

Dance and Theatre

Facilitator Manual

Tennessee Academic Standards for Fine Arts

Divider Front:

Facilitator Notes

Divider Back:

Facilitator Notes



Dance And Theatre

Teacher Training Summer 2018

Time: (0 min.)

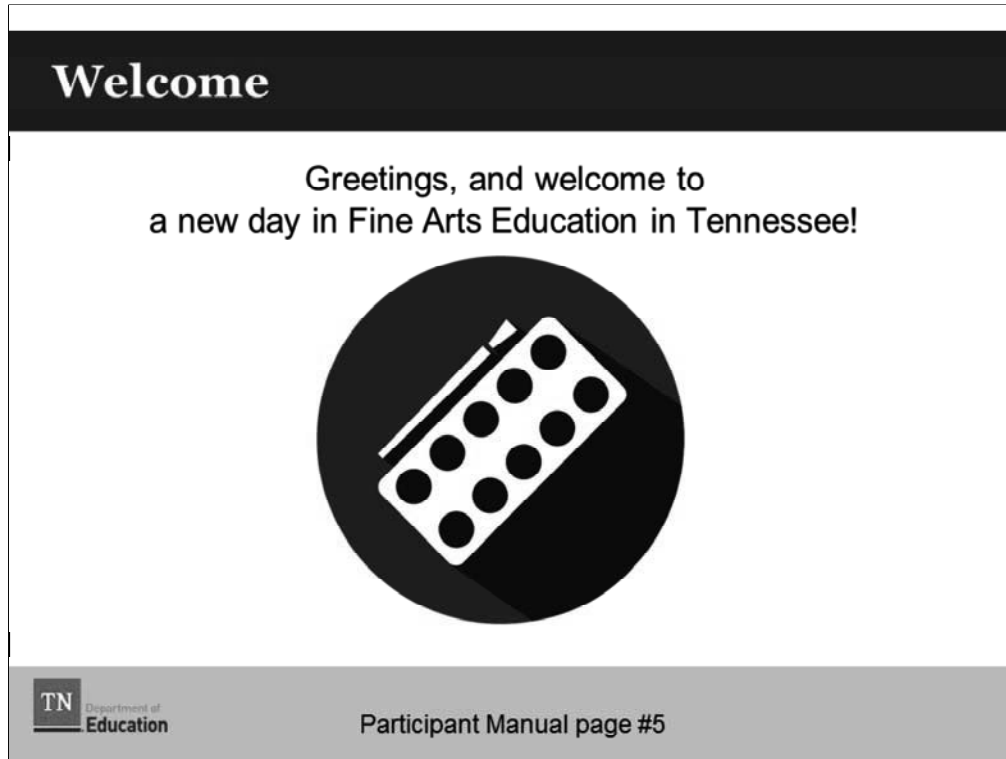
Notes:

Module 1

Materials:

Activity Directions:

References:



Time: (5 min.)

Notes:

[Emphasize facilitators being teachers' peers, where we connect, and who we are. Feel free to add or change the following content to display the facilitators' information.]

Good Morning.

Facilitator 1:

My name is _____ and this is my co-facilitator
_____. We want to tell you a little about ourselves, the
big picture of why we are all here today, and a few important logistical
things in the housekeeping department.

Facilitator 1:

[Talk through all of the following about yourself.]

- Name
- District/City
- School(s)

- *Grade Level*
- *Subject of Expertise*

Facilitator 2:

[Talk through all of the following about yourself.]

- *Name*
- *District/City*
- *School(s)*
- *Grade Level*
- *Subject of Expertise*

Facilitator 1:

We will have scheduled breaks during the day, but, if you need to step out, please feel free to do so. The restrooms are located _____

Facilitator 2:

We will talk more in depth in just a few minutes about today's agenda. Lunch is on your own and will be 1 hour 15 minutes long. We will try to stay on track with the agenda. So, if you are riding with someone else in another training, we will still be releasing everyone about the same time.

Also, you have two manuals to work with today. One is strictly the content standards. Although the standards in front of you are only for your content area, the Standards Manual has kept the original page numbers from the complete standards document. If your page numbers shift abruptly at some point in the document, that is because the intermediate pages reference another area's standards. The other manual is your Participant Manual with activities, ideas, and plenty of space for notes. We will be referring to both of these resources throughout our day together. Both will be available online after our training, and these are yours to keep, so please feel free to mark them up as is useful for you.

[If you're local, you might want to remind everyone where some fast, reliable eateries are located.]

Materials:

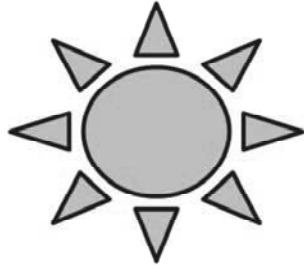
Activity Directions:

References:

Inspiration

What is a teacher? I'll tell you: it isn't someone who teaches something, but someone who inspires the student to give of her best in order to discover what she already knows.

—Paulo Coelho, *The Witch of Portobello*, (2009)



TN Department of
Education

Time: (5 min.)

Notes:

Facilitator 1:

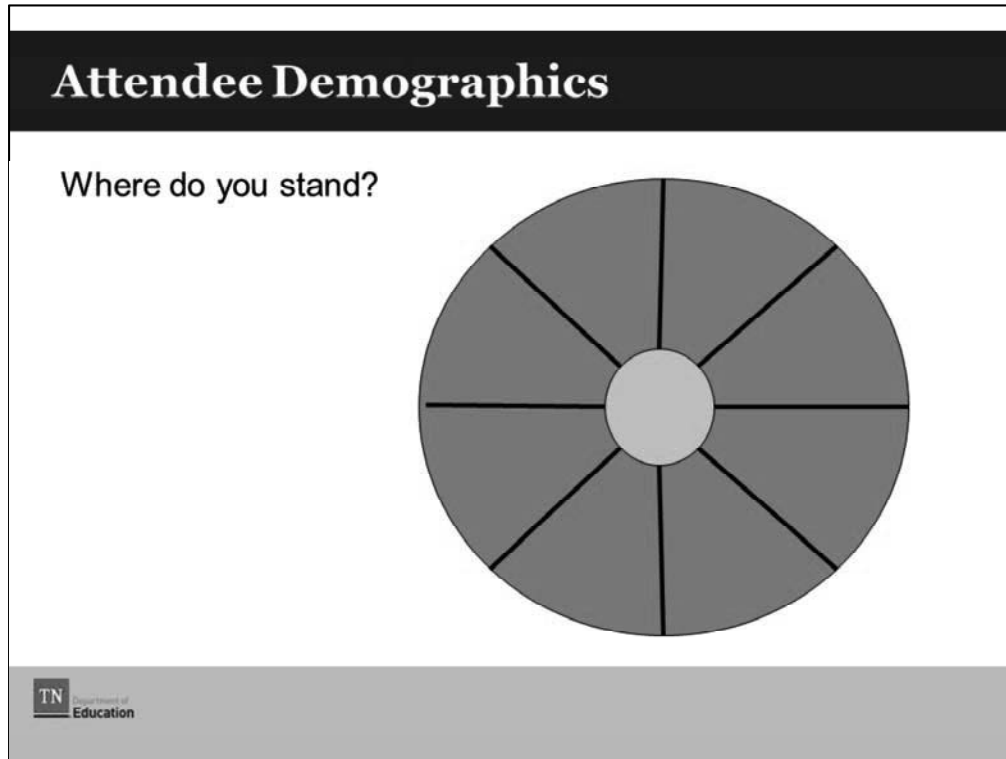
Let's take a look at this quote together. *[Read Quote]* Turn to someone near you who you don't normally collaborate with. Share your name, grade level, content area, and a story about a teacher who inspired you.

Materials:

Activity Directions:

References:

Image created using Google Slides by Michelle Parkins, Subject Matter Expert



Time: (5 min.)

Notes:

Facilitator 2:

We're going to play a game called "Exploding Atom" to see where everyone stands in regards to content and familiarity with the standards. I am going to make a statement and, if the statement is true for you, you'll stand in the center of the room. If it is completely not true for you, you will stand on the outer edge of the room. If the statement is somewhat true, you will stand somewhere in between--depending on where you would place yourself along that continuum.

1. I teach kindergarten. The inside ring is kindergarten; the outside ring is 12th grade. Depending on your grade level, place yourself somewhere along the continuum.
2. I teach arts in the classroom everyday. *[This question helps us get a sense of whether we have dance/theatre or core teachers and how much the core teachers might integrate arts in their classrooms already.]* Stay in your spot, and let's just see (with a raise of hands) who teaches theatre, dance, science, english and reading, math, PE, and general education. *[Direct participants to continually take note of*

where other people are placed and where they have similarities.]

3. I am really familiar with new standards. Look around to get a sense of some resources you may already have. Some of your peers already have a strong sense of the standards, perhaps you can turn to them as your year progresses.
4. I am familiar with the KUD model.
5. I am excited about the new standards.
6. I see the standards as a tool in my classroom.
7. I have already started implementing the new standards.
8. I think the new standards provide opportunities for growth in my classroom.

Materials:

Activity Directions:

Facilitator 2:

Lead a game of exploding atom. Based on how true the statement is for each individual, they walk to the center or outside of circle.

References:

Image created using Google Slides by Michelle Parkins, Subject Matter Expert

Norms

- Keep the conversations student-centered.
- Make it a safe place not to know.
- Maintain airtime equity.
- Maintain a positive and supportive tone.
- Be present and engaged.

Time: (3 min.)

Notes:

Facilitator 1:

Let's take a minute and read the norms for today's training. Let's popcorn across the room. *[If no one volunteers, just pick someone to start.]*

Materials:

Activity Directions:

References:

Dance Rest Stop

Identify the domain, foundation, and grade level for the following dance standard:

Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space.



Time: (4 min.)

Notes:

Facilitator 1:

[In a humorous tone...] Let's take a quick break from the presentation, pull over for a rest stop, and play a fun game that we will call "Standards Bingo." Take a look at the standard on the screen, and work with your group to determine the grade band in which you think this should appear in the standards. While you can look in your Standards to find the list of domains and foundations, please do not refer to the actual Standards document for the "correct" answer and miss out on the valuable discussion.

Facilitator 2:

Let's have a quick discussion. *[Wait for discussions to end]* Who would like to share their thoughts? *[Ask for additional thoughts, try to find a consensus, and click "next slide" to find out the correct answers.]*

Materials:

Activity Directions:

References:

Dance Rest Stop: Discussion

Identify the domain, foundation, and grade band for the following dance standard:

Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space.

7.D.P1.A



Time: (2 min.)

Notes:

Facilitator 2:

Let's look at the correct answer. This is a third grade standard for dance in the perform domain and the first foundation. You will notice it is "A", which means this is the first standard associated with this foundation at this grade level as well. We will cover this in much more detail later in the day, but wanted to give you a quick preview to get your minds wrapped around these concepts. How are we doing so far? Good? If you were not 100% on target, no worries! We will spend more time on these concepts today and are confident your comfort level will increase as we go. Awesome job! Now, let's take a look at some of our goals for today.

Materials:


Activity Directions:

References:

Goals for Today

When you leave today:

- You will **know** the structure of your new standards.
- You will **understand** how your new standards resemble or differ from the old standards, how the changes impact instructional practices, and how to find resources to implement the standards in the classroom.
- You will use your learning to draft (**do**) lesson plan frameworks based on your new standards.

Participant Manual page #7

Time: (4 min.)

Notes:

*[**Model** the KUD for them with your goals for their day of training.]*

Facilitator 2:

Our goals for your learning today can be found on page #7 of your Participant Manual. They are (read each goal on the slide). We will walk you through a lot of information addressing each one of these. At the end of the day, you will know, understand and be able to do these goals.

The first step in understanding a standard is to be able to identify what grade, domain, foundation and standard we are looking at. Beyond that, when we dig into unpacking the components of the standards, we will understand that differences in the new standards impact our choices for planning, instructional practices, and lesson design. With that learning, when you leave today, you will use your learning to draft some lesson plan frameworks to help jumpstart your implementation process in a few months.

Materials:

Activity Directions:

References:

Goals for Implementation in Year One

- Teachers will know and teach all of their grade-level standards.
- Students will be engaged with each of the four domains and 11 foundations.
- Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.

Time: (5 min.)

Notes:

Facilitator 1:

To get us on the same page to start our day, we will share with you the goals for classroom implementation for year one. These are on page #6 of your Participant Manual. This expectation sets the bar quite high for all Fine Arts teachers and students, as well. When the new standards were adopted, and the decision was made to offer training on the new standards, the Tennessee Department of Education met with fine arts teachers and supervisors from across the state. The discussions focused on answers to questions like, "What do we want teachers to do in year one of implementing the new standards?" What sets a high bar but at the sametime is doable? What are the most important shifts for teachers to recognise moving into year one? How do we get them ready for day one of school? These conversations were had multiple times and in many settings to get to these three goals.

The content developed for today's training was developed by your peers from across the state with these very goals in mind. We will revisit these

goals throughout the day and as we move through the content, please feel free to ask questions, point out connections that you notice, or share those ah-ha moments. If you prefer, always feel free to post your questions or concerns on the parking lot in the back of the room.


