem-solving, creativity and innovation, self-discipline, cooperation, leadership, and critical thinking.

## OVERVIEW OF THE 2024 DRAMA/THEATRE STANDARDS

The drama/theatre standards emphasize experiences and understanding in areas of the craft. The intent of the standards is to create opportunities for students of all abilities to participate and learn in drama/theatre through the following Artistic Processes:

- Creating;
- Performing;
- Responding; and
- Connecting.

The new standards provide teachers with a framework that closely matches the unique goals of their specialized classes. The standards are presented in a grade-by-grade sequence from kindergarten through grade 8, and at three high school levels: Proficient, Accomplished, and Advanced. The standards are organized by artistic processes, which represent the principal ways drama/theatre instruction can be delivered in the classroom over a student’s K-12 academic career. A variety of factors contribute to the individuality of drama/theatre programs throughout the state. Factors may include but are not limited to, schedule, space, access to various technologies, time allotted, and class size. The flexibility of standards implementation is important because not all teachers may have the resources and training to meet every standard in each grade band, and not every school has a drama/theatre specialist, particularly in the K-5 grades. However, the best practice is to ensure that each artistic process is addressed within the curriculum and instruction. In addition, drama/theatre teachers use a variety of approaches, philosophies, and methods. The subject can be taught effectively in a multitude of ways. The standards are designed to allow space for the teacher to determine how to deliver the content in ways that consider their students, communities, and available resources.

**Integration of Technology:** Opportunities to use technology as a tool are embedded within all the standards. Individual teachers and school districts have the flexibility to incorporate and apply technology, based on accessibility and practical use to enhance the artist/student within the construct of their curriculum. Educators acknowledging and providing technology opportunities allow for artistic space to explore new subjects and deepen their understanding of difficult concepts.

**Career Connections:** The arts allow opportunities for students to cultivate the types of essential thinking dispositions for life today, tomorrow, and well into the future. Woven into our Enduring Understandings, students are encouraged to express their sense of discipline, creativity, and perseverance. Through the arts, students will be prepared to engage in an increasingly complex, and interconnected world.

## Drama/Theatre Crosswalk Kindergarten

2012		2024		CHANGES AND RATIONALE
<b>Creating (CE)</b>	<p>1CE Demonstrate observation and listening skills in a theatrical context.</p> <p>2CE Listen to stories, myths and fairy tales from various time periods and cultures and describe the storyline.</p> <p>3CE Identify the characters, place and time in stories.</p> <p>4CE Predict endings of a stories or theatre performances.</p> <p>5CE Listen to and follow directions in both classroom and theatrical settings.</p> <p>6CE Use basic, appropriate vocabulary while engaging in dramatic play and attending theatre productions.</p>	<b>Creating (CR)</b>	<p>K.1CR Demonstrate observations and listening skills in a theatrical context.</p> <p>K.2CR Imitate the characters seen in media presentations of stories and fairy tales.</p>	<p>CE is now CR</p> <p>1CE –now K.1CR, no change</p> <p>2CE- Removed; English Languages Arts content</p> <p>3CE – Removed; English Languages Arts content</p> <p>6CE – moved to K.1RE for continuity of vocabulary standard</p> <p>K.2CR – new for 2024</p>
<b>Producing Performing (PR)</b>	<p>1PR Imitate movements, voices and feelings of people, animals and objects through dramatic play.</p> <p>2PR Perform group pantomimes and improvisations to retell stories.</p> <p>3PR Create an imaginary character using costumes and props.</p> <p>4PR Imagine and create a physical environment for stories (e.g., arrange classroom furniture, suggest lighting or sound effects to suggest mood, choose characters’ clothing).</p> <p>5PR Engage in drama and theatre experiences to explore concepts from other academic areas.</p> <p>6PR Work cooperatively to dramatize a story.</p>	<b>Performing (PE)</b>	<p>K.1PE Imitate movements, voices, and feelings of people, animals and objects through dramatic play.</p> <p>K.2PE Work cooperatively to create characters using costumes and props to dramatize a story.</p> <p>K.3PE Imagine and create a physical environment for stories (arrange classroom furniture, recommend lighting or sound effects to suggest mood, choose characters’ clothing).</p>	<p>Standards related to the Creating process were moved.</p> <p>1PR – Now K.1PE, no change</p> <p>2PR – Combined with 3PR and 6PR; edited for clarity and conciseness; now K.2PE</p> <p>3PR – Combined with 2PR and 6PR, now K.2PE</p> <p>4PR – Now K.3PR, no change</p> <p>5PR – Moved to Connecting; now K.3CO</p> <p>6PR – Combined with 2PR and 3PR; now K.2PE</p>
<b>Responding Reflecting (RE)</b>	<p>1RE Share thoughts, emotions and ideas in response to a dramatic or theatrical experiences.</p> <p>2RE Distinguish between the real and imagined worlds when experiencing stories, myths and fairytales.</p> <p>3RE Describe a character’s feelings in stories and make comparisons to people and events in their own lives.</p> <p>4RE Describe what a playwright does.</p> <p>5RE Articulate the strengths and weaknesses of self and peers following performances.</p> <p>6RE Demonstrate confidence and pride in individual and collaborative dramatic play.</p>	<b>Responding (RE)</b>	<p>K.1RE Use basic theatre vocabulary after attending a theatrical experience to discuss what was seen.</p> <p>K.2RE Describe what a playwright does.</p> <p>K.3RE Distinguish between the real and imagined worlds when experiencing stories, myths, and fairy tales.</p> <p>K.4RE List and demonstrate factors that make a performer effective (posture, voice, facial expression).</p> <p>K.5RE Demonstrate ways an audience can show respect when watching a theatrical performance.</p>	<p>Standards related to the Connecting process were moved.</p> <p>1RE – Moved to Connecting; now K.1CO</p> <p>2RE – Now K.3RE, no change</p> <p>3RE – Combined with 6RE, edited for clarity; now K.1RE</p> <p>4RE – now K.2RE, no change</p> <p>5RE – now K.4RE, edited for clarity</p> <p>6RE – Combined with 3RE, edited for clarity; now K.1RE</p>
		<b>Connecting (CO)</b>	<p>K.1CO Share thoughts, emotions, and ideas in response to a dramatic or theatrical experience.</p> <p>K.2CO Identify stories that are different from one another in dramatic play or a guided drama experience (process drama, story drama, creative drama).</p> <p>K.3CO Engage in dramatic experiences to explore concepts from other academic areas.</p>	<p>Added 2024</p>