Materials:

Activity Directions:

References:

Training Overview

- Diving into the new standards
- Reviewing promising practices
- Deconstructing our teaching through the lens of the new standards
- Acquiring practical skills for applying the new standards

TN Department of Education

Time: (5 min.)

Notes:

Facilitator 2:

We will start our day by looking at how we came to have these new standards. The why you are here - to have a good understanding of all of the components of the standards.

Facilitator 1:

In the afternoon, we'll go a little deeper into deconstructing the standards and how to utilize them in the lesson planning process, while considering formative versus summative assessments.

Just Reminders

Intro and Welcome

Standards Orientation

Structure of the Standards

What's different?

Mindset

Pedagogy


Literacy in the Arts
Deconstructing the Standards
Connections with long term planning and formative assessment
Formative assessment
Mindset and pedagogy reflection
Planning and Takeaways
How to get started/Where do I go from here?
Helpful hints and strategies
Next Steps

Materials:

Activity Directions:

References:

Morning	
Time	Session
8–8:40 a.m.	Welcome and Introduction
8:40–9:30 a.m.	Standards Orientation
9:30–10:30 a.m.	Structure of the Standards
10:30–10:45 a.m.	Break
10:45–11:30 a.m.	Mindset, Pedagogy, and Literacy in the Arts


 Participant Manual page #9

Time: (2 min.)

Notes:

Facilitator 1:


The first part of the day will focus on getting you familiar with how the standards were developed, the coding of the standards, the structure of the standards, and then move into instructional practices.

Materials:

Activity Directions:

References:

Afternoon	
Time	Session
11:30 a.m.–12:45 p.m.	Lunch
12:45–3:45 p.m.	Deconstructing Standards, Formative Assessment, Planning, and Takeaways
3:45–4 p.m.	Closing


Participant Manual page #9

Time: (2 min.)

Notes:

Facilitator 2:

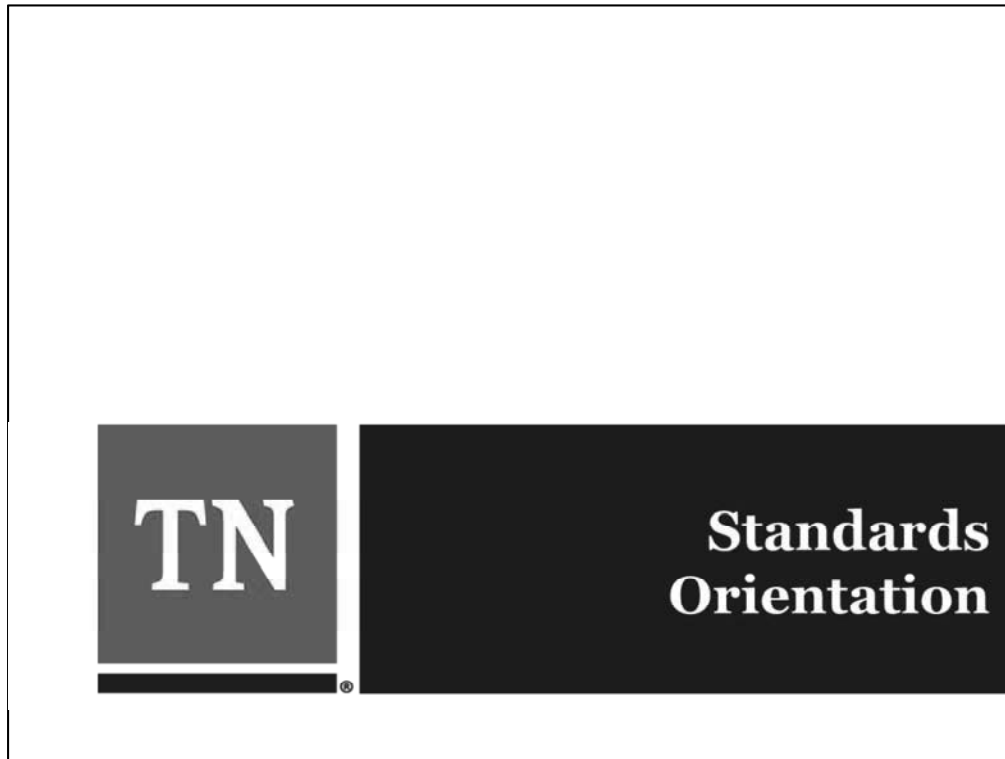
You probably noticed at sign in that there are lots more people here than us. There are several trainings taking place today. We have training on all grade levels of the new Tennessee Academic Standards for Science, of course, we have Fine Arts, Music, Dance and Theatre, and Visual and Media arts, and then also there may be Math follow up training *[depending on the day and location - and ILP training, again, check with your SOM. Not every location has every training every day]*.

We will work hard to keep everyone on similar times for lunch and end of day dismissal. If you are riding with someone in a different training or planning to meet someone for lunch, please determine a place to meet rather than waiting outside of the training room or disrupting their training by knocking and asking for someone to step outside the room.

Materials:

Activity Directions:

References:



Time: (0 min.)

Notes:
Module 2

Materials:

Activity Directions:

References:

Origin of the Standards

- Revised every six years
- Developed by a team of fine arts educators
- Approved by the State Board of Education in 2016
- Aligned with the National Core Arts Standards (NCAS standards)



Participant Manual page #11

Time: (5 min.)

Notes:

Facilitator 2:

When you are talking with others about the standards, you may be asked some questions about how the standards were developed. We'll walk through the revision and development process on the next few slides; you can also find this on page #11 of your Participant Manuals.

Facilitator 1:

The revised standards were written by a team of elementary and secondary fine arts educators who represented rural, suburban, and urban districts. The writing process included a statewide survey for teacher input, face to face and web based writing meetings, a review and revision process, a public review window, and a final revision before being submitted to the State Board for approval.

Facilitator 2:

There are many connections between the Tennessee Standards and national initiatives in the field of education. In many cases the Tennessee

standards are parallel to the National Core Arts Standards, which can be viewed by following the link in this document, and the National Art Education Association's opportunity to learn standards . The National Core Arts standards were developed from a cooperative research base, which included organizations such as the College Board, National Assessment of Educational Progress (NAEP), and Partnership for 21st Century Skills (P21). The Opportunity to Learn Standards published by the National Arts Education Associations outline the level of programming needed to support student learning in visual arts. These standards outline guidance on curriculum and scheduling, staffing, materials and equipment, and facilities.

Facilitator 1:

The federal Every Student Succeeds Act (ESSA) lists the arts and music as a part of a "well-rounded" education. The state standards for arts education contribute to increased student access for quality arts education that impacts college, career, and life readiness for Tennessee students.

Materials:

Activity Directions:

References:

Standards Review Process

- **Jan. 2016:** Writing committee meets to begin drafting
- **April 2016:** First draft of standards complete
- **April-May 2016:** Public feedback collected via State Board of Education (SBOE) website
- **June 2016:** Review committee meets to develop revisions based on public feedback



Participant Manual page #11

Time: (3 min.)

Notes:

Facilitator 1:

The process began with a review of the standards for public feedback. Tennessee educators who are experts in their content area and grade band served on the advisory panels. These educators reviewed all the public feedback and the current standards. Then, they used their content expertise and knowledge of Tennessee students to draft a revised set of standards.

Materials:

Activity Directions:

References:

Standards Review Process, Continued

- **July 2016:** First reading with SBOE
- **Aug.-Sept. 2016:** Review committee meets to develop revisions based on SBOE feedback
- **Oct. 2016:** Final reading with SBOE
- **SY 2017-18:** Training and professional development
- **SY 2018-19:** Full implementation



Participant Manual page #11

Time: (3 min.)

Notes:

Facilitator 2:

The standards were posted for a second feedback collection from Tennessee's stakeholders. The Standards Recommendation Committee (SRC) consisted of ten members appointed by legislators. This group looked at all the feedback from the website, the current standards, and revised drafts. Recommendations were made for additional revisions where needed. The SRC recommended the final draft to the State Board of Education for approval in October 2016, where they were approved. Now, we're here in training and professional development so we can fully implement the standards next school year.

Materials:

Activity Directions:

References:

Standards Revision Key Points

- Parallels National Core Arts Standards (NCAS)
- Shared language.
 - Across the fine arts
 - Across core curriculum
- Structure changes
 - Old—Standards, CLEs, check for understanding, SPIs.
 - New—Domains, Foundations, Standards.
 - Grade-level differentiation
 - Spiraling standards (can return to them throughout the year/semester/quarter)

Time: (3 min.)

Notes:

Facilitator 1:

Some of the improvements include that they now parallel the National Core Standards (Core is not referring to core content but to a national core of arts standards) and have shared language and structure with all of the Fine Arts and core curriculum standards. This is because the structure of the standards have changed. We'll review this, but basically we no longer have the CLEs, checking for understanding, and SPIs. Instead, we have the standards broken down into four Domains, which are further broken down into Foundations and, then, Standards. The standards are also separated into grade levels. When teaching, you don't need to address the standards one at a time or in sequential order. You can address several standards in one lesson and spiral back to the same standards throughout the year.

Facilitator 2:

Why are we not doing a direct comparison to the old standards? Let me tell you a story. This excerpt was taken from Challies, Tim. (June 27, 2006).

Counterfeit Detection. <https://www.challies.com/articles/counterfeit-detection-part-1/>

"Federal agents don't learn to spot counterfeit money by studying the counterfeits. They study genuine bills until they master the look of the real thing. Then, when they see the bogus money, they recognize it." Training in identifying counterfeit currency begins with studying genuine money. There are certain identifying characteristics that are added to each bill printed. These characteristics are necessarily difficult to reproduce. Some are intended to stump the casual counterfeiter, armed with no more than a scanner and color laser printer, and some will stump the more serious counterfeiter, even if armed with expensive, high-tech equipment.

We can relate that methodology to the standards. If we learn to recognize the details of the new standards, we can more easily understand what is required to know, understand, and do to teach that standard well in our classrooms.


Materials:

Activity Directions:

References:

This excerpt was taken from Challies, Tim. (June 27, 2006). *Counterfeit Detection.* <https://www.challies.com/articles/counterfeit-detection-part-1/>

Personal Goals	
What do you already know about the new standards?	
What do you hope to understand about the new standards?	
What do you hope to leave with today?	

Participant Manual page #13

Time: (5 min.)

Notes:

Facilitator 1:

Since you've seen the implementation goals, and the goals that we've set for your learning, most of you probably have thoughts about what "you need" to learn and be able to do. Go ahead and turn to page #13 in your Participant Manuals, and take a minute to jot down some answers to each of these questions. *[Give participants a few minutes to answer the questions, then continue.]*

Please take some Post-it notes that are on your table in front of you. Write an answer to each of these questions and place them on the three designated "parking lots."

We have a lot of learning to do today. If you have any questions that haven't been addressed as we proceed, we encourage you to write them on a Post-it note and put them in our "questions" parking lot. We will review these and answer as the day progresses.

Materials:

post-it notes, large poster board or similar with four “parking lots” *[Each poster paper has one of the above questions with a fourth titled “inquiries or questions”.]*

Activity Directions:

Facilitator 2:

Hand out post-it notes for attendees to write on.

References:

Key Points

- New standards reflect rigor, continuity, and pathways for culturally well-rounded students.
- They enable teachers to focus on “HOW” they teach.
- New standards and strong instructional practices support classroom observations and positive student outcomes.
- Administrators are given a lens to identify strong teaching practices in the classroom.

Time: (3 min.)

Notes:

Facilitator 1:

We all have our “personal” goals in mind now. We want all of our students to have the benefit of strong arts (music, dance, theatre, visual, and media arts) instruction. With this in mind, how do stronger standards lead to stronger arts instruction?

Facilitator 2:

The question is not what do we teach, but how do we teach it? That's the good teaching part. The standards are a lens of focus that structures and defines **what** we are teaching; so teachers can focus on the **how**. We design the learning and teaching with the end in mind. So, as stated in the introduction on page #8 of your Standards, “this framework allows for greater teacher flexibility while also increasing rigor in the discipline and keeping many of the positive elements from the old Tennessee state standards.” As we move through today, we will talk about reaching and teaching the whole child; we will look at how to deconstruct a standard; and we will have some time set aside for how to plan for year one

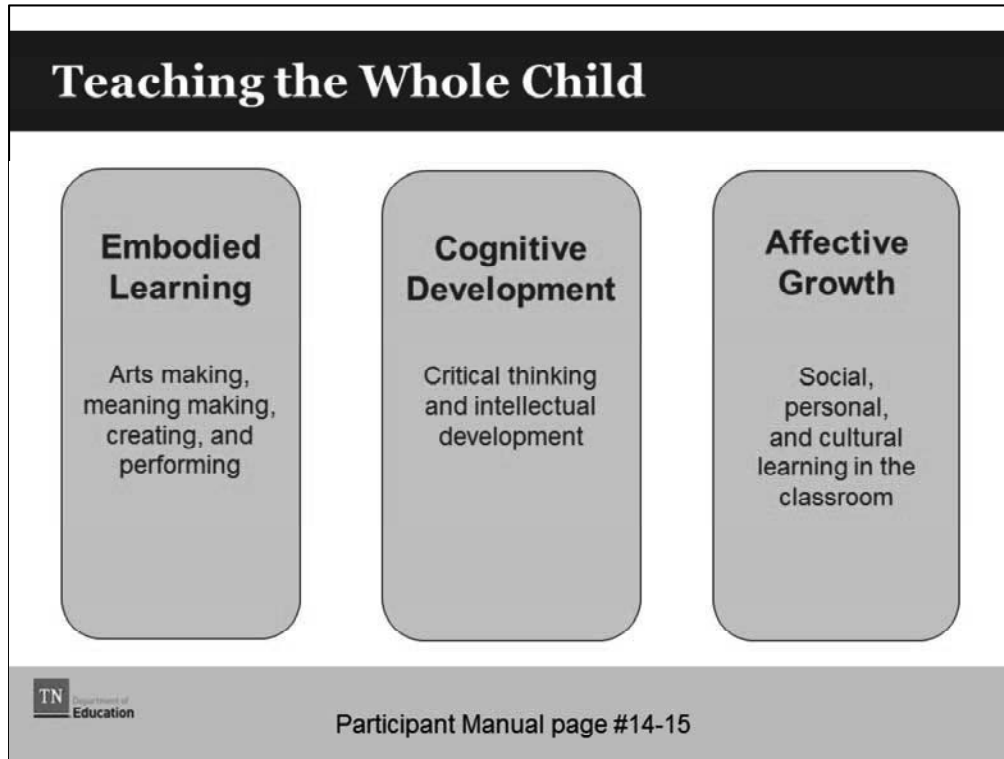
implementation. Strong instructional practices and rigorous standards work hand in hand.

We predict that you will have lots of questions. If we do not cover topics today that are on your mind, we encourage you to reach out to us and your colleagues with your questions so we can address your concerns.

Materials:

Activity Directions:

References:



Time: (3 min.)

Notes:

Facilitator 2:

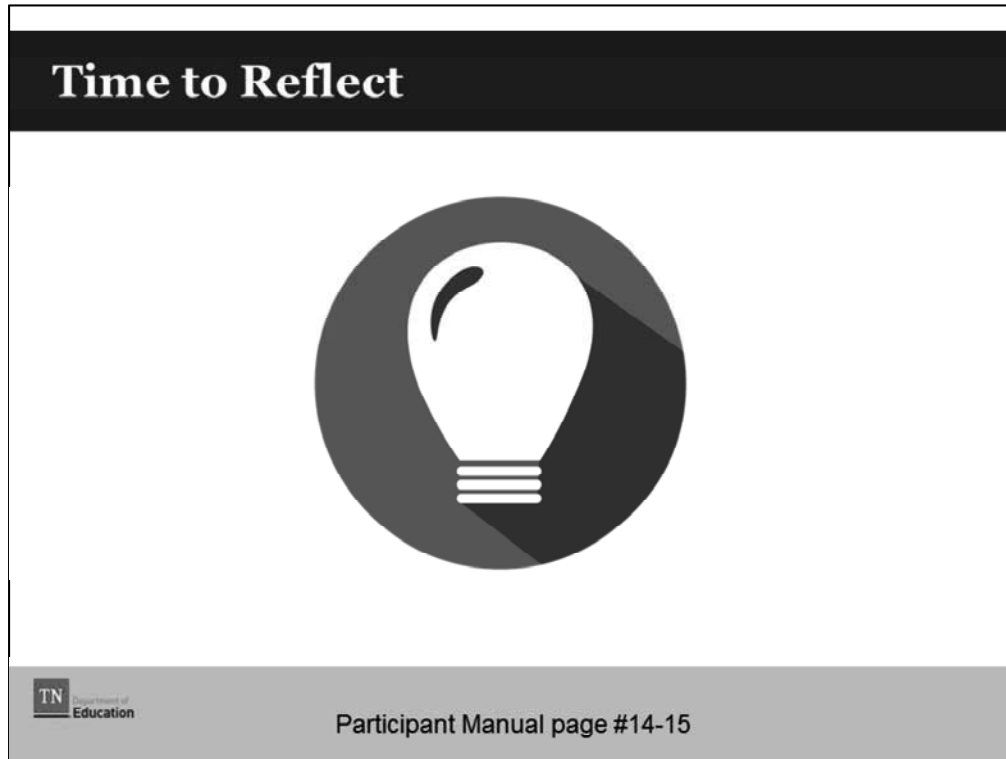
A strong approach to teaching the arts addresses the entire development of the child or teaching to the whole child. Addressing these three areas helps create those culturally well-rounded students that our new standards encourage.

As teachers, we know education often focuses on Bloom's Taxonomy and the Cognitive Domain of learning, but, as Fine Arts educators, we have a unique opportunity to incorporate all three domains of learning: the cognitive, psychomotor, and the affective domains. Through theatre and dance, we strive to balance embodied learning, cognitive development, and affective growth to promote whole child development. *[Read the description of each of these areas of learning on the slide.]*

Materials:

Activity Directions:

References:



Time: (10 min.)

Notes:

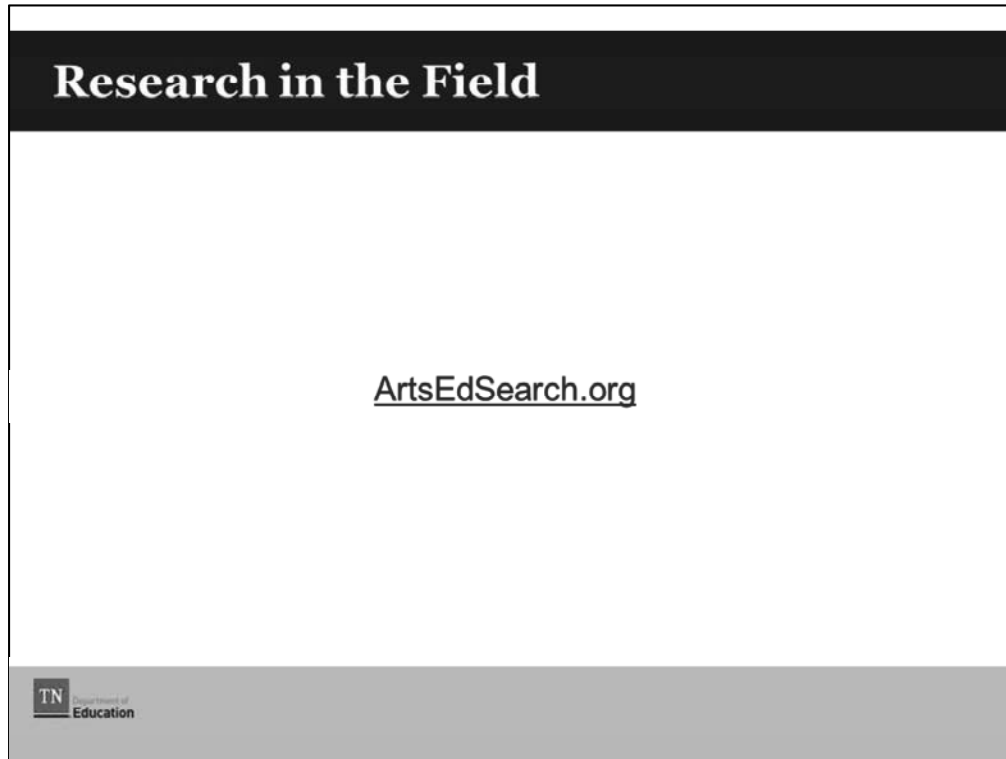
Facilitator 1:

Turn to pages #14-15 in your Participant Manuals. Let's look at a few statistics that reflect how these domains are all reached through the arts. You can find these quotes at the Educational Theatre Association [*known as Ed-T-A*] and, although a couple of these quotes focus on theatre, we can easily apply them to dance as well. Which one of these quotes is the most surprising or meaningful for you? Are there things that these quotes have missed that you witness regarding the value of dance and theatre education to the whole child in your own classroom? How will our new standards lead us to and beyond these?

Materials:

Activity Directions:

References:



Time: (1 min.)

Notes:

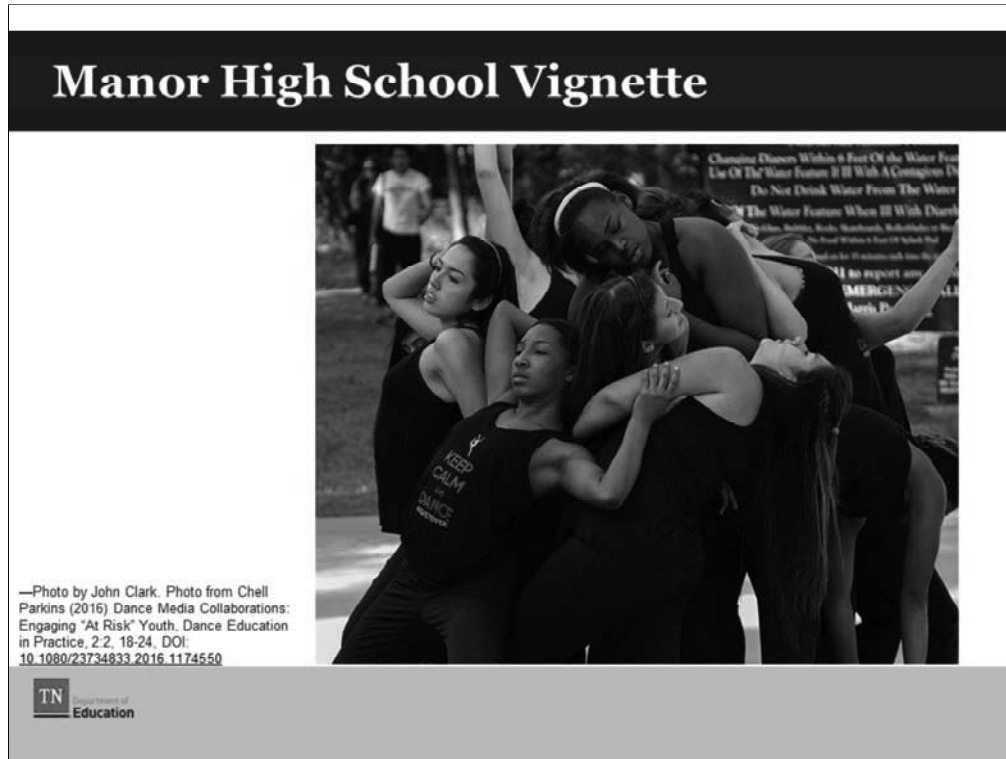
Facilitator 1:

There is an ongoing discussion at the local and national level about a lack of quantitative research in theatre and dance, especially in New York where the PS! Dance movement has made it possible for students in a growing number of NYC public schools to have access to high-quality dance education. For those of you who are interested in finding research to support the arts, visit artsedsearch.org. It is a wonderful search engine where you can find all sorts of scholarly articles regarding quantitative and qualitative arts research.

Materials:

Activity Directions:

References:



Time: (7 min.)

Notes:

Facilitator 1:

Let's take a look at an example of an approach to teaching dance at the high school level. This webcast was created about a dance program at a Title 1 high school in rural Texas. [<https://vimeo.com/80170448>]

Facilitator 2:

Let's talk about what we've just seen. What were some of the strategies Chell used when working with her students that approached students' embodied learning? How about their cognitive development? What about the affective domain? *[Ask for some participants to share their answers with the whole group.]*

Turn to a neighbor and share your own best teaching practices. What does the whole child approach look like in your classroom? *[Give participants time to discuss.]*

Would anyone like to share anything they discussed?

Materials:**Activity Directions:**

Think/Pair/Share


References:

Chelsea Hernandez, 2014, Silence to Power-I with This Body,
<https://vimeo.com/80170448>

Theatre Rest Stop

Identify the domain, foundation, and grade level for the following theatre standard:

Identify essential text information, research from various sources, and the director's concepts that influence character choices, and apply those in a theatrical work.

 TN Department of Education

Time: (4 min.)

Notes:

Facilitator 1:

It is time to pull over for a rest stop and play another round of "Standards Bingo." This time, we will take a look at the standard listed on the screen, and work with your group to determine what grade band you think this should appear in the media arts standards. Please remember, no peeking at the correct answer.

Facilitator 2:

Let's have a quick discussion. *[Wait for discussions to end]* Who would like to share their thoughts? *[Ask for additional thoughts, try to find a consensus, and click "next slide" to find out the correct answers.]* Did anyone note any conceptual shifts?

Materials:

Activity Directions:


References:

Theatre Rest Stop: Discussion

Identify the domain, foundation, and grade band for the following theatre standard:

Identify essential text information, research from various sources, and the director's concepts that influence character choices, and apply those in a theatrical work.

HS3.T.P1.B



Time: (1 min.)

Notes:

Facilitator 2:

Let's look at the correct answer. This is a third year high school standard for theatre in the perform domain and the first foundation. How does this standard support the conceptual shifts we just discussed? *[Take volunteers from the large group]*

Facilitator 1:

Great job using your intuition and prior knowledge to identify the grade band, domain, and foundation! Now, let's look at the structure of the standards for a complete picture of how these domains and foundations are organized as a whole.