# Grade 1

2012		2024		CHANGES AND RATIONALE
<b>Creating (CE)</b>	<p>1CE Retell the beginning, middle, and ending of stories in proper sequence.</p> <p>2CE Identify the characters, time, place, and major events in stories.</p> <p>3CE Use vivid language to describe the setting of real or imaginary locations.</p> <p>4CE Use appropriate dramatic and theatrical vocabulary (e.g., character, time, and place) to describe dramatic and theatrical experiences.</p> <p>5CE Demonstrate audience behavior appropriate for the forms and styles of theatre (e.g. live theatre, film, television, film, and media).</p> <p>6CE Identify how audience behavior differs among dramatic forms (e.g., live theatre, film, video, and broadcast media.)</p>	<b>Creating (CR)</b>	<p>1.1CR Identify the beginning, middle, and ending of stories and retell in proper sequence.</p> <p>1.2CR Use body and voice to imitate the characters seen in media presentations of stories, myths, and fairy tales.</p>	<p>CE is now CR</p> <p>1CE – Now 1.1CR; no change</p> <p>2CE – Combined with 3CE, edited for clarity; now 1.2CR</p> <p>3CE – Combined with 2CE, edited for clarity; now 1.2CR</p> <p>4CE – Moved to Responding for continuity of vocabulary standard; now 1.1RE</p> <p>5CE – Combined with 6CE for continuity of audience standard; moved to Responding; now 1.5RE</p> <p>6CE – Combined with 5CE for continuity of audience standard; moved to Responding; now 1.5RE</p>
<b>Producing Performing (PR)</b>	<p>1PR Retell or dramatize stories, myths, and fairy tales from various time periods and cultures.</p> <p>2PR Create, write, and tell stories based on personal experience.</p> <p>3PR Demonstrate various movements, voices, and feelings by performing a variety of familiar roles.</p> <p>4PR Dramatize and improvise familiar stories from classroom literature or life experiences with a plot and beginning, middle, and end.</p> <p>5PR Arrange classroom objects to represent a suitable environment for dramatic and theatrical activities (e.g., arrange classroom furniture into a theatre space, use resources to add lighting or sound to create mood and choose characters’ clothing).</p> <p>6PR Work cooperatively to present a tableau, improvisation, or pantomime.</p>	<b>Performing (PE)</b>	<p>1.1PE Work cooperatively to retell or dramatize stories and fairy tales from various time periods and cultures.</p> <p>1.2PE Create and tell stories based on personal experience (orally, written, by drawing a picture or pictures).</p> <p>1.3PE Demonstrate various movements, voices, and feelings by performing a variety of familiar roles.</p>	<p>PR is now PE</p> <p>Standards related to the Creating process were moved.</p> <p>1PR – Edited for clarity for assessment purposes, combined with 6PR; now 1.1PE</p> <p>2PR – Now 1.2PE; no change</p> <p>3PR – Now 1.3PE; no change</p> <p>4PR – deleted due to redundancy</p> <p>6PR – Combined with 1PR; now 1.1PE</p>
<b>Responding Reflecting (RE)</b>	<p>1RE Explain personal and collective emotional responses to dramatic and theatrical works or experiences.</p> <p>2RE Recognize that there are a variety of points of view and interpretations of stories.</p> <p>3RE Compare and contrast the elements (e.g., plot, character, setting) of various stories and dramatic texts.</p> <p>4RE Describe the consequences of a character’s decisions and actions in a story or play.</p> <p>5RE Describe characters in stories and tell how they are similar to or different from themselves.</p> <p>6RE Use feedback to improve their dramatic works.</p> <p>7RE Demonstrate confidence and self-direction when engaging in dramatic play.</p>	<b>Responding (RE)</b>	<p>1.1RE Use appropriate theatre vocabulary (character, time, and place) to describe dramatic and theatrical experiences.</p> <p>1.2RE React to character actions and choices, both personal and peer, following a guided drama experience.</p> <p>1.3RE Compare and contrast the elements (plot, character, setting) of various stories and dramatic works.</p> <p>1.4RE Evaluate a peer’s performance based on factors (posture, voice, expression) that make a performer effective.</p> <p>1.5RE Identify and demonstrate audience behavior appropriate for the forms and styles of theatre (live theatre, film, television, and media).</p>	<p>Standards related to the Connecting process were moved.</p> <p>1RE- Now 1.3CO, no change</p> <p>2RE- Moved to Connecting, edited for clarity; now 2.2CO</p> <p>3RE- Now 1.3RE; edited for clarity</p> <p>4RE- Now 1.1RE for continuity of vocabulary standard</p> <p>5RE- Moved to Connecting; now 2.1CO</p> <p>1.5RE – new 2024; to provide continuity for audience standard</p>
		<b>Connecting (CO)</b>	<p>1.1CO Explain personal and collective emotional responses to dramatic and theatrical works or experiences.</p> <p>1.2CO Identify similarities and differences in stories from one’s own community in a guided dramatic experience (process drama, story drama, creative drama).</p> <p>1.3CO Engage in dramatic and theatre experiences to explore concepts from other academic areas.</p>	<p>Added 2024</p>

## Grade 2

2012		2024		CHANGES AND RATIONALE
<b>Creating (CE)</b>	<p>1CE Describe the characters, setting, central ideas and plot in stories or dramatic and theatrical works.</p> <p>2CE Identify the theme of stories or dramatic and theatrical works.</p> <p>3CE Compare the same stories across cultures.</p> <p>4CE Identify the arts that are used to create a theatrical performance.</p> <p>5CE Use appropriate dramatic and theatrical vocabulary (e.g., plot, setting) to describe dramatic and theatrical experiences.</p> <p>6CE Listen to and follow directions from instructor and peers in both classroom and theatrical settings.</p> <p>7CE Demonstrate appropriate audience behavior when engaging in dramatic experiences.</p>	<b>Creating (CR)</b>	<p>2.1CR Identify the plot and summarize the story.</p> <p>2.2CR Create the movements and expressive voices for characters in stories, myths, and fairy tales from various time periods and cultures.</p>	<p>CE is now CR</p> <p>1CE – Edited for clarity</p> <p>3CE – Moved to Connecting; now 2.2CO</p> <p>4CE – Moved to Connecting; now 2.3 CO</p> <p>5CE – Moved to Responding; now 2.1RE, edited for continuity of vocabulary strand</p> <p>7CE – Moved to Responding; now 2.5RE for continuity of audience standard</p>
<b>Producing Performing (PR)</b>	<p>1PR Create movements and voices of characters to communicate feelings and ideas in dramatic or theatrical contexts (e.g., skits, puppetry, pantomime, improvisation, and storytelling).</p> <p>2PR Explore and demonstrate various design components of a scene (e.g., draw a picture from the stories, create live sound effects, and identify clothing items appropriate to the character).</p> <p>3PR Listen to and convey familiar stories, sequencing events, and identify characters, settings, and conflict.</p> <p>4PR Engage in physical warm-ups to develop relaxation and build coordination and flexibility.</p> <p>5PR Describe and model effective social and group skills when participating in dramatic play with partners.</p>	<b>Performing (PE)</b>	<p>2.1PE Create movements and voices of characters to communicate feelings and ideas in dramatic or theatrical contexts (skits, puppetry, pantomime, improvisation, and storytelling).</p> <p>2.2PE Explore and demonstrate various design components of a scene (create live sound effects and identify clothing items appropriate to the character).</p> <p>2.3PE Listen to and convey familiar stories, sequence events, and identify characters, settings, and conflict.</p>	<p>PR is now PE</p> <p>Standards related to the Creating process were moved.</p> <p>1PR – Now 2.1PE; no change</p> <p>2PR – Now 2.2PE; no change</p> <p>3PR – Now 2.3PE; no change</p>
<b>Responding Reflecting (RE)</b>	<p>1RE Identify factors that influence personal opinions about a dramatic or theatrical work or experience.</p> <p>2RE Explain choices made in creating settings for classroom performances (e.g. lighting, sound, clothing and mood).</p> <p>3RE Recognize and demonstrate acceptable audience behavior when participating in a drama experience.</p> <p>4RE Restate opinions of others about a dramatic or theatrical work or experience.</p> <p>5RE View a performance and distinguish among the roles of playwright, actor, director, and designer and their artistic choices.</p> <p>6RE Discuss and critique personal performance and participation in a theatrical activity, using established criteria.</p>	<b>Responding (RE)</b>	<p>2.1RE Use appropriate theatre vocabulary (such as plot or setting) after attending a theatrical performance.</p> <p>2.2RE Describe how characters respond to challenges in a guided drama experience (process drama, story drama, creative drama).</p> <p>2.3RE Compare and contrast the elements (plot, character, theme and setting) of various narratives.</p> <p>2.4RE Discuss and critique one's own performance in a theatrical activity based on factors (posture, voice, expression) that make a performer effective.</p> <p>2.5RE Recognize and demonstrate acceptable audience behavior when participating in a drama experience.</p>	<p>Standards related to the Connecting process were moved.</p> <p>1RE – Moved and Incorporated Connecting; now 2.2CO</p> <p>3RE – Now 2.5RE; no change</p> <p>6RE – Now 2.4RE; edited for clarity</p>
		<b>Connecting (CO)</b>	<p>2.1CO Describe characters in dramatic and theatrical experiences and make comparisons to people and events. 2.2CO Compare the same story across cultures while recognizing there are varied points of view.</p> <p>2.3CO Identify the arts that are used to create a theatrical performance.</p> <p>2.4CO Use processes of theatre to integrate information from other academic content areas.</p>	<p>Added 2024</p>

## Grade 3

2012		2024		CHANGES AND RATIONALE
<b>Creating (CE)</b>	<p>1CE Identify the plot and retell the sequence of events in a story, play or theatre experience.</p> <p>2CE Identify character types and relationships between characters including thoughts, feelings and information about them.</p> <p>3CE Explain how the cultural and physical setting of a dramatic and theatrical work affects characterization.</p> <p>4CE Differentiate dialogue from action in a specific piece of literature.</p> <p>5CE Discuss the playwright's intent in a script.</p> <p>6CE Recognize and describe the roles of writers in live theatre, film, video, and other media forms of the day.</p>	<b>Creating (CR)</b>	<p>3.1CR Express a character's thoughts and feelings within the plot of a story.</p> <p>3.2CR Create the movements and expressive voice of a character to explain and solve problems in a teacher-created improvisation or text.</p>	<p>CE is now CR</p> <p>3CE – Moved to Connecting; now 3.3CO</p> <p>6CE – Moved to Connecting; now 3.1CO</p>
<b>Producing Performing (PR)</b>	<p>1PR Create the movement and expressive voice of a character to explain and solve problems encountered by the character.</p> <p>2PR Use voice, movement, space, and physical objects to communicate a storyline and a character's thoughts, feelings, and ideas.</p> <p>3PR Use various design components to create an appropriate and striking environment for a scene or story.</p> <p>4PR Direct peers in performing a task in a dramatic situation.</p> <p>5PR Express a character's thoughts and feelings in writing.</p> <p>6PR Use problem-solving and communication skills to dramatize a story or current event.</p> <p>7PR Use elements and processes of theatre to integrate information from other academic content areas.</p>	<b>Performing (PE)</b>	<p>3.1PE Use voice, movement, space, and physical objects to communicate a storyline and a character's thoughts, feelings, and ideas.</p> <p>3.2PE Use various design components to create an environment for a scene or story.</p> <p>3.3PE Work collaboratively to perform a dramatic task or action.</p>	<p>PR is now PE</p> <p>Standards related to the Creating process were moved.</p> <p>1PR – Moved to Creating, simplified for clarity; now 3.2CR</p> <p>2PR – Now 3.1PE; no change</p> <p>3PR – Now 3.2PE, edited for clarity</p> <p>4PR – Now 3.3PE; edited for clarity and age-appropriate expectations</p> <p>5PR – Moved to Creating; now 3.1CR</p> <p>6PR – Moved to Connecting; now 3.5CO</p> <p>7PR – Moved to Connecting; now 3.6CO</p>
<b>Responding Reflecting (RE)</b>	<p>1RE Describe the visual, aural and kinetic elements present in stories and plays from various cultures.</p> <p>2RE Identify universal characters and themes in stories and plays from various time periods and cultures.</p> <p>3RE Compare and contrast the elements (e.g., plot, character, theme, and setting) of various narratives.</p> <p>4RE Share personal opinions about a play or theatre experience and respectfully consider the opinions of others.</p> <p>5RE Develop personal criteria to use for discussion, performance and evaluation of one's own theatrical experiences.</p>	<b>Responding (RE)</b>	<p>3.1RE Describe the visual, aural, and kinetic elements present in stories and plays using appropriate theatrical vocabulary.</p> <p>3.2RE Discuss how a playwright creates conflict by selecting action choices for specific characters.</p> <p>3.3RE Explain choices made in creating settings for classroom performances (lighting, sound, clothing, mood).</p> <p>3.4RE Describe ways your posture, voice, and facial expression reveal the emotion of your character.</p> <p>3.5RE Identify methods used by actors, directors, and designers to make connections with an audience in a proscenium theater.</p>	<p>Standards related to the Connecting process were moved.</p> <p>1RE – Now 3.1RE; edited for clarity</p> <p>*3.2RE, 3.3RE new for 2024; continuity of standard/strand</p> <p>*3.5RE are new to 2024; edited for clarity and age-appropriate expectations</p>
		<b>Connecting (CO)</b>	<p>3.1CO Identify factors that influence personal opinions about a dramatic work, theatrical work, or experience.</p> <p>3.2CO Explain how the cultural and physical settings of a dramatic and theatrical work affect characterization.</p> <p>3.3CO Use the elements of theatre in combination with art elements from at least one other art form.</p> <p>3.4CO Use elements and processes of theatre to integrate information from other academic content areas.</p> <p>3.5CO Recognize and describe the roles of writers in live theatre and other media arts.</p> <p>3.6CO Use problem-solving and communication skills to interpret a story.</p>	<p>Added 2024</p>



## Grade 4

2012		2024		CHANGES AND RATIONALE
<b>Creating (CE)</b>	<p>1CE Connect events in a story to sustain a storyline and achieve resolution.</p> <p>2CE Explore dramatic, theatrical, and storytelling traditions in the cultures or ethnic groups throughout the history of Ohio.</p> <p>3CE Explain how certain characters reflect time periods and cultures.</p> <p>4CE Use a variety of dramatic and theatrical vocabulary (e.g., theme, author, conflict, resolution) to describe a dramatic experience.</p> <p>5CE Explain the plot, characters, conflict, resolution and theme of a dramatic and theatrical work or experience using descriptive language.</p> <p>6CE Identify where dramatic and theatrical activities occur in the school or community.</p>	<b>Creating (CR)</b>	<p>4.1CR Use vivid, descriptive language to create a script around one or more elements of theatre (character, action, plot, setting).</p> <p>4.2CR Improvise movements and voices for characters to convey each character’s decisions and motivations within a dramatic theme.</p>	<p>CE is now CR</p> <p>2CE – Moved to Connecting; now 4.3CO</p> <p>3CE – Incorporated into Connecting; 4.3CO</p> <p>4CE – Moved to Responding for continuity of vocabulary strand; now 4.1RE</p> <p>6CE – Moved to Grade 8-Connecting; now 8.3CO; edited to increase rigor</p>
<b>Producing Performing (PR)</b>	<p>1PR Create the movement and voice of a character to convey the character’s decisions, actions, and motivation.</p> <p>2PR Manipulate voice, movement, space, design, and physical objects to communicate thoughts, feelings, and ideas in both improvised and scripted activities.</p> <p>3PR Create a variety of improvisations based on a dramatic theme.</p> <p>4PR Direct peers in performing a dramatic task or action in two different ways.</p> <p>5PR Use vivid, descriptive language to create a script around one or more elements of theatre (e.g., character, action, prop, setting).</p> <p>6PR Use problem-solving and cooperative skills to dramatize stories, historical events, or concepts from Ohio history.</p> <p>7PR Use the elements of theatre in combination with art elements from at least one other art form.</p>	<b>Performing (PE)</b>	<p>4.1PE Manipulate voice, movement, space, design, and physical objects to communicate thoughts, feelings, and ideas in both improvised and scripted activities.</p> <p>4.2PE Use various design components used in different productions of the same work.</p> <p>4.3PE Direct peers in performing a dramatic task or action.</p>	<p>PR is now PE</p> <p>Standards related to the Creating process were moved.</p> <p>2PR –now 4.1PE</p> <p>4PR –now 4.3PE</p> <p>5PR – Moved to Creating; now 4.1CR</p> <p>6PR –Moved to Connecting; now 4.5CO</p> <p>7PR –Moved to Connecting; now 4.6CO edited to increased rigor</p>
<b>Responding Reflecting (RE)</b>	<p>1RE Explain how manipulation of dramatic and theatrical elements brings about changes in performances</p> <p>2RE Apply creative and critical reasoning processes to make personal connections to the drama material they encounter.</p> <p>3RE Explain how a theatrical experience (e.g., live theatre production, film, video, and media) impacts its audience.</p> <p>4RE Justify personal opinions about a play or theatre experience.</p> <p>5RE Establish criteria to critique the portrayal of a character based on voice, gesture, facial expression, and movement.</p>	<b>Responding (RE)</b>	<p>4.1RE Explain, through appropriate theatrical vocabulary, how manipulation of technical elements brings about changes in performances.</p> <p>4.2RE Analyze how a playwright uses conflict to communicate an idea or theme.</p> <p>4.3RE Explain how a theatrical experience (live theatre production, film, video, and media) impacts its audience through the integration of plot, character, theme, and setting.</p> <p>4.4RE Implement and assess strategies that develop character by adjusting posture, gesture, breath, and vocal intonation.</p> <p>4.5RE Identify methods used by actors, directors and designers to make connections with an audience in a theater with a thrust or arena stage.</p>	<p>Standards related to the Connecting process were moved.</p> <p>1RE – Now 4.1RE; edited for continuity of vocabulary strand</p> <p>3RE – Now 4.3RE; edited for continuity of vocabulary strand</p>
		<b>Connecting (CO)</b>	<p>4.1CO Describe how theatrical performances can elicit thought and feeling from an audience individually and collectively.</p> <p>4.2CO Explore dramatic, theatrical, and storytelling traditions in the cultures or ethnic groups throughout Ohio’s history.</p> <p>4.3CO Use the elements of theatre in combination with art elements from at least two other art forms.</p> <p>4.4CO Use elements and processes of theatre to integrate information from other academic content areas.</p> <p>4.5CO Recognize and describe the roles of designers in live theatre and other media arts.</p> <p>4.6CO Use problem-solving and cooperative skills to dramatize stories, historical events, or concepts from Ohio history.</p>	<p>Added 2024</p>