Materials:

Activity Directions:

References:



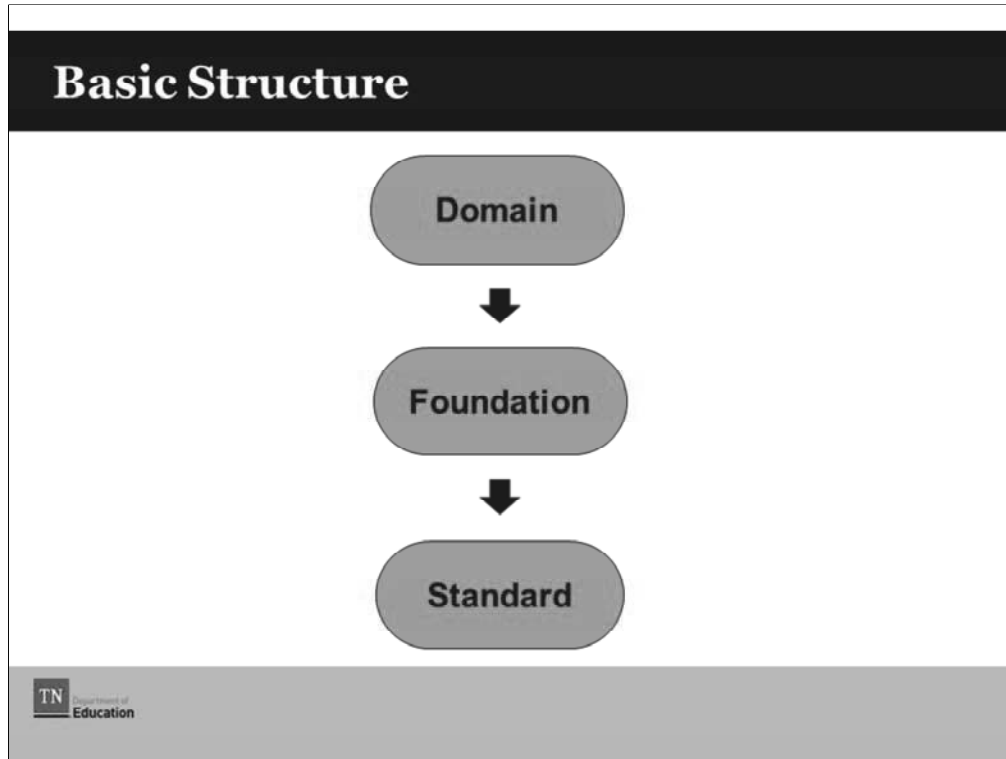
Time: (0 min.)

Notes:
Module 3

Materials:

Activity Directions:

References:



Time: (2 min.)

Notes:

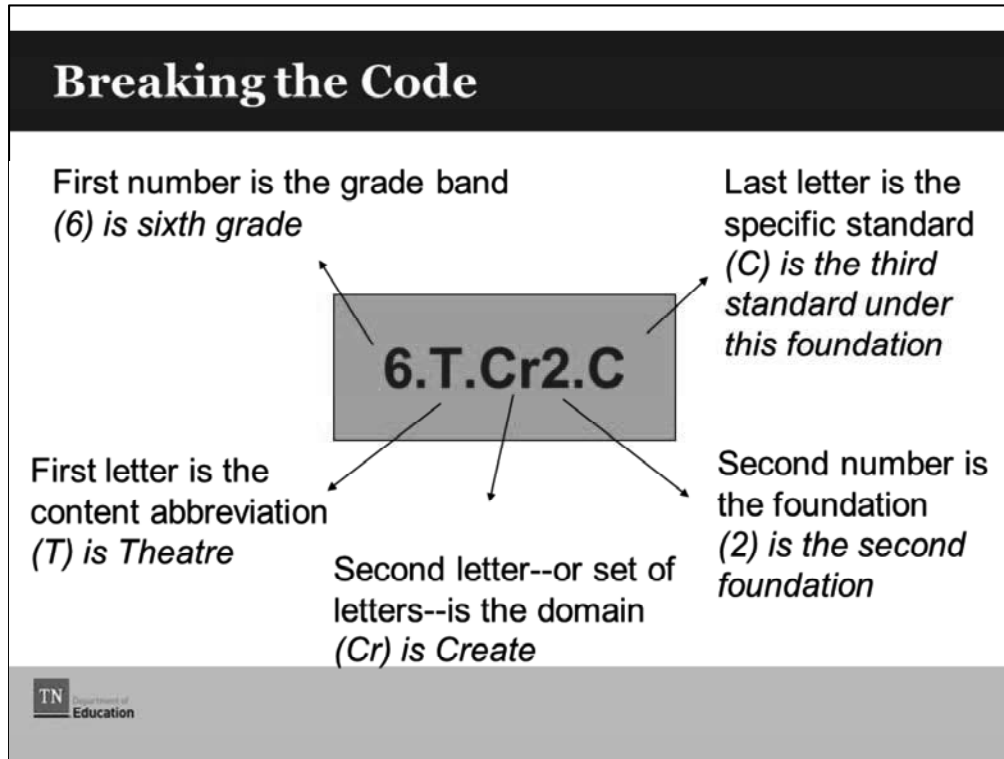
Facilitator 1:

Understanding the structure of the standards from a big picture view to a granular level will help you through the planning process. Let's start with the Domains. The new standards are broken down into four domains: Perform, Create, Respond, and Connect. These four domains are each broken into two to three foundations, and the foundations are further broken down into the standards. This structure is the same across all Fine Arts content areas.

Materials:

Activity Directions:

References:



Time: (5 min.)

Notes:

Facilitator 2:

The first number in the code denotes grade band. In this case, the number "6" lets us know it's for sixth grade. The first letter is the subject. Thus, "T" means it is a theatre standard. The second letter, or set of letters, tells us the domain. "Cr" stands for the Create domain. The second number is the foundation. "2" is for the 2nd foundation. The last letter is the standard. "C" means it's the third standard in that foundation. The standards are not numbered, they are lettered in ABC order. Does this make sense?

Materials:


Activity Directions:

References:

Standard Sample for Dance

6.D.P2.C (6) 6th Grade; (D) Dance

Domain	(P) Perform.
Foundation	(2) Develop and refine artistic techniques and work for performance.
Standard	(C) Refine technique through teacher-given corrections and self-evaluations using appropriate dance terminology.

TN Department of Education

Time: (5 min.)

Notes:

Facilitator 2:

Here is an example from dance. The code 6.D.P2.C lets us know the standard is for 6th grade, the subject is dance, and the domain is perform. This is the 2nd foundation in the domain, and the 3rd standard in that foundation. Would someone like to read this standard for us? Can you see what we would want our students to know? To be able to do? To understand when you have taught this standard? What would that look like in practice?

Materials:


Activity Directions:

References:

Standard Sample for Theatre

5.T.P2.B (5) 5th Grade; (T) Theatre

Domain	(P) Perform.
Foundation	(2) Develop and refine artistic techniques and work for performance.
Standard	(B) Demonstrate the use of technical elements in a theatrical work.

TN Department of Education

Participant Manual page #17

Time: (5 min.)

Notes:

Facilitator 1:

Here's an example from the theatre standards. Again, the code 5.T.P2.B lets us know this is for 5th grade, the subject is theatre, the domain is perform, it's the second foundation, and the second standard. Would someone like to read this standard for us?

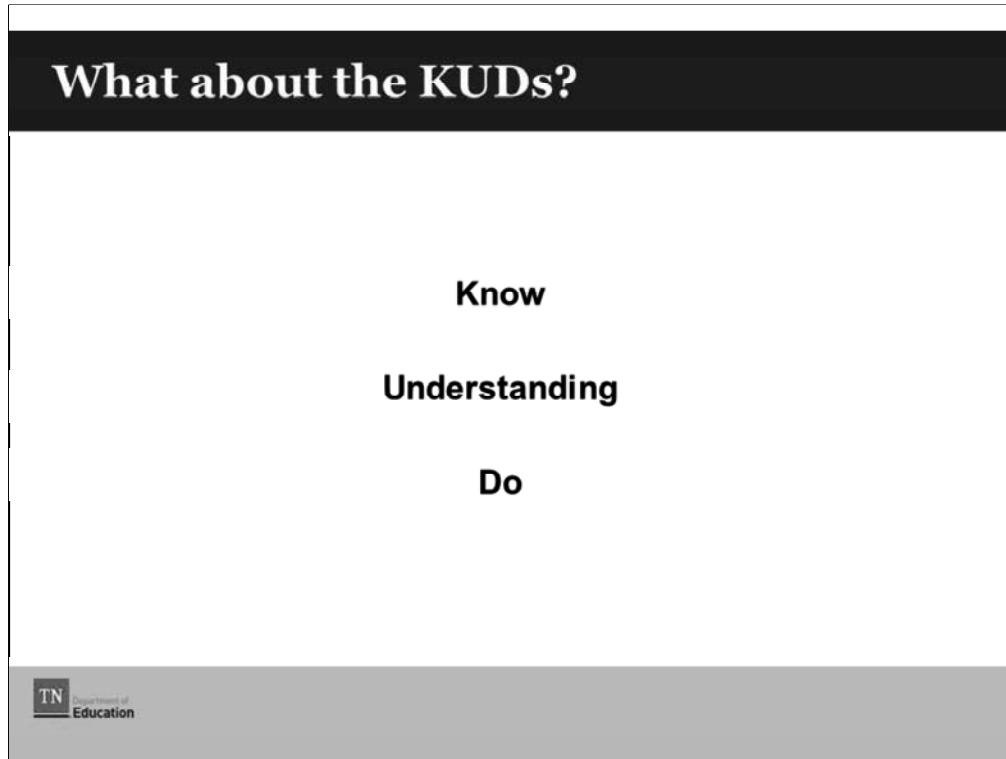
Take out your Participant Manuals, and go to page #17 where you will find a worksheet to break down the structure and coding of your standard. Choose a standard from your content area and break it down on your worksheet. Be sure to note what you think is the "know" - after you have taught this standard, what do we want them to know that they don't know now? The "do" - what will they be able to do that they can't do now? And the "understand" what will they understand that they don't understand now?

What would this look like in practice?

Materials:

Activity Directions:

References:



Time: (2 min.)

Notes:

Facilitator 2:

How do we know what to do with these new standards? We have to figure out what we, as teachers need to teach to make sure our students will know, understand, and be able to do what the standard expects. As you see on the slide, KUD mean stands for Know, Understand, and do. KUDs are the evidence of learning. KUDs are the first step in the backward design process explained in the work of Wiggins and McTighe, *The Understanding of Design*. We will work through another planning process in the afternoon to aid in putting all of the pieces together, but this fits into the beginning step when you unpack the standard. The essential knowledge, understandings, and skills our students need to develop within each standard can be pulled out with this method.

We want to stress that it is important to consider what facts or technical information our students need to know, what type of deeper understandings they need to develop, and what we want our students to be able to do after the standard has been taught. That is the basic tenet

of the first step of backward design. We modeled this process when we walked you through your goals for the day.

Do we have clarifying questions before we move on?

Materials:

Activity Directions:

References:

Downloaded from:

https://www.ascd.org/ASCD/pdf/siteASCD/publications/UbD_WhitePaper0312.pdf Source: Wiggins, G., & McTighe, J. (2011). The Understanding by Design guide to creating high-quality units. Alexandria, VA: ASCD.

Practicing KUD

7.D.P1.A Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space.

Time: (7 min.)

Notes:

Facilitator 1:

Let's unpack this standard and pull out the know, understand, and do. To review, this process helps teachers clearly identify what students will know, understand, and be able to do after a standard has been taught.

Facilitator 2:

Take a moment to look at the standard and worksheet "Deconstructing the Standard" in your Participant Manual on page #18. The standard we are using for this activity is **7.D.P1.A** "Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space."

Facilitator 1:

Now let's unwrap our standard:

What will the student **know** when the standard has been taught?

What will the student **understand** when the standard has been taught?
What will the student be able to **do** that he/she was not able to do before the standard was taught?

Facilitator 2:

[Ask the participants to answer each of the above questions and provide feedback on the answers.]