## Grade 5

2012		2024		CHANGES AND RATIONALE
<b>Creating (CE)</b>	<p>1CE Investigate how past and present drama, theatre and storytelling forms of various cultural groups reflect their beliefs and traditions.</p> <p>2CE Research and explain where, when, and how dramatic or theatrical activities occurred in a specific time period.</p> <p>3CE Discuss contributions to theatre made by a playwright or screenwriter.</p> <p>4CE Discuss how a written adaption of a story varies among media, including theatre, film, video, and other arts media.</p> <p>5CE Differentiate among the unique characteristics of live theatre, film, video, and new media forms.</p>	<b>Creating (CR)</b>	<p>5.1CR Write a scripted scene that includes stage direction prompts, exposition, and dialogue.</p> <p>5.2CR Use sensory and memorization skills to create a character's movement and voice in comedic and dramatic situations, both scripted and improvised.</p>	<p>CE is now CR</p> <p>3CE – Incorporated into Connecting; 5.1CO</p> <p>4CE – Combined with 5CE and moved to Connecting; now 5.2CO; adapted for more holistic view of various story media</p> <p>5CE – Combined with 4CE and moved to Connecting; now 5.2CO; adapted for more holistic view of various story media</p>
<b>Producing Performing (PR)</b>	<p>1PR Use sensory and memorization skills to create a character's movement and voice in comedic and dramatic situations, scripted and improvised.</p> <p>2PR Analyze and represent various design components used in a theatrical event.</p> <p>3PR Write a scripted scene that includes stage direction prompts and provides exposition, consistent point of view, sensory details, and dialogue.</p> <p>4PR Work cooperatively in different roles or jobs within a dramatic and theatrical experience.</p> <p>5PR Combine at least three art forms to create a theatrical experience.</p>	<b>Performing (PE)</b>	<p>5.1PE Work cooperatively in different roles or jobs within a dramatic and theatrical experience.</p> <p>5.2PE Analyze and incorporate various design components used in a theatrical event.</p> <p>5.3PE Identify the essential events in a story or script that make up the dramatic structure.</p>	<p>PR is now PE</p> <p>Standards related to the Creating process were moved.</p> <p>1PR – Moved to Creating; now 5.2CR</p> <p>2PR – Edited for clarity</p> <p>3PR – Moved to Creating; now 5.1CR, simplified for clarity</p> <p>4PR – now 5.1PE</p> <p>5PR – Moved to Connecting; now 5.4CO</p>
<b>Responding Reflecting (RE)</b>	<p>1RE Examine and discuss the aesthetic qualities in dramatic and theatrical works.</p> <p>2RE Describe how traditional and new media arts (e.g., film, video, digital technologies influence dramatic production and audience response.</p> <p>3RE Identify factors that contribute to diverse opinions about a play or theatre experience.</p> <p>4RE Explain personal reasons for valuing the study and involvement in dramatic and theatrical performance.</p> <p>5RE Create criteria and use them to evaluate ideas and artistic choices made for dramatic and theatrical performances.</p>	<b>Responding (RE)</b>	<p>5.1RE Use appropriate theatrical vocabulary and terminology to examine and discuss how manipulation of theatrical elements affects the interpretation of theatrical works.</p> <p>5.2RE Evaluate the ways two playwrights shape plays on the same topic differently.</p> <p>5.3RE Develop and use criteria to evaluate ideas and artistic choices made for dramatic and theatrical performances.</p> <p>5.4RE Identify and critique the elements that impede a performer's effectiveness.</p> <p>5.5RE Identify methods used by actors, directors, and designers to make connections with audiences in nontraditional performance spaces.</p>	<p>Standards related to the Connecting process were moved.</p> <p>1RE – edited for clarity</p> <p>3RE – Moved to Connecting; now 3.2 CO</p> <p>4RE – Moved to Grade 6-Connecting for age-appropriate rigor; now 6.3CO</p> <p>5RE – Now 5.3RE; edited for clarity</p>
		<b>Connecting (CO)</b>	<p>5.1CO Brainstorm the modes of presentation (film, television, live theatre, improv, vlog) that most effectively elicit thoughts and feelings from a contemporary audience.</p> <p>5.2CO Investigate how past and present drama, theatre, and storytelling forms of various cultural groups reflect their beliefs and traditions.</p> <p>5.3CO Combine at least three art forms to create a theatrical experience.</p> <p>5.4CO Use elements and processes of theatre to integrate information from other academic content areas.</p> <p>5.5CO Recognize and describe the roles of directors in live theatre and other media arts.</p> <p>5.6CO Use problem-solving and cooperative skills to dramatize a current event.</p>	<p>Added 2024</p>