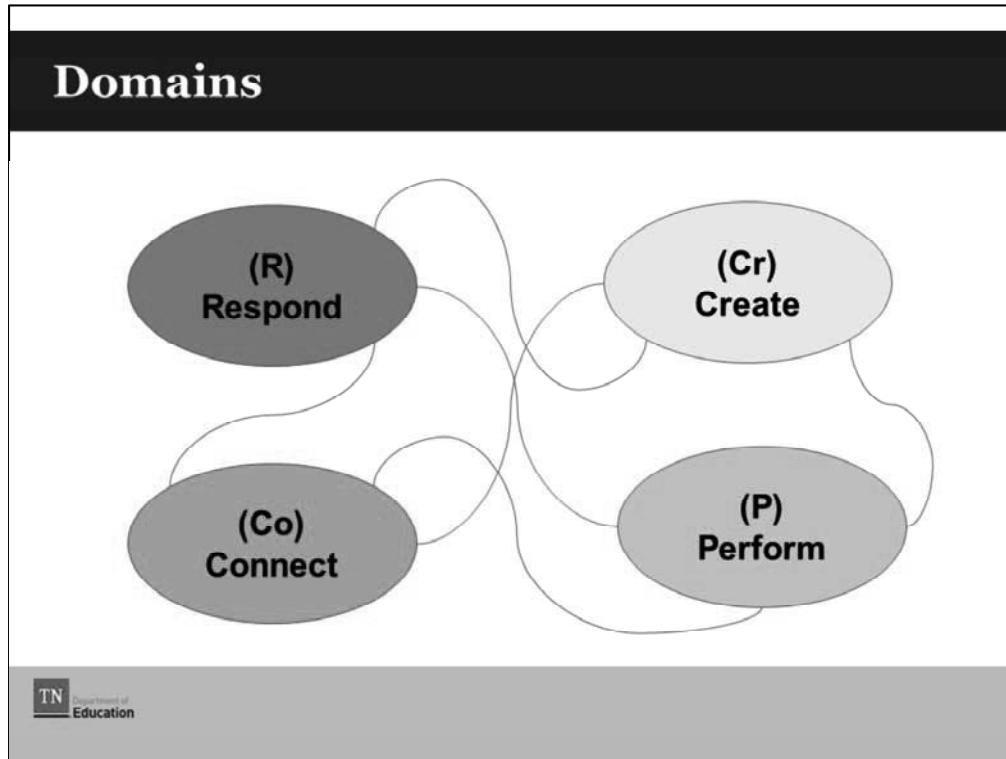
With the people at your table and/or with your partner, discuss one activity you might use in your own classroom in order to help teach this standard. You might think of an activating strategy or a summarizing activity. Even if you don't teach dance, focus on the HOW of the standard.

Materials:

Blank KUD worksheet

Activity Directions:

References:



Time: (7 min.)

Notes:

Facilitator 1:

These domains may look familiar to teachers who have used the portfolio of student growth. Although the names of the domains are similar, the content included in each domain differs, in some cases, between the revised standards and the portfolio. For today's training and implementation of the revised standards, we encourage you to maintain focus on the revised standards.

Facilitator 2:

The new standards help us create balance between the four domains. Theatre and dance are truly performing arts. As theatre and dance educators, we love focusing on that "Perform" domain. In many ways, it may be our comfort zone. But Respond, Create, and Connect are also important.

The new standards are not linear. They are not designed for you to teach every standard in one domain before moving on to the next, but are

written to be used together. Standards from different domains and foundations can be used within a single lesson plan. They are made to balance each other, and, in turn, to help us as teachers create balanced learning in our classrooms.

With this in mind, turn to a neighbor and discuss how you create balance among the domains or if you feel you lean on one or two more than the others. How can you strategize to create balance using the standards?

[Allow time for discussion.]

How many people felt they weighed slightly heavier on one foundation than the others? How many on Respond? Create? Connect? Perform?

Materials:

Activity Directions:

Think/Pair/Share

References:



Time: (5 min.)

Notes:

Facilitator 1:

Strong instruction leads to strong outcomes in all of the domains. When good teaching occurs, good learning occurs, and unpacking these standards--which we'll do in depth this afternoon--can lead to good teaching. This in turn can help foster the "whole child" kind of fine arts instruction we talked about earlier, and also provide a great opportunity for discussing the importance of not putting all the weight of learning in the "Perform" domain. What does teaching through all four domains look like in practice? How much time should we spend on each one or do we touch all of them at the same time?


Who has other questions?

Materials:

Activity Directions:

References:

Foundations			
Perform Select, analyze, and interpret artistic work for presentation/ performance/ production. Develop and refine artistic techniques and work for performance. Express meaning through the performance of artistic work.	Respond Perceive and analyze artistic work. Interpret intent and meaning in artistic work. Apply criteria to evaluate artistic work.	Create Generate and conceptualize artistic ideas and work. Organize and develop artistic ideas and work. Refine and complete artistic work.	Connect Synthesize and relate knowledge and personal experiences to artistic endeavors. Relate artistic ideas and works with societal, cultural, and historical context.


 Standards page #10

Time: (5 min.)

Notes:

Facilitator 2:

What are foundations? How do you use foundations and why were they developed? Perhaps, as you have been reading through your standards, you have begun asking yourself those questions. Does anyone have any thought before we discuss the foundations?

The foundations are the same across all of the fine arts standards. These can be found on page #10 of your Standards. Take a minute to review these a little more in depth, and share a observation with your neighbors.

Materials:

Activity Directions:

References:

What's different?

Discuss:

- What's new?
- How will having a deeper understanding of the complexity of the standards impact your teaching?
- How will this understanding impact your students?
- How might this understanding affect how you communicate with your students, parents, school leaders, and the community?

Time: (7 min.)

Notes:

Facilitator 2:

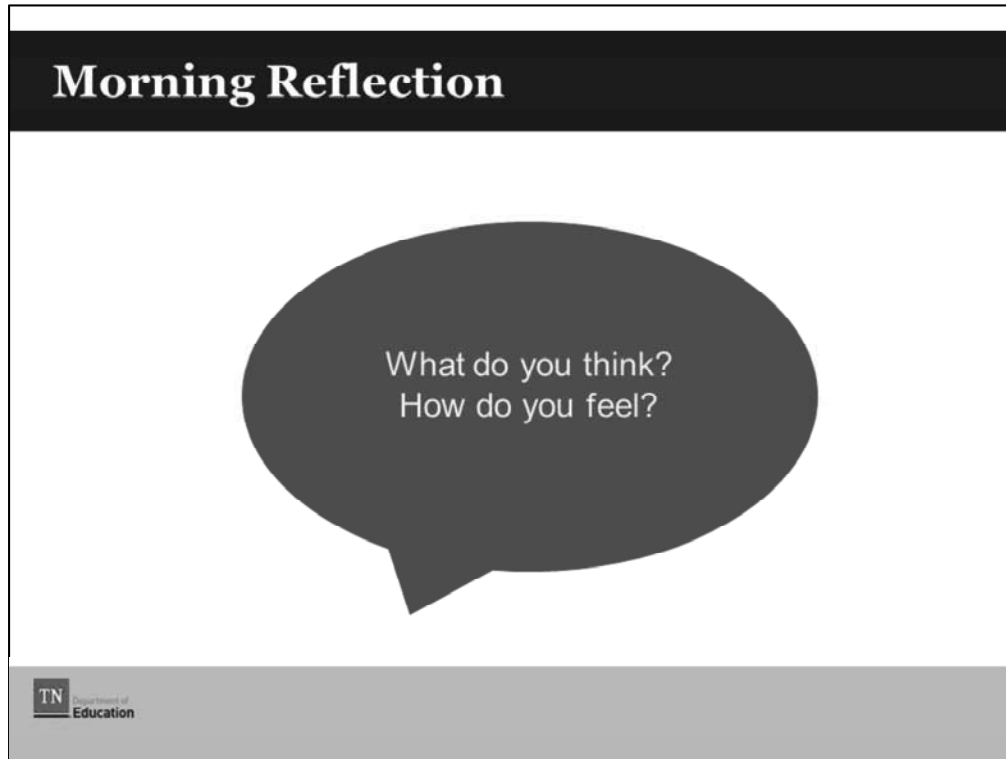
Take a minute to consider how each of these questions apply to you in light of these foundations. After recording some of your thoughts on page #19 of your Participant Manuals, please post one from each question on the appropriate parking lot.

Materials:

Small and large post-its. Separate parking lot with each question.

Activity Directions:

References:



Time: (10 min.)

Notes:

Facilitator 1:

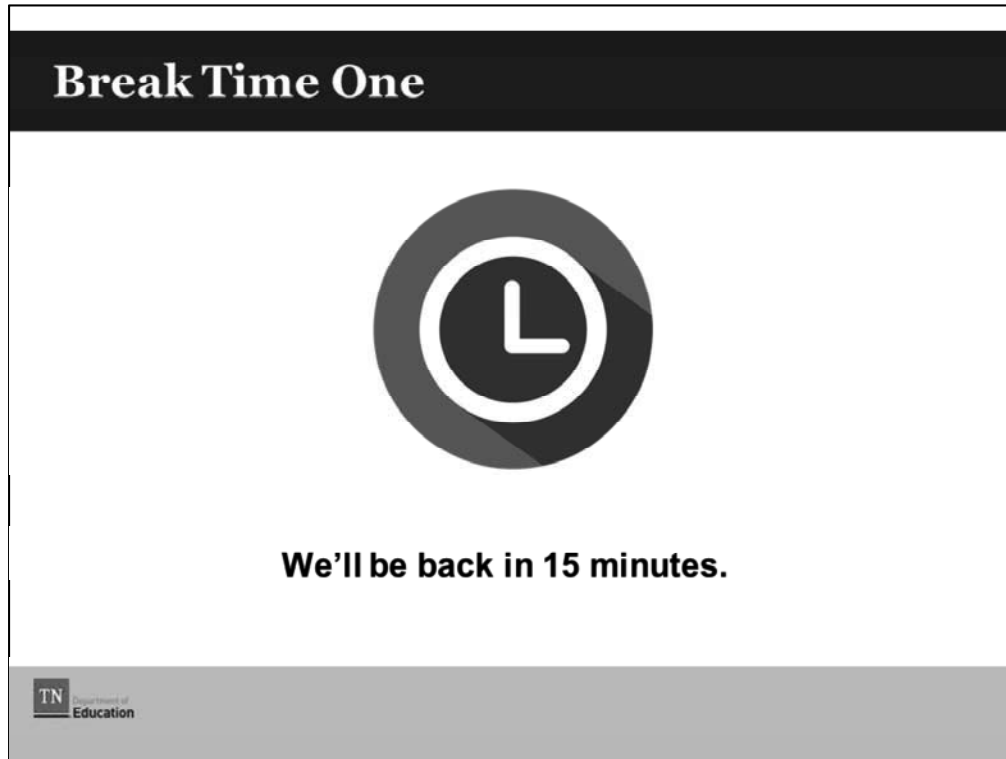
We want to take a moment to check in with everyone. Is this all starting to make sense? Has anyone had any “ah-ha” moments they would like to share?

Materials:

Activity Directions:

References:

Image created using Google Slides by Michelle Parkins, Subject Matter Expert



Time: (15 min.)

Notes:

Materials:

Activity Directions:

References:



Time: (0 min.)

Notes:
Module 4

Materials:

Activity Directions:

References:

Mindset		
Fixed Mindset		Growth Mindset
<ul style="list-style-type: none"> • Something you're born with • Fixed 	SKILLS	<ul style="list-style-type: none"> • Come from hard work • Can always improve
<ul style="list-style-type: none"> • Something to avoid • Could reveal lack of skill • Tend to give up easily 	CHALLENGES	<ul style="list-style-type: none"> • Should be embraced • An opportunity to grow • More persistent
<ul style="list-style-type: none"> • Unnecessary • Something you do when you are not good enough 	EFFORT	<ul style="list-style-type: none"> • Essential • A path to mastery
<ul style="list-style-type: none"> • Get defensive • Take it personally 	FEEDBACK	<ul style="list-style-type: none"> • Useful • Something to learn from • Identify areas to improve
<ul style="list-style-type: none"> • Blame others • Get discouraged 	SETBACKS	<ul style="list-style-type: none"> • Use as a wake-up call to work harder next time

Adapted from the work of Carol Dweck's Mindset

TN Department of Education

Participant Manual page #20

Time: (7 min.)

Notes:

Facilitator 1:

So, with a deeper understanding of the layers involved in the standards, how could that affect your instruction? How will you teach and reach all your students? How will you scaffold the rigor and teach up to get your students where they need to be? In any walk of life, mindset determines how we respond, react, and especially how we teach. Carol Dweck has done extensive research on this topic. She says that there are two mindsets - and we all exist on a variety of places on the spectrum between fixed mindset and a growth mindset.

"A fixed mindset is one that believes their or their students' basic abilities, their intelligence, their talents, are just **fixed** traits," sourced from Carol Dweck's book, *Mindset: the new psychology of success*. She also defines a growth mindset as one that sees the growing possibilities of multiple correct answers. Fixed mindset believes certain traits--such as being "smart" or having talent--are traits you are born with and can't grow into. Someone with a growth mindset believes that, while it's true people have

certain aptitudes for various skills and subjects, anyone can learn to be successful with effort.