## Grade 6

2012		2024		CHANGES AND RATIONALE
<b>Creating (CE)</b>	<p>1CE Consider and discuss how the characters, events and theme of a story contribute to its meaning and storyline.</p> <p>2CE Differentiate between character types and explain the relationship among characters.</p> <p>3CE Discuss how history and culture affect the production style and performance of plays.</p> <p>4CE Use dramatic and theatrical vocabulary accurately when discussing and creating dramatic works.</p> <p>5CE Compare and contrast the creative processes of other art forms (e.g., dance, music, visual and media arts) to those of drama and theatre.</p> <p>6CE Examine and describe the roles, skills and responsibilities of scenic, lighting, technology and sound designers and backstage crew.</p>	<b>Creating (CR)</b>	<p>6.1CR Write a scripted scene that includes stage direction prompts and provides exposition, consistent point of view, and dialogue.</p> <p>6.2CR Identify motivations of characters in a theatrical work and use those motivations to make choices (gesture, reaction) to events that are both scripted and improvised.</p> <p>6.3CR Examine the basic principles and elements of various theatrical genres.</p> <p>6.4CR Choose designs from a defined range and justify those choices.</p> <p>6.5CR Use theatrical vocabulary accurately when creating dramatic works.</p> <p>6.6CR Engage in ensemble-building activities to build character, emotion, mood, and tone.</p>	<p>CE is now CR</p> <p>3CE – Moved to Connecting; integrated into 6.2CO</p> <p>4CE – Moved to Creating; now 6.5CR; edited for clarity</p> <p>6CE – Moved to Connecting; now 6.1CO</p>
<b>Producing Performing (PR)</b>	<p>1PR Create and perform improvisations and scripted scenes based on personal experience, imagination, or heritage.</p> <p>2PR Construct a scripted or improvised scene with developed characters that uses a plot curve.</p> <p>3PR Construct and produce the technical components for a script, using art or electronic media to present design ideas.</p> <p>4PR Compose and perform an informal production influenced by a contemporary or cultural issue.</p> <p>5PR Use dramatic and theatrical skills to demonstrate concepts or ideas from other academic areas.</p>	<b>Performing (PE)</b>	<p>6.1PE Create and perform improvisations and scripted scenes based on personal experience and imagination.</p> <p>6.2 PE Adapt a drama or theatre work and present it informally for an audience.</p> <p>6.3PE Examine and demonstrate how theatrical artists conceptualize and convey an idea or message.</p>	<p>PR is now PE</p> <p>Standards related to the Creating process were moved.</p> <p>1PR – Now 6.1PE; edited to avoid redundancy</p> <p>2PR – Removed due to redundancy</p> <p>3PR – Moved to Grade 7-Performing; now 7.3PE</p> <p>4PR – Now 6.2PE</p> <p>5PR – Moved to Connecting; now 6.7CO</p>
<b>Responding Reflecting (RE)</b>	<p>1RE Express and compare personal reactions to comedy, tragedy, and other dramatic forms.</p> <p>2RE Describe, analyze, and evaluate the artistic choices in a dramatic production using specified criteria.</p> <p>3RE Explain how changes in a production concept (such as time period or modernization) would alter the presentation of a work.</p> <p>4RE Critique the effectiveness and quality of an actor’s interpretation of a role.</p> <p>5RE Justify a personal interpretation to a theatre performance with reference to the dramatic elements.</p> <p>6RE Establish criteria and use it to evaluate personal progress and determine the quality of their dramatic works.</p> <p>7RE Discuss the role and value of drama and theatre to the school and larger community.</p>	<b>Responding (RE)</b>	<p>6.1RE Express and compare personal reactions to various theatrical elements using appropriate theatrical vocabulary and terminology.</p> <p>6.2RE Outline a play to analyze its plot structure.</p> <p>6.3RE Determine the effectiveness of a specific artistic choice in communicating a theatrical work.</p> <p>6.4RE Establish criteria to critique one’s portrayal of a character based on voice, gesture, facial expression, and movement.</p> <p>6.5RE Describe ways an audience can respond differently to plays that are performed in various physical settings (arena, proscenium, thrust, outdoors).</p>	<p>Standards related to the Connecting process were moved.</p> <p>1RE – Now 6.1RE; edited for continuity of vocabulary strand</p> <p>2RE – Now 6.3RE; edited for age-appropriateness and scaffolding</p> <p>3RE – Moved to Connecting; now 6.2CO; simplified for clarity</p> <p>5RE – Moved to Connecting; now 6.3CO; edited for clarity</p> <p>6RE – Now 6.4RE; edited for clarity</p> <p>7RE – Incorporated into Connecting; 6.4CO</p>
		<b>Connecting (CO)</b>	<p>6.1CO Investigate the time period and place of a drama or theatre work to better understand performance and design choices.</p> <p>6.2CO Explain how the actions and motivations of characters in a drama or theatre work impact perspective of a community or culture.</p> <p>6.3CO Describe how traditional and contemporary media arts influence dramatic production and audience response.</p> <p>6.4CO Use dramatic and theatrical skills to demonstrate concepts or ideas from other academic areas.</p> <p>6.5CO Identify professional tools and skills for a working theatre artist.</p> <p>6.6CO Identify universal themes and express them through a drama or theatre work.</p> <p>6.7CO Explain personal reasons for valuing the study of and involvement in dramatic and theatrical performance.</p>	<p>Added 2024</p>

## Grade 7

2012		2024		CHANGES AND RATIONALE
<b>Creating (CE)</b>	<p>1CE Consider and discuss the consequences of a character’s actions in a theatrical production.</p> <p>2CE Compare and contrast the basic principles and elements of various theatrical styles (e.g., comedy, drama, tragedy and farce).</p> <p>3CE Demonstrate the ways in which cultural traditions and perspectives are reflected in the content of live theatre, film, video and electronic media.</p> <p>4CE Use a variety of dramatic and theatrical vocabulary accurately when constructing and communicating meaning from informal and formal theatre.</p> <p>5CE Research the roles and responsibilities of performing and technical artists in drama, theatre, film, video, and media.</p>	<b>Creating (CR)</b>	<p>7.1CR Write a scripted scene that includes stage direction prompts and provides exposition, consistent point of view, sensory details, and dialogue.</p> <p>7.2CR Develop physical and vocal character traits in improvised scenes and throughout a rehearsal process.</p> <p>7.3CR Investigate the principles and elements of dramatic and theatrical works from specific time periods and communicate how these aspects work together.</p> <p>7.4CR Research and develop a design based on the world of the play and communicate those design choices.</p> <p>7.5CR Apply theatrical vocabulary accurately when constructing and communicating meaning from informal and formal theatre performances.</p> <p>7.6CR Engage in ensemble-building activities to develop character goals and tactics.</p>	<p>CE is now CR</p> <p>2CE – Moved and incorporated into Connecting; now 7.7CO</p> <p>4CE – Now 7.5CR, edited for clarity</p>
<b>Producing Performing (PR)</b>	<p>1PR Construct a scripted or improvised scene that uses a plot curve with developed characters and vivid dialogue.</p> <p>2PR Explore and dramatize the principles of composition to create a stage environment by blocking the scripted action and stage positions of the characters.</p> <p>3PR Collaborate with peers to dramatize a contemporary social issue and its impact on society.</p> <p>4PR Examine and demonstrate how theatrical artists (e.g., actors, directors, playwrights) conceptualize and convey an idea or message.</p> <p>5PR Direct a group to change the production style of a dramatic and theatrical work from a past time period to the present.</p>	<b>Performing (PE)</b>	<p>7.1PE Construct a scripted or improvised scene that uses narrative structure.</p> <p>7.2PE Participate in rehearsals for a staged work that will be shared with an audience.</p> <p>7.3PE Construct and produce the technical components for a script using art or media to present design ideas.</p>	<p>PR is now PE</p> <p>Standards related to the Creating process were moved.</p> <p>1PR – Now 7.1PE; edited for clarity</p>
<b>Responding Reflecting (RE)</b>	<p>1RE Compare and contrast their opinions about actual performances with that of others referencing various sources (e.g., print and electronic media).</p> <p>2RE Analyze and explain the setting, interactions of characters, and conflicts in a dramatic work.</p> <p>3RE Determine the effectiveness of a given art form in communicating an idea or concept.</p> <p>4RE Research and report on the contribution of the playwright or screenwriter for a specific dramatic work.</p> <p>5RE Create criteria and apply it to the review of a theatrical performance (e.g., class, school, community, or professional performance).</p> <p>6RE Use constructive feedback to refine and improve their acting, improvisational, or playwriting skills.</p> <p>7RE Discuss the role and value of drama and theatre in their lives and the lives of others.</p>	<b>Responding (RE)</b>	<p>7.1RE Use theatrical vocabulary to compare and contrast personal opinions about a theatrical work with those of a professional critic.</p> <p>7.2RE Explain how the interactions of characters and conflicts in a dramatic work illustrate the playwright’s style.</p> <p>7.3RE Explain how production elements work together to affect an audience.</p> <p>7.4RE Critique a personal rehearsal or performance on the basis of technique, vocal quality, facial expression, and gestures.</p> <p>7.5RE Demonstrate adjustments actors and directors may need to make when performing in various physical settings.</p>	<p>Standards related to the Connecting process were moved.</p> <p>1RE – Now 7.1RE; edited for scaffolding of vocabulary strand</p> <p>2RE – Combined with 4RE, now 7.2RE; edited for clarity</p> <p>3RE – Now 7.3RE; edited for clarity</p> <p>4RE – Combined with 2RE; now 7.2RE</p> <p>5RE – Combined with 6RE and edited for clarity and redundancy; now 7.4RE</p> <p>6RE – Combined with 5RE and edited for clarity and redundancy; now 7.4RE</p> <p>7RE – Moved to Connecting and edited for rigor; now 7.3CO</p>

## Grade 7

2012		2024		CHANGES AND RATIONALE
		<b>Connecting (CO)</b>	<p>7.1CO Examine artifacts from a time period and geographic location to better understand performance and design choices in a dramatic or theatrical work.</p> <p>7.2CO Incorporate multiple perspectives and diverse community ideas in a dramatic or theatrical work.</p> <p>7.3CO Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a dramatic or theatrical work.</p> <p>7.4CO Identify and describe the dramatic arts from various periods of theatre history (Origin, Greek and Roman, Medieval, Renaissance, Restoration, 17th century to the contemporary).</p> <p>7.5CO Examine personal reasons for connecting to various careers in theatre.</p> <p>7.6CO Incorporate music, dance, art, and/or media in a dramatic or theatre work with a particular cultural, global, or historical context.</p> <p>7.7CO Develop a personal stance about why the theatrical or dramatic arts are important in schools and defend that opinion.</p>	Added 2024

## Grade 8

2012		2024		CHANGES AND RATIONALE
<b>Creating (CE)</b>	<p>1CE Analyze and discuss the conflicts and emotions of the characters in a selected dramatic work.</p> <p>2CE Investigate the elements, principles, and creative process of dramatic and theatrical works from specific time periods and tell how these aspects work together.</p> <p>3CE Compare and contrast styles of performance in terms of which one is most appropriate to a selected story (e. g. satire, comedy, pantomime, tragedy).</p> <p>4CE Use highly descriptive dramatic and theatrical vocabulary, including elements and principles, when discussing and creating dramatic works.</p> <p>5CE Recognize the responsibilities and collaborative nature among actors, director, stage manager, production staff, audience, playwright, and marketing staff.</p> <p>6CE Research and summarize the dramatic and theatrical knowledge, skills, and motivation needed to pursue a career in the theatre arts.</p>	<b>Creating (CR)</b>	<p>8.1CR Write two or more scenes that include stage direction prompts and provide exposition, consistent point of view, and dialogue.</p> <p>8.2CR Refine a scripted or unscripted character's voice and movement in response to outside feedback in collaboration with other theatre artists.</p> <p>8.3CR Apply genres of performance in terms of which is most appropriate to a selected story.</p> <p>8.4CR Examine a given text and create design choices based on content and context of the script, time period, and themes of the text.</p> <p>8.5CR Adopt theatrical vocabulary, including elements and principles, when creating theatrical works.</p> <p>8.6CR Engage in complex ensemble-building activities to develop character goals and tactics.</p>	<p>CE is now CR</p> <p>2CE – Moved to Grade 7-Creating; now 7.2CR</p> <p>3CE – Now 8.2CR; edited for clarity and conciseness</p> <p>4CE – Now 8.5CR; edited to be clearer and more concise</p> <p>6CE – Moved to Connecting, edited for clarity and focus; now 8.1CO</p>
<b>Producing Performing (PR)</b>	<p>1PR Develop various characters using appropriate voice, posture, movement, and language to reveal a conflict and develop a resolution.</p> <p>2PR Incorporate new media and elements of theatre (e.g., setting, lighting, sound, properties, costume design, and makeup) to create an appropriate environment for a scene.</p> <p>3PR Construct an alternate ending for a scripted or improvised dramatic piece that engages audiences.</p> <p>4PR Integrate dance, visual art, or music into a dramatic or theatrical piece to convey an idea, concept, or story.</p> <p>5PR Adapt the production styles of a dramatic or theatrical work from one cultural perspective to another.</p>	<b>Performing (PE)</b>	<p>8.1PE Develop scripted or improvised characters using appropriate voice, posture, movement, or language to reveal a conflict and develop a resolution.</p> <p>8.2PE Perform a rehearsed, staged work for an audience.</p> <p>8.3PE Identify and safely apply the appropriate use of tools and technology in selected areas of technical emphasis.</p>	<p>PR is now PE</p> <p>Standards related to the Creating process were moved.</p> <p>8.1PR – Edited for continuity in strand</p> <p>8.2PR – edited for focus and clarity; now 8.3PE</p> <p>8.4PR – Moved to Connecting; now 8.5CO</p>

## Grade 8

2012		2024		CHANGES AND RATIONALE
<b>Responding Reflecting (RE)</b>	<p>1RE Compare and contrast personal opinions about a dramatic or theatrical work with those of a professional critic.</p> <p>2RE Compare and contrast how a playwright and screenwriter’s work conveys the same or similar ideas and concepts.</p> <p>3RE Justify how a playwright’s choice of form, style, and historical period affects the expression of a theme or topic.</p> <p>4RE Explain how scenery, costumes, and lighting effects work together to affect an audience.</p> <p>5RE Critique a personal rehearsal or performance on the basis of technique, voice quality, facial expression, and gestures.</p> <p>6RE Recognize and discuss the function of drama and theatre in society and the roles and responsibilities of different theatre professionals.</p>	<b>Responding (RE)</b>	<p>8.1RE Use theatre vocabulary to evaluate the opinions of several professional critics about a theatrical work.</p> <p>8.2RE Determine a playwright’s style by describing two or more works.</p> <p>8.3RE Explain how different artistic choices could alter the presentation of a theatrical work.</p> <p>8.4RE Use constructive feedback from self and peers to refine and improve the portrayal of a character.</p> <p>8.5RE Identify ways actors and designers adjust aspects of performance to adapt to different settings, audiences, and contemporary social influences.</p>	<p>Standards related to the Connecting process were moved.</p> <p>1RE – Edited for continuity of vocabulary strand</p> <p>2RE – edited for clarity and conciseness</p> <p>3RE – Combined with 4RE and edited for clarity and conciseness; now 8.5RE</p> <p>4RE – Combined with 3RE and edited for clarity and conciseness; now 8.5RE</p> <p>5RE – Now 8.4RE; edited for clarity and conciseness</p>
		<b>Connecting (CO)</b>	<p>8.1CO Identify and use artifacts from a time period and place to develop performance and design choices in a dramatic or theatrical work.</p> <p>8.2CO Examine a community issue through multiple perspectives in a dramatic or theatrical work.</p> <p>8.3CO Integrate other academic disciplines into a dramatic presentation.</p> <p>8.4CO Investigate the elements, principles, and creative process of theatrical works from specific time periods and explain how these aspects work together.</p> <p>8.5CO Explore a specific career opportunity in theatre and define the impact in the professional process.</p> <p>8.6CO Use different theatrical forms to examine contemporary social, cultural, or global topics.</p> <p>8.7CO Investigate opportunities for further theatrical or dramatic arts involvement and instruction in the community.</p>	<p>Added 2024</p>