Can we have two volunteers? _____ can you read the fixed mindset and _____ will read the growth mindset for the same category. *[Two participants take turns reading one side of each category.]*

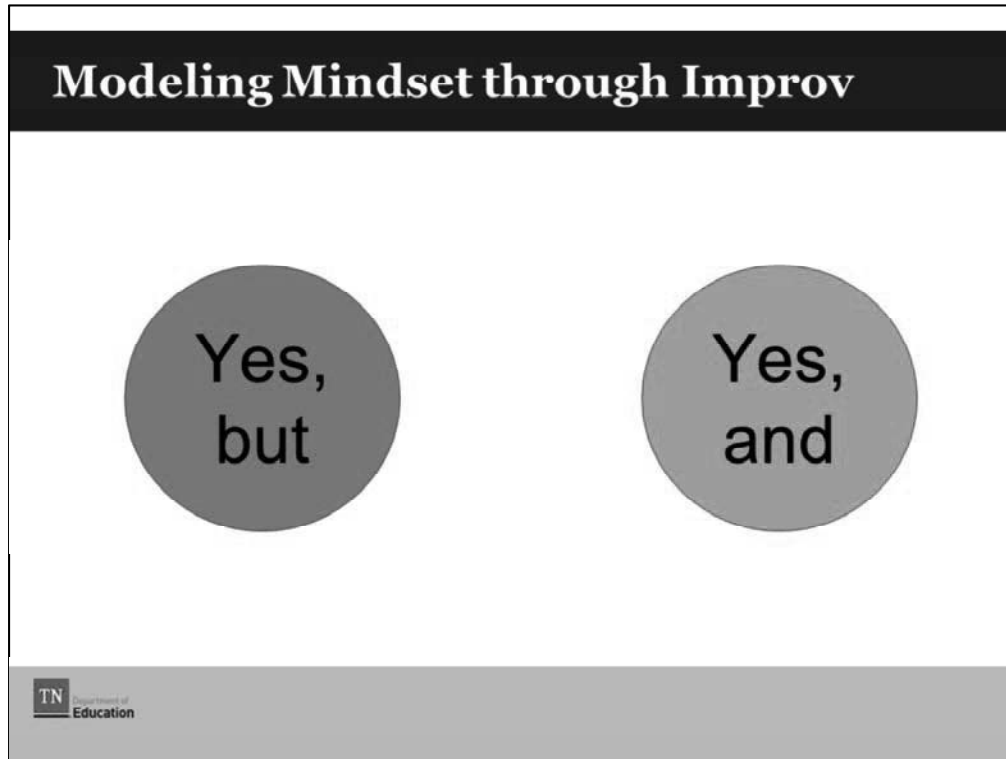
Go to page #20 in your Participant Manual and jot down how a fixed versus growth mindset manifests in your classroom.

Materials:

Activity Directions:

References:

Dweck, Carol S.. (2008) *Mindset: the new psychology of success* New York : Ballantine Books



Time: (5 min.)

Notes:

Facilitator 2:

When we have less flexible thinking, we close ourselves off to the possibilities. “Yes, and” develops on previous experience to create, rather than maintaining a fixed mindset where we close ourselves off to the possibilities, like in “yes, but.” *[Facilitator 1]* and I are going to demonstrate how to play this simple theatre game. Then, you are going to find a partner and play the game together. We’ll start by playing “yes, but”. In improvisation we learn that in order for a scene to work we have to build on what our partner gives us. When we deny what the other person is saying the scene can’t go anywhere. Watch.

Facilitator 1:

Your student is a lovely dancer.

Facilitator 2:

Yes, but she lacks technique.

Facilitator 1:
Yes, but she still can dance.

Facilitator 2:
Yes, but she'll never be on Broadway. *[End Scene]*

There is really no place the scene can go from here, right? In improvisation, we learn that if we deny the previous statement we kill the scene. This is similar to the fixed mindset. If I am not flexible in my thinking, there's no place to grow. However, if we accept what they've told us and add on to it, the scene can grow. For example:

Facilitator 1:
Your student is a lovely dancer.

Facilitator 2:
Yes, and she is dedicated to her learning.

Facilitator 1:
Yes, and I have seen her technical skills start to develop.

Facilitator 2:
Yes, and she has such spirit and artistry. *[End Scene]*

This is also a fun game to play with students to encourage them to be more flexible in their own thinking. Let's try it in pairs. You can talk about anything that pops into your head, but, the first time around, keep building on your scene with "yes, and". Then, see what happens if you start fresh with a "yes, but".

Materials:

Activity Directions:

Participants break out in pairs.

Facilitator 2:
Explains two ways of conducting an improv scene, modelled by facilitator 1 and 2. In the first scene, player 1 says a simple statement to tell a story. Player 2 says "yes, and" to add to the story. This continues back and forth to elaborate on the story. Participants partner to improvise together. Facilitator 2 explains the "yes, but" method and demonstrates. Player 1

makes a statement, player 2 responds with “yes, but” negating the first statement. This happens back and forth.

References:

Literacy in the Arts

Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language(s) of the arts is the ability to create, perform/produce/present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.

—National Coalition for Core Arts Standards, 2018



Time: (2 min.)

Notes:

Facilitator 1:

Can someone read this for us?

Find 2 or 3 people who teach outside of your subject area and answer these questions:

What does theatre or dance literacy look like in your classroom? How do you develop and assess it?


Materials:

Activity Directions:

References:

Quote from the National Arts Standards website:

http://www.nationalartsstandards.org/sites/default/files/NCCAS%20%20Conceptual%20Framework_4.pdf

Literacy in the Classroom	
What does dance/theatre literacy look like in your classroom?	
How do you develop and assess it?	
<div>Participant Manual page #21</div>	

Time: (5 min.)

Notes:

Facilitator 2:

We'd love to hear a little bit about your classrooms. What does dance or theatre literacy look like in your classroom? Feel free to shout things out and we'll write them down. *[Write as many ideas out as possible.]*

Let's take a look at what we've written. Do we see any similarities here? *[Discuss connections that can be made between the different manifestations of literacy in the classroom, particularly between theatre and dance.]*

Feel free to take notes on any ideas you are starting to have on page #21 in your Participant Manual on the Literacy Notes page.

Materials:

Poster board and markers.

Activity Directions:

Facilitator 1 will write the popcorned answers on a giant poster board.

References:

Pedagogy in Practice

Chair Yoga



TN
Department of
Education

Time: (10 min.)

Notes:

Facilitator 2:

Let's take a moment to wake our bodies up and deconstruct a teaching exercise using chair yoga. This is something that can be taught in any classroom setting, but we will look at it in a moment through the lens of one of the dance standards.

Facilitator 1:

Everyone take a moment to move your seat away from your desk a little. You don't have to move much but you might want to push back few inches from your desk so you feel comfortable and have a bit of space between yourself and your neighbor. I invite you to close your eyes if you like. Take some deep, slow breaths in through your nose and out through your mouth. With each inhale, bring yourself to the present moment. With each exhale, allow yourself to let go of everything that came before this moment and everything that will come after. Allow your belly to fill up with air, dropping the breath from your chest and into the diaphragm. Imagine your sitz bones, also known as your ischial tuberosity, to sink

into your seat. Those are the bones that are at the base of your pelvis. You might feel them if you rock a bit side to side. If you don't, that's ok. Just you imagine your sitz bones reaching through your seat into the earth and on an inhale, allow your hands to float up towards the sky. Be mindful of your neighbors so you don't bump into any one. Take your left wrist into your right hand and as you exhale, allow yourself to extend your spine from the tip of the skull to your tail over to the right side of your body, like a fluid waterfall. Can you feel the intercostals between each of your ribs opening and releasing? Take a few deep breaths here. On an inhale, allow yourself to move back to center by reaching the tail first back towards the earth. *[Repeat on other side on the exhale]* Nice fluid movements.

Turn to page # in the Standards and take a look the dance standard HS.D.P2.B: "Apply and refine anatomical awareness and healthy practices to technical dance skills to achieve fluency of movement and prevent injury".

Facilitator: 2:

How do we see this in *[Facilitator 1]'s* approach to teaching the exercise.

What strategies does she use to emphasize the standard?

Do we see evidence of the holistic approach?

Is it evident that they are teaching with an open mindset?

[Some things to point out if they are not pointed out by the group:]

- *Movement with anatomical awareness-cognitive and psychomotor domains.*
- *Using the anatomical terms while providing verbal, tactile, and imagery cueing for differentiated learning.*
- *Guiding students to let go of outside stresses and come to present moment-affective domain.*

Materials:

Activity Directions:

During this exercise, Facilitator 1 walks through the classroom giving gentle tactile cues when appropriate. These cues should guide students to release the scapula toward the ground and extend laterally and sequentially through the spine.


References:

Images taken from Creative Commons, no additional notation required.

<https://www.pexels.com/photo/auditorium-benches-chairs-class-207691/>

Midday Reflection

- Teaching the Whole Child
- Mindset
- Literacy
- Pedagogy
- Ideas?

Participant Manual page #22

Time: (11 min.)

Notes:

Facilitator 2:

Let's take a moment to reflect. How do teaching the whole child, mindset, literacy, and pedagogy connect? Before we go to lunch, take a moment to jot down your reflections on page #22 in your Participant Manuals.

Now let's share our ideas. Find one person whom you haven't spoken to yet, and share your thoughts on teaching the whole child. *[Give people a minute to share.]* Find a new person, also someone you haven't spoken to yet, and share your reactions to mindset. *[Give people a minute to share.]* Find a third new person, and share your ideas on literacy in the classroom. *[Give people a minute to share.]* Find one more new person, and share your thoughts on pedagogy. *[Give people a minute to share.]* Okay, now return to your seats. Think about the best idea you've heard so far. It might be one of your own, it might be from someone in your content area, or it might be from someone in a different content and a different grade band. Write down that idea that really stuck with you on a Post-it note. We've created another parking lot titled "ideas". Stick your

note on this parking lot when you leave in just a minute. Your exit ticket to lunch is to share out to the group one thing you posted on the wall. When we have three volunteers from each content area share out to the whole group, we'll cover a few housekeeping things and then, we'll go to lunch.

Materials:

Post-it notes. Parking lot titled "Ideas".


Activity Directions:

Participants will share their thoughts with people they haven't yet spoken to. Give participants about 15 seconds to find someone to speak to, and only about one minute to share their ideas. Each time participants find someone new, give them about 15 seconds to find a new person to speak to, and a minute to speak. Adjust these times as necessary for audience size. At the end, they will write down their "number 1" idea on a Post-it.

References:

Housekeeping

- Time reminders: Please be back by 12:45 p.m.
- Sign in when you return.
- Here are some great places to get lunch!
 - Place A
 - Place B
 - Place C
 - Place D
- Trash cans and recycling bins are _____.



Time: (5 min.)

Notes:

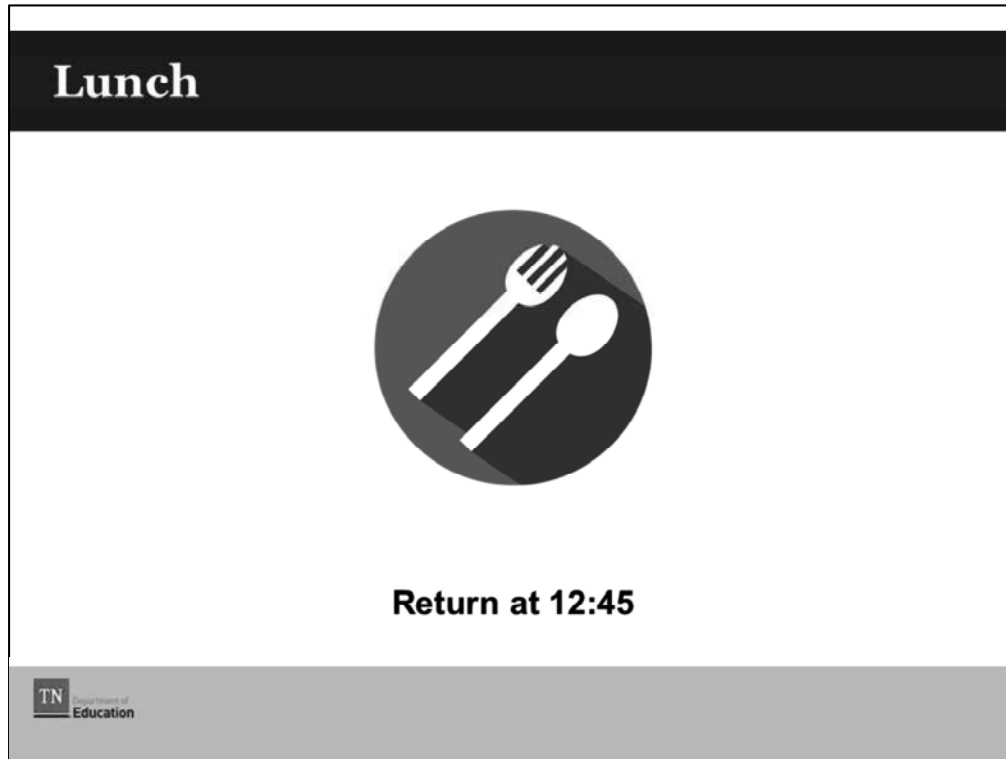
Facilitator 2:

We are going to take an hour and fifteen minutes for lunch. There are several reasonable restaurants in the area including..... We still have a lot to do this afternoon so please be back a few minutes early and we can be ready to begin right on time at 12:45 p.m. You will need to be sure to sign back in upon your return. We look forward to hearing if any discussions comes up during your lunches.

Materials:

Activity Directions:

References:



Time: (1 Hour and 15 min.)

Notes:

Materials:

Activity Directions:

References:



Time: (0 min.)

Notes:
Module 5


Materials:

Activity Directions:

References:

Welcome back!

- Let's review:
 - Implementation goals
 - Daily goals
 - Personal goals
 - What do you know now?
 - What do you understand now?
 - What do you still want to be able to do?

Participant Manual page #23

Time: (5 min.)

Notes:

Facilitator 1:

Welcome back! Please remember to sign in, if you haven't already. As we come back from lunch, let's review some key points from the morning session. Our goals for implementation are for you to be able to go back to your classrooms and districts and start using these new standards right away with full confidence in the material.

Our goals for today are the KUDs, which we went over earlier. For you to KNOW the structure and history of the new standards; UNDERSTAND how the new standards resemble and vary from the old standards, and how to implement the standards in the classroom; and actually create sketches of lesson plans based on the new standards. Hopefully by now you're pretty comfortable with the K and U portions; we're going to be working on the "DO" portion this afternoon.

Let's take a moment to review your personal goals. What do you want to know? Understand? Do? Have we started meeting those goals? Turn to

page #23 in the Participant Manual and jot down a few notes to see where you are in reaching your goals for today and what you still need to reach those goals.

[Facilitators should review the parking lot “questions” from earlier during the day and address any big questions that may need to be addressed here. Facilitators also discuss the ideas that are popping up on the board.]

Facilitator 2:

Before we move forward, we want to address a few questions from our parking lot for clarification... We see some questions about...., we will answer those as we move through the afternoon and check in with you to see if those ideas are clear at the end of the day.

Facilitator 1:

We love some of the ideas which are coming up in the “ideas” parking lot. This one stands out to me.... And also...

Materials:

Activity Directions:

References:

Deconstructing a Theatre Standard

Deconstruct this theatre standard

Domain: Perform

Foundation: Select, analyze, and interpret artistic work for performance.

Standard: Identify essential text information, research from various sources, and the director's concepts that influence character choices, and apply those in a theatrical work.

After the standard is taught,

- What will the student **know**?
- What will the student **understand**?
- What will the student be able to **do** that he/she was unable to do prior to the standard being taught?

Time: (5 min.)

Notes:

[Use this standard as a group example of the unwrapping process.]

Facilitator 1:

Let's take a look at this theatre standard. Let's pull out the KUD of this standard to start. To review, we are looking for what the student will know, what the student will understand, and what the student will be able to do after good instruction.

Facilitator 2:

Take a moment to look at the standard and using the template in the Participant Manual, let's unwrap the standard, starting with identifying the KUD. Please open to the worksheet "Deconstructing a Theatre Standard" in your Participant Manual on page #24. The standard we are using for this activity is **HS3.T.P1.B**. Identify essential text information, research from various sources, and the director's concepts that influence character choices, and apply those in a theatrical work.

Facilitator 1:

Now let's unwrap our standard:

After teaching this standard, what will students KNOW?

What will students UNDERSTAND?

What will students be able to DO?

Facilitator 2:

[Ask the participants to answer each of the above questions and provide feedback on the answers:]

Know: how to support opinion using evidence from written text

Understand: how theatrical work is evaluated from multiple perspectives

Do: make character choices based on analysis.

Materials:

slide content, Participant Manual with standards examples for these activities

Activity Directions:

Use the Deconstructing a Theatre Standard worksheet in the Participant Manual, page #24

Theatre Standard Discussion		
HS3.T.P1.B - Identify essential text information, research from various sources, and the director's concepts that influence character choices, and apply those in a theatrical work.		
Student will be able to (do)	What are we teaching them to do?	What will observers see when the students perform?
The student will (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What did you learn that you did not know?"
The student will (understand)	What concepts are being developed?	What do students say when asked, "What do you understand now that you did not understand prior to instruction?"
<div> <div>TN</div> <div>Department of Education</div> </div> <div>Participant Manual page #24</div>		

Time: (10 min.)

Notes:

Facilitator 2:

Here we have a "breakdown" worksheet for the theatre standards. This can be found on page #24 of your Participant Manual. This chart serves as a way for you to think about what the KUDs are in everyday language. Add your thoughts in your manual.

Facilitator 1:

Think about the questions we just answered. We want to break down this standard into a visual that translates to expectations of the standard. Into each box, you will write an answer to the question in that box.

What do we want the students to be able to DO goes in the first box in the first column under "Student will be able to (do)." What we want students to KNOW goes in the second box of the first column, and what we want students to UNDERSTAND goes in the last box of the first

column.

You might notice the first column of boxes is in a slightly different order than KUD, but that's okay. Just like our domains, the KUDs all work together in whichever order our students need for them to be able to master the content. If the students don't know, understand, or can't do, reteaching must occur because successful teaching to that child did not occur the first time around.

Now that we have the first column complete, take a few minutes to complete the rest with a partner. Think about what this might look like in your own classrooms, and share those ideas.

[Give them time to complete their own standard with a content partner. Let them debrief about their thinking.]

Materials:

Activity Directions:

References:

Deconstructing a Dance Standard

Domain: Perform

Foundation: Select, analyze, and interpret artistic work for performance.

Standard: Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space.

After the standard is taught,

- What will the student **know**?
- What will the student **understand**?
- What will the student be able to **do** that he/she was unable to do prior to the standard being taught?



Participant Manual page #25

Time: (2 min.)

Notes:

Facilitator 1:

Let's go through this process again with a dance standard from the Perform domain starting with the KUD. *[Read the standard.]*

Facilitator 2:

Complete the same process for standard **HS3.T.P1.B**

After teaching this standard, what will students KNOW?

What will students UNDERSTAND?

What will students be able to DO?


[Ask the participants to answer each of the above questions and provide feedback on the answers]

Materials:

Deconstructing a Dance Standard worksheet on Participant Manual page #25

Activity Directions:

References:

Dance Standard Discussion		
7.D.P1.A Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space.		
Student will be able to (do)	What are we teaching them to do?	What will observers see when the students perform?
The student will (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What did you learn that you did not know?"
The student will (understand)	What concepts are being developed?	What do students say when asked, "What do you understand now that you did not understand prior to instruction?"
<div>  Participant Manual page #25 </div>		

Time: (10 min.)

Notes:

Facilitator 1:

Just like with the theatre standard, let's take a few minutes to complete the deconstruction worksheet on the dance standard on page #25 of your Participant Manual. Think about the answers to the KUD questions. Work with a new partner to complete the chart.


[Give them time to complete their own standard with their content partner. Let them debrief about their thinking.]

Materials:

Activity Directions:

References:

Your Standard	
Domain, Foundation, and Standard:	
•	The student be able to (do) _____
•	The student will (know) _____
•	The student will (understand) _____

TN Department of Education

Participant Manual page #26

Time: (5 min.)

Notes:

Facilitator 1:

Now that we have deconstructed several standards together, let's all try it on our own. Choose any standard we have not yet discussed as a group and complete the last section of your "Deconstructing your Standard" sheet, found on page #26 in your Participant Manuals.

Facilitator 2:

Share with a partner the standard you chose and how you deconstructed it.

Materials:

Deconstructing the Standard worksheet

Activity Directions:

References:

Deconstructing Your Standard

Choice of Standard

Student will be able to (do)	What are we teaching them to do?	What will observers see when the students perform?
The student will (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What did you learn that you did not know?"
The student will (understand)	What concepts are being developed?	What do students say when asked, "What do you understand now that you did not understand prior to instruction?"

Time: (10 min.)

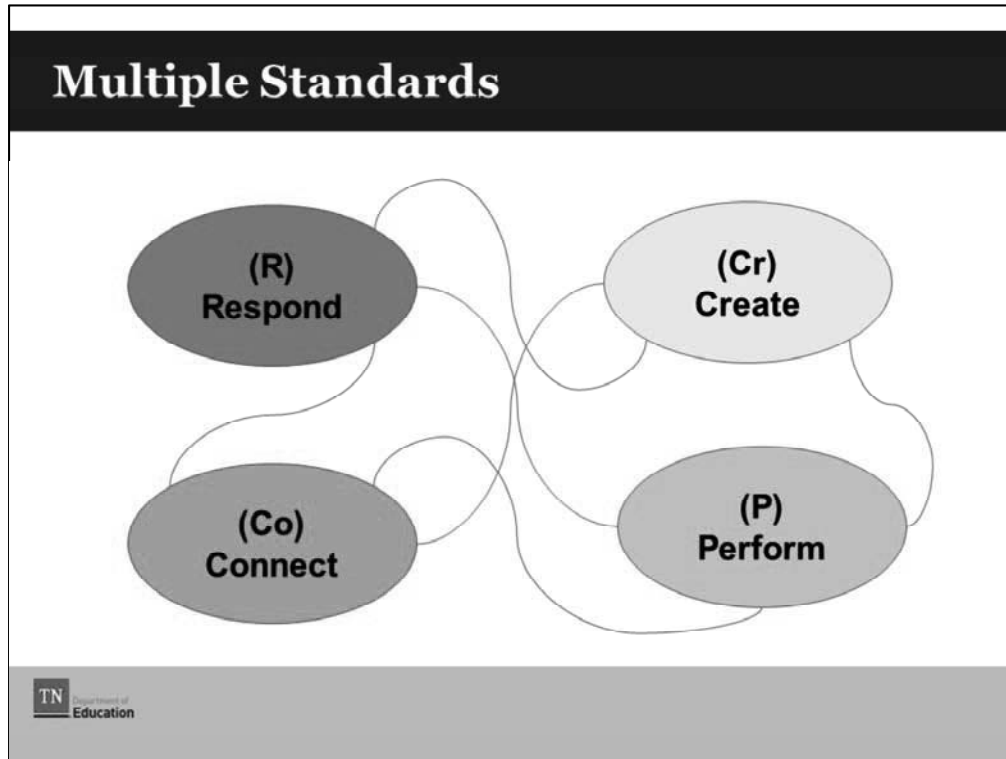
Notes:

[Give them time to complete their own standard with their content partner. Let them debrief about their thinking.]

Materials:

Activity Directions:

References:



Time: (5 min.)

Notes:

Facilitator 2:

Now that you've had a chance to share ideas about deconstructing one standard, let's look at using multiple standards. As we talked about in the morning, the new domains are really meant to work in concert with each other and allow for "spiralling" back to certain standards, rather than stacking on top of one another like a list of "to do's." As such, it may work well to put multiple standards into a single lesson. This means deconstructing multiple standards.

How many people already bundle or group standards together? Let's share some ideas. First, what do you look for when choosing multiple standards to teach? What factors play a role in which standards you choose? *[Have participants shout out answers while facilitators take notes.]*

These are great ideas!

Materials:

Activity Directions:

References:

Tying it Together

- **7.T.P1.A** Discuss and justify various character objectives (choices) in a theatrical work.
- **7.T.Cr1.C** Envision and describe a scripted or improvised character's inner thoughts and objectives in a theatrical work.
- **7.T.Cr3.C** Demonstrate effective physical and vocal traits of characters in an improvised or scripted theatrical work.



Time: (5 min.)

Notes:

Facilitator 1:

Let's look at these three theatre standards. You all shared some great ideas, think about those when looking at these three standards. What ties them together? What factors should be considered when using these together? Share some ideas with those sitting near you. *[Allow a minute or so for discussion.]* Ok, let's shout out some ideas. What did you hear in your discussion?


Materials:

Activity Directions:

References:

Connections to Planning

- A.D.D.I.E
 - Analysis
 - Design
 - Development
 - Implementation
 - Evaluation

Participant Manual page #27

Time: (5 min.)

Notes:

Facilitator 2:

Now that we've got our "big picture" ideas, let's start planning. Earlier, we mentioned the Universal Backward Design (UbD), planning backward from the desired results. We want to introduce you to the ADDIE model, which is a great tool for helping us get from standards deconstruction to full lesson implementation and back again. We're going to introduce you to the model and, then, we'll work with it more in depth later this afternoon.

The ADDIE model is simply this: a process of analysis, design, development, implementation, and evaluation. You can find this on page #27 of your Participant Manual.

Facilitator 1:

In the analysis phase, instructional goals and objectives are clarified while students' existing knowledge and obstacles are kept in mind. When we have determined what our students should know, understand, and do,

then we can begin to analyse how to go about doing that. During the analysis phase, you might ask questions such as “Who are my students? Where are they coming from? What do I need them to know?” Keep in mind our approach to teaching the whole child.

Next is the design phase. The design phase should include a systematic method of identifying, developing, and evaluating a set of planned strategies targeted for attaining the project's goals. Basically, take the information from the analysis phase and use it to start purposefully designing your plans.

Third is the development phase. The development phase is where content is developed and edited for students based on the previous phases. By revisiting what you want them to know, understand, and be able to do, you can assess where they are currently to help lead you to your entry point for designing appropriately challenging lessons. We’re going to talk about formative assessment and its role in the instructional process.

Facilitator 2:

The implementation phase is the fun part: putting your plan into action! Implementation is where you actually get to teach students with these standards. This is also where students can start to demonstrate their mastery of the standards.

Evaluation involves formative assessments that are conducted during each phase and summative assessments that involve testing and performances for final evaluation of skills acquired. Evaluation isn’t just about a test at the end of the lesson or the unit but about understanding what went well, what needs to be tweaked, and what needs to be retaught. Evaluation also provides an opportunity to return to the idea of teaching to the whole child of fine arts education--was there embodied learning, cognitive development, and affective growth--and reflecting on growth mindset vs. fixed mindset--was a growth mindset fostered during the lesson?