## High School

2012		2024		CHANGES AND RATIONALE
<b>Creating (CE)</b>		<b>Creating (CR)</b>		
<b>I</b>	<p>1CE Explain how theatrical artists create meaning to convey a playwright's intent.</p> <p>2CE Compare and contrast dramatic and theatrical works as products and reflections of the time period and culture in which they were created.</p> <p>3CE Examine and explain the impact of cultural, social, political, and technological influences on key theatrical figures, works, and trends in various cultures.</p> <p>4CE Distinguish between the roles of actor and director and discuss how they relate to each other in a theatrical production.</p> <p>5CE Recognize and identify the standards and different aspects of performance used to critique and assess theatrical works.</p>	<b>HS Proficient (HSP)</b>	<p>HSP.1CR Identify the elements of a plot structure and write a scene using those elements.</p> <p>HSP.2CR Present contrasting motivations and reactions of characters in similar situations.</p> <p>HSP.3CR Explain how theatrical artists create meaning to convey a playwright's intent.</p> <p>HSP.4CR Distinguish between the roles of the various designers and design disciplines and discuss how they relate to each other in a theatrical production.</p> <p>HSP.5CR Research the historical background of a chosen script as a basis for interpretation and presentation.</p> <p>HSP.6CR Collaborate with a small group to create a written scene and produce it for class.</p>	<p>CE is now CR</p> <p>Standards were revised to reflect Bloom's taxonomy through the High School levels.</p> <p>1CE – Now HSP.2CR</p> <p>2CE – Moved to Connecting; now HSP.5CO; edited for clarity and conciseness</p> <p>3CE – Moved to Connecting; edit to adapt; now HSP.3CO</p> <p>4CE – Now HSP.4CR; edited for clarity and conciseness</p>
<b>II</b>	<p>1CE Discuss the artistic choices a playwright makes in a dramatic work and how these influence the interpretation and message of the work.</p> <p>2CE Research the historical background of a script as a basis for interpretation and presentation.</p> <p>3CE Identify and describe the significant dramatic arts from various periods of theatre history (e.g., Origin, Greek and Roman, Medieval, Renaissance, Restoration, 17th century to the contemporary).</p> <p>4CE Compare and contrast the works of two playwrights from two distinct historic periods.</p> <p>5CE Research and report on career opportunities in all aspects of theatre and drama.</p>	<b>Accomplished (AC)</b>	<p>HSAC.1CR Identify the elements of a plot structure and write an act using those elements.</p> <p>HSAC.2CR Present a variety of monologues and scenes demonstrating an understanding of various theatrical forms and styles.</p> <p>HSAC.3CR Discuss the artistic choices a playwright makes in a dramatic work and how these influence the interpretation and message of the work.</p> <p>HSAC.4CR Examine a given text and create design choices based on content and context of the script, time period, and themes when provided with a budget-specific performance space.</p> <p>HSAC.5CR Compare and contrast the works of two playwrights from two distinct historic periods.</p> <p>HSAC.6CR Devise a scene surrounding a topic of interest as an ensemble.</p>	<p>CE is now CR</p> <p>Standards were revised to reflect Bloom's taxonomy through the High School levels.</p> <p>1CE – Now HSAC.2CR, no change</p> <p>4CE – Now HSAC.5CR, no change</p>
<b>III</b>	<p>1CE Analyze how cultural, social and emotional perspectives influence audience interpretation and response to a dramatic or theatrical work.</p> <p>2CE Analyze a dramatic and theatrical work in the context of its time period and culture.</p> <p>3CE Defend a playwright's body of work and place in theatrical history.</p> <p>4CE Compare and contrast motivations and reactions of characters confronting similar situations.</p> <p>5CE Investigate the level of discipline, knowledge and skill required for career preparation in drama and theatre.</p>	<b>Advanced (AD)</b>	<p>HSAD.1CR Individually write a multi-act play.</p> <p>HSAD.2CR Select, cast, block, direct, and design an original or published play for performance.</p> <p>HSAD.3CR Defend a playwright's body of work and place in theatrical history.</p> <p>HSAD.4CR Plan, create, and execute a single design for a published or original play.</p> <p>HSAD.5CR Research a contemporary playwright's body of work and speculate on the artist's potential place in theatre history.</p> <p>HSAD.6CR Devise a piece of theatre surrounding a topic of interest as an ensemble.</p>	<p>CE is now CR</p> <p>Standards were revised to reflect Bloom's taxonomy through the High School levels.</p> <p>3CE – Now HSAD.2CR, no change</p> <p>4CE – Removed from standards, found in Accomplished (HSAC.5CR)</p>
<b>IV</b>	<p>1CE Examine and explain the use of various theatrical styles to achieve an intended purpose and meaning.</p> <p>2CE Use drama and theatre heritage and art forms to communicate a philosophical, ethical or social issue.</p> <p>3CE Research a contemporary playwright's body of work and speculate on the artist's potential place in theatre history.</p> <p>4CE Analyze dramatic and theatrical texts on the basis of the physical, social and psychological dimensions of the characters.</p> <p>5CE Articulate how the skills learned and used in drama and theatre courses help prepare a student for college- and career- readiness.</p>			<p>Decreased high school levels from four to three based on public feedback.</p> <p>3CE – Moved to Advanced, now HSAD.5CR</p>

## High School

2012		2024		CHANGES AND RATIONALE
Producing/Performing (PR)		Performing (PE)		
<b>I</b>	<p>1PR Manipulate vocal qualities, posture, movement, and language to express variety in characters and situations.</p> <p>2PR Use technical elements safely to focus attention, establish mood, locale and time and to support the plot.</p> <p>3PR Write and act out a dramatic or tragic scene.</p> <p>4PR Generate a plan for technical production including the safe operation of tools and production equipment.</p> <p>5PR Demonstrate improvisation and explain how it benefits character, scene, and script development.</p> <p>6PR Apply accurate terminology in dramatic and theatrical activities.</p> <p>7PR Integrate other art forms into a dramatic presentation.</p>	<b>HS Proficient (HSP)</b>	<p>HSP.1PE Manipulate vocal qualities, posture, movement, and language to express variety in characters during improvisation and dramatic situations.</p> <p>HSP.2PE Demonstrate the collaborative skills necessary for producing a scene with a unified vision.</p> <p>HSP.3PE Create specific technical designs and direct a scene for performance to incorporate necessary dramatic elements and support the plot.</p>	<p>PR is now PE</p> <p>Standards related to the Creating process were moved.</p> <p>Standards were revised to reflect Bloom's taxonomy through the High School levels.</p> <p>1PR – Now HSP.1PE, edited for clarity</p> <p>2PR – Now HSP.3PE, edited for clarity</p> <p>7PR – Moved to Connecting; now HSAC.6CO</p>
<b>II</b>	<p>1PR Develop a complete character using physical, emotional and vocal techniques in a memorized scene or monologue.</p> <p>2PR Demonstrate the collaborative skills necessary for producing a scene with an ensemble.</p> <p>3PR Apply technical knowledge and skills to collaborate and safely create functional scenery, properties, lighting, sound costumes and make-up.</p> <p>4PR Pre-block and direct peers in a scene, applying the principles of composition to create an effective stage picture.</p> <p>5PR Integrate other arts forms and academic disciplines in a dramatic or theatrical activity.</p>	<b>Accomplished (AC)</b>	<p>HSAC.1PE Develop a complete character using physical, emotional, and vocal techniques in a memorized scene or monologue.</p> <p>HSAC.2PE Pre-block and direct peers in a scene, applying the principles of composition to create an effective stage picture.</p> <p>HSAC.3PE Apply technical knowledge and skills to collaborate and safely create functional scenery, properties, lighting, sound, costumes, and makeup.</p>	<p>PR is now PE</p> <p>Standards related to the Creating process were moved.</p> <p>Standards were revised to reflect Bloom's taxonomy through the High School levels.</p> <p>1PR – Now HSAC.1PE, no change</p> <p>2PR –</p> <p>3PR –</p> <p>4PR – Now HSAC.3PE, no change</p>
<b>III</b>	<p>1PR Sustain convincing multidimensional characters, while developing contrasting pieces and monologues for presentations, auditions, and inclusion in a portfolio.</p> <p>2PR Identify and safely apply the appropriate technology to a selected area of technical emphasis.</p> <p>3PR Create specific technical designs and select, cast, block, and direct a scene for performance.</p> <p>4PR Write a play, screenplay or radio play.</p> <p>5PR Calculate the cost (e.g. props, scenery, costumes, and royalties) of mounting a dramatic and theatrical production.</p> <p>6PR Use accurate terminology in dramatic and theatrical activities.</p> <p>7PR Use skills learned in other academic disciplines to produce a dramatic and theatrical piece.</p>	<b>Advanced (AD)</b>	<p>HSAD.1PE Sustain convincing multidimensional characters while developing contrasting pieces and monologues for presentations, auditions, and inclusion in a portfolio.</p> <p>HSAD.2PE Integrate the essential skills to support and execute a dramatic or theatrical production including budgeting, production, and direction.</p> <p>HSAD.3PE Work safely and independently to implement designs in all technical aspects of theatrical production.</p>	<p>PR is now PE</p> <p>Standards related to the Creating process were moved.</p> <p>Standards were revised to reflect Bloom's taxonomy through the High School levels.</p> <p>1PR – Now HSAD.1PE, no change</p> <p>5PR – Now HSAD.2PE, edited for clarity and conciseness</p>
<b>IV</b>	<p>1PR Analyze and execute the use of various styles to achieve an intended purpose and meaning in a dramatic work.</p> <p>2PR Collaborate with others to develop a unified design for a production.</p> <p>3PR Work safely and independently to implement designs in all technical aspects of theatrical production.</p> <p>4PR Select, cast, block, and direct an original or published play for performance.</p> <p>5PR Integrate the essential skills from other academic disciplines to support and execute a dramatic or theatrical production.</p>			<p>Decreased high school levels from four to three based on public feedback.</p> <p>3PR – Moved to Advanced, now HSAD.3PE</p>



## High School

2012		2024		CHANGES AND RATIONALE
Responding/Reflecting (RE)		Responding (RE)		
<b>I</b>	<p>1RE Explain how a performance style communicates a message or story narrative.</p> <p>2RE Evaluate variations of universal themes and characters across different time periods and cultures and explain how they were used in selected dramatic works.</p> <p>3RE Distinguish and describe various genres such as comedy, tragedy and fantasy when engaging in dramatic work and performance.</p> <p>4RE Discuss the importance of drama and theatre in a community and provide examples.</p> <p>5RE Create and use criteria developed during theatrical study to state, discuss and defend opinions about the quality of personal or peer performances.</p> <p>6RE Identify specific purposes and intents for portfolio and resume development in the dramatic and theatrical fields.</p>	<b>HS Proficient (HSP)</b>	<p>HSP.1RE Use appropriate theatrical vocabulary to self-evaluate strategies and audience response to improve artistic works and experiences.</p> <p>HSP.2RE Justify how a playwright's choice of genre, style, and historical period affect the expression of theme or topic.</p> <p>HSP.3RE Examine traditional and nontraditional interpretations of a theatrical work.</p> <p>HSP.4RE Articulate personal artistic choices made throughout the artistic process and after self-evaluation.</p> <p>HSP.5RE Analyze ways audiences respond to plays performed in different settings and in relation to variations in contemporary social influences.</p>	<p>Standards related to the Connecting process were moved.</p> <p>Standards were revised to reflect Bloom's taxonomy through the High School levels.</p> <p>4RE – Moved to Connecting, now HSP.4CO</p>
<b>II</b>	<p>1RE Defend the use of a specific style, form or period to express an intended message.</p> <p>2RE Evaluate the resources used to mount a specific production to enhance the playwright's intent.</p> <p>3RE Compare and contrast traditional and nontraditional interpretations of a dramatic and theatrical work.</p> <p>4RE Describe how drama and theatre can affect social change, both globally and locally.</p> <p>5RE Use self-evaluation strategies and audience response to improve artistic works and experiences.</p> <p>6RE Assemble a personal drama or theatre portfolio with a resume to include completed works and works-in-progress.</p>	<b>Accomplished (AC)</b>	<p>HSAC.1RE Use theatrical vocabulary and terminology to critique the use of a specific style, genre, or period used to express an intended message.</p> <p>HSAC.2RE Evaluate the resources directors use to enhance the playwright's intent of a particular production.</p> <p>HSAC.3RE Compare and contrast personal and professional criticism of a specific theatrical performance.</p> <p>HSAC.4RE Justify and analyze personal artistic choices made throughout the artistic process and after self-evaluation.</p> <p>HSAC.5RE After reading a play, compare and contrast factors that actors and designers would consider adapting for staging different physical settings and contemporary social influences.</p>	<p>Standards related to the Connecting process were moved.</p> <p>Standards were revised to reflect Bloom's taxonomy through the High School levels.</p> <p>2RE – Now HSAC.2RE, edited for clarity and conciseness</p>
<b>III</b>	<p>1RE Evaluate one playwright's presentation of universal themes across different works.</p> <p>2RE Explain theatre as a synthesis of all the arts.</p> <p>3RE Assess how drama and theatre provide a social voice.</p> <p>4RE Explore opportunities for arts advocacy in the community in cooperation with students in the other arts disciplines (e.g., music, visual art and dance).</p> <p>5RE Compare and contrast personal and professional criticism of a specific dramatic performance.</p> <p>6RE Justify personal artistic choices made throughout the artistic process and after self-evaluation.</p> <p>7RE Assemble a personal drama or theatre portfolio with a resume to include completed works and works-in-progress and then present the portfolio to peers.</p>	<b>Advanced (AD)</b>	<p>HSAD.1RE Use theatrical vocabulary to write a play review of a theatrical performance that evaluates a variety of theatrical elements.</p> <p>HSAD.2RE Evaluate one playwright's presentation of universal themes across different works.</p> <p>HSAD.3RE Defend the effectiveness of a design concept that is applied across several different productions.</p> <p>HSAD.4RE Revise and re-perform personal artistic choices based on self-evaluation.</p> <p>HSAD.5RE Apply understanding of influences that affect audience reactions and adjust aspects of performance to adapt to different settings, audiences, and contemporary social influences.</p>	<p>Standards related to the Connecting process were moved.</p> <p>Standards were revised to reflect Bloom's taxonomy through the High School levels.</p> <p>1RE – Now HSAD.2RE, no change</p>

## High School

2012		2024		CHANGES AND RATIONALE
<b>IV</b>	1RE Evaluate variations of universal themes across different dramatic works. 2RE Evaluate a production’s faithfulness to the playwright’s intent and the time period and culture. 3RE Analyze relationships among cultural norms, artistic expression, ethics and the choices made in dramatic and theatrical productions. 4RE Develop and present an arts advocacy position that promotes lifelong involvement and support of the arts. 5RE Evaluate a specific production using both personal and group-developed criteria. 6RE Revise and add to an existing portfolio and resumé advancing the development of effective audition and presentation skills. 7RE Participate in portfolio review (for drama or theatre) involving self, instructor and peers to identify strengths and weaknesses in their works.			Decreased high school levels from four to three based on public feedback. 3RE – Moved to Connecting, now HSAD.5CO 7RE – Moved to Connecting, now HSAD.2CO
		<b>Connecting (CO)</b>		
		<b>HS Proficient (HSP)</b>	HSP.1CO Describe how drama and theatre can affect social change, both globally and locally. HSP.2CO Investigate, compare, and contrast dramatic and theatrical works as products and reflections of the time period and culture in which they were created. HSP.3CO Integrate other art forms into a dramatic presentation. HSP.4CO Compare and contrast a historically accurate production and a production of the same work in modern times. HSP.5CO Research and report on career opportunities in theatre and drama; investigate the level of discipline, knowledge and skill required for career preparation in drama and theatre. HSP.6CO Explore how cultural and global belief systems affect creative choices in a dramatic or theatre work. HSP.7CO Discuss the importance of drama and theatre in a community and provide examples. HSP.8CO Identify specific purposes and intents for portfolio and resume development in the dramatic and theatrical fields.	Added 2024
		<b>Accomplished (AC)</b>	HSAC.1CO Analyze how social, cultural, and individual emotional perspectives influence audience interpretation and response to a dramatic or theatrical work. HSAC.2CO Examine and explain the impact of social, historical, and technological trends on key theatrical figures and works in various eras and cultures. HSAC.3CO Integrate other art forms and academic disciplines in a theatrical experience. HSAC.4CO Analyze a theatrical work in the context of its time period and culture. HSAC.5CO Articulate how the skills learned and used in drama and theatre courses help prepare students for college and careers. HSAC.6CO Integrate art and culture into the development of a theatrical work. HSAC.7CO Develop and present an arts advocacy position that promotes lifelong involvement and support of the arts. HSAC.8CO Assemble a personal drama or theatre portfolio with a resume to include completed works and works in progress and then present the portfolio to peers.	Added 2024

## High School

2012		2024		CHANGES AND RATIONALE
		<b>Advanced (AD)</b>	<p>HSAD.1CO Hypothesize about audience interpretation and response to a specific dramatic or theatrical work being produced in a specific locale.</p> <p>HSAD.2CO Analyze relationships among cultural norms, artistic expression, ethics, and the choices made in dramatic and theatrical productions.</p> <p>HSAD.3CO Use drama and theatre heritage and art forms to communicate a philosophical, ethical, or social issue.</p> <p>HSAD.4CO Analyze the stylistic and literary elements of multiple works of a particular playwright in the context of the playwright's time period and culture.</p> <p>HSAD.5CO Plot a career path of several working professionals. Compare and contrast obstacles to success.</p> <p>HSAD.6CO Develop a theatrical work that explores global and cultural belief systems.</p> <p>HSAD.7CO Explore opportunities for arts advocacy in the community in cooperation with students in the other arts disciplines (for example, music, visual art and dance).</p> <p>HSAD.8CO Revise an existing portfolio (for drama or theatre). Identify strengths and weaknesses in the work through self-evaluation and reviews by peers and an instructor.</p>	Added 2024