Materials:

Activity Directions:

References:

Formative Assessment

- Assessment **OF** is summative.
- Assessment **FOR** is to inform teachers in what direction they should go with their instruction.
- Assessment **AS** instruction informs students where they are in reaching the goals for the standard.
- Assessment is **ongoing**, continues to inform instruction, and is not the end goal.



Time: (3 min.)

Notes:

Facilitator 2:

Lessons need to be assessed. This is certainly part of good instruction. However, it's important to understand the differences in assessment types: summative vs. formative. We love the use of the prepositions of, for, and as in this slide.

Assessment **OF** something is summative. It can be your culminating project, your end-of-course exam, or your exit portfolio.

Assessments **FOR** instruction and **AS** instruction are formative.

Assessment **FOR** gives teachers information to adapt teaching for student needs while constantly checking in on student development. It tells us where we should go with our instruction and is part of the analysis phase of the ADDIE model. These are the little checks used during a lesson to make sure students have mastered one concept before moving on to the next.

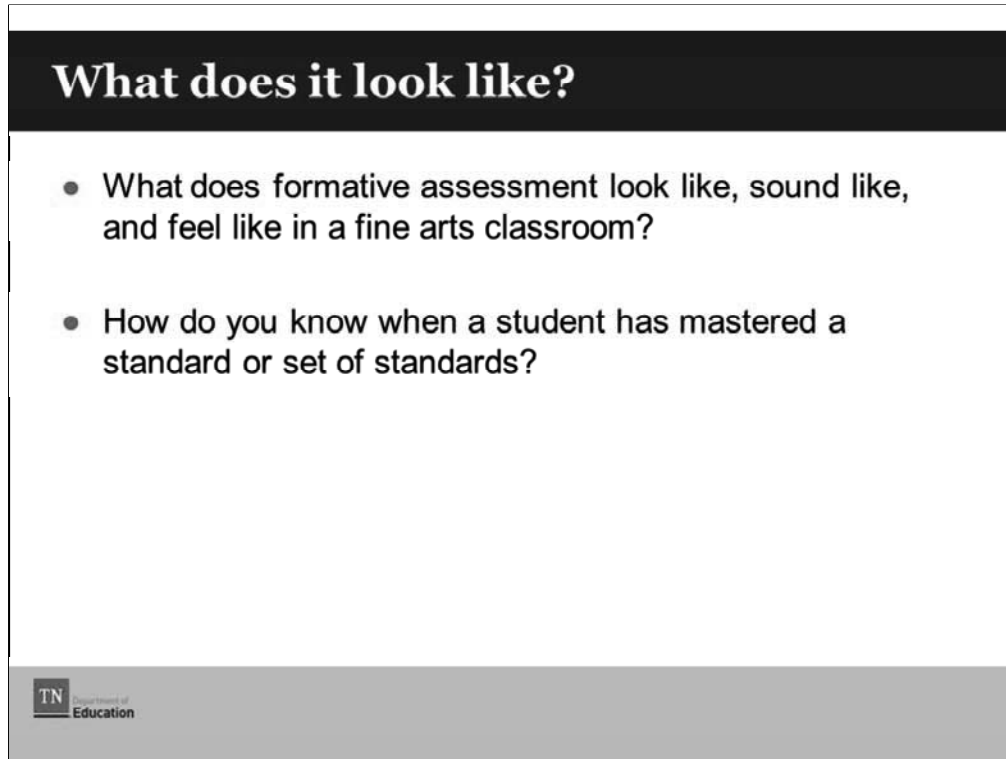
Assessment AS lets our students know where they are at in the process. Students can identify goals and gain insight into why they are learning and what they are focussing on in their own development. Assessment is ongoing and part of every step in the ADDIE process.

Both types of assessment are an important part of the promising practices we strive to use in our daily teaching. We are assessing our students and our teaching strategies. Assessment give us information to adapt teaching for learners' needs and for students to develop goals for their own learning. The standards are a tool to help guide both types of assessments.

Materials:

Activity Directions:

References:



Time: (5 min.)

Notes:

Facilitator 1:

What does formative assessment look like? What does it sound like or even feel like in a fine arts classroom? And how do you know if a student has mastered a concept? Discuss these ideas with two other people from your same content area. *[Give participants a few minutes to discuss.]*

Let's share some of these ideas. My colleague will take notes on the big poster board so we can see what connections we can make.

Materials:

Poster board with Formative Assessment written on the top.

Activity Directions:

References:

Mindset and Pedagogy Review

- Return to growth mindset vs. fixed mindset.
 - How does mindset play a role in assessment?
 - How does pedagogy reflect mindset?
 - How can we – as educators – help students foster a growth mindset in the fine arts classroom?

Time: (10 min.)

Notes:

Facilitator 2:

Talking about assessment brings us back to mindset. Let me paint you this mental picture: You're in your classroom passing back a test. It can be small or large, but it's some kind of assessment with a grade on it. As you pass the papers back, you notice one student look at her score, scoff at her own paper, and promptly toss it in the recycling bin. You encourage her to keep it, look over it, and analyze what went wrong. She says something like, "There's no point. I'm not smart enough anyway." Does this sound familiar? This is a fixed mindset. What can we--as educators--do to help turn "There's no point. I'm not smart enough anyway" into "That didn't go as well as I hoped. What can I do to improve next time?"

Take a minute to reflect on these three important questions. Jot down your answers on page #28 of your Participant Manual. *[Give participants 2-3 minutes to write down some answers.]*

Let's share our ideas. Find one of person to share your answers with to the first question.

Now, find a second person and discuss the second question.

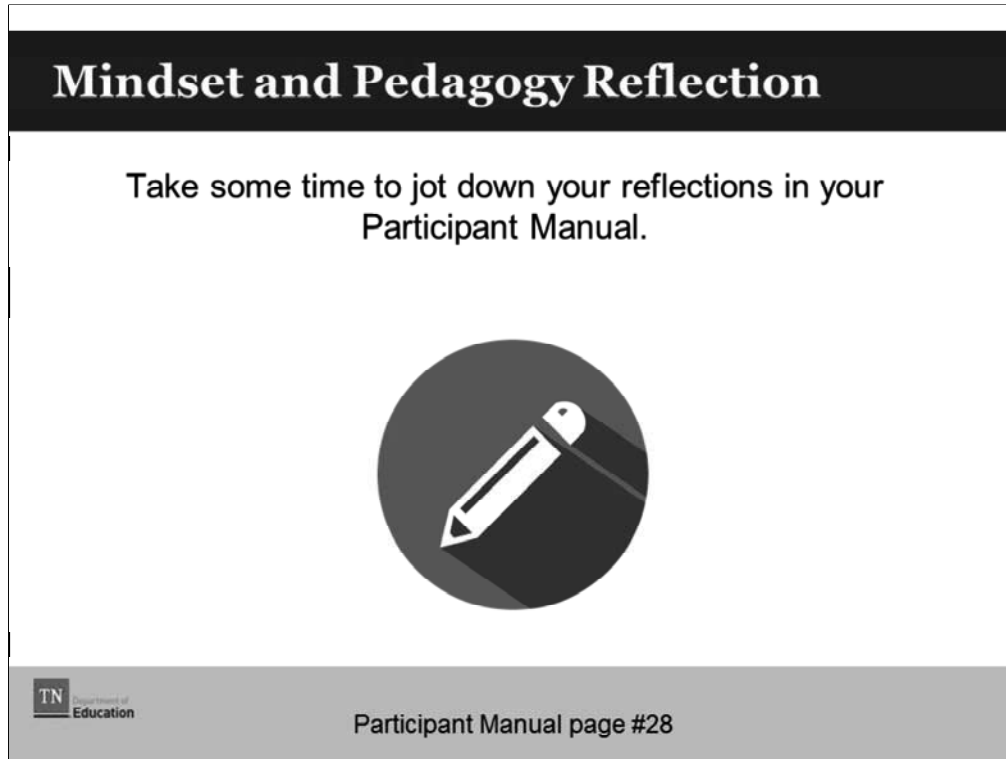
And, finally, find a third person to discuss the third question.

Materials:

Activity Directions:

Direct participants to find one other person with which to share their ideas for question one. Give them about one minute to share. Then, have participants find someone new and discuss their ideas for question two, also for about one minute. And have them find a third new person to share their thoughts on question three. When they've shared three times, have them return to their seats.

References:



Time: (10 min.)

Notes:

Facilitator 1:

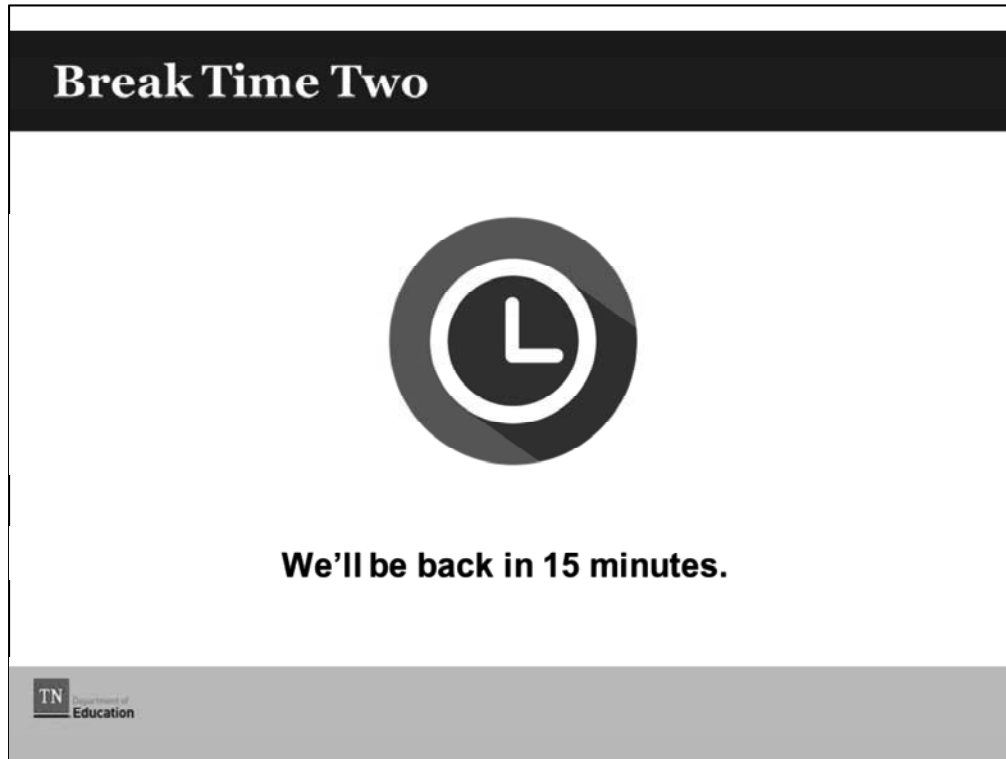
You've just had a lot of ideas thrown your way. Take some time to reflect on what you've heard. Share an "aha" moment or idea you haven't already shared by writing it on a post-it note and placing it on the "ideas" parking lot before we take a 15 minute break. You can also keep adding ideas on page #28 of your Participant Manual.

Materials:

Post-its

Activity Directions:

References:



Time: (15 min.)

Notes:

Materials:

Activity Directions:

References:



Time: (0 min.)

Notes:
Module 6


Materials:

Activity Directions:

References:

Planning and Takeaways

- Let's return to the ADDIE model.
 - Analysis
 - Design
 - Development
 - Implementation
 - Evaluation

Participant Manual page #27

Time: (2 min.)

Notes:

Facilitator 1:

Beyond pulling out what we want our students to know, understand and be able to do, we have discussed universal backward design to start the planning process. To meet the state's goal of implementation, we start there, but we must also start the year with a good understanding of standards, and a plan of how we will teach all of the standards to all of our students. Think about those standards that we bundled. Think about what you already do that you can enhance this year by planning your lessons around the domains, foundations, and standards.

Let's read through the phases of the ADDIE model and start putting ideas on paper. You can find this on page #27 of your Participant Manual.

Materials:

Activity Directions:

Give them time to get to their page. Ask if anyone has questions.

References:

First Things First

- Choose a standard which would be introduced early in the year/semester.
- Map it on the “Using KUD with ADDIE” worksheet.
- Apply the ADDIE model.

Time: (10 min.)

Notes:

Facilitator 1:

Over the next several slides, we’re going to walk through the process of using the ADDIE model to create a lesson plan focussed on one of the standards. First, take a moment to choose a standard. Think about the grade band you usually teach, and think about where you want your students to start. It might be helpful to imagine this as the first lesson of the new school year. Take a few minutes to pick a standard from your content area and deconstruct it on the KUD worksheet on page #29 of your Participant Manual.

Materials:

Activity Directions:

References:

Analysis

- Who are my students?
- Where are they coming from (physically, emotionally, socio-economically, etc.)?
- What do I want them to know?
- Where would I like them to get to?
- How long is it going to take?
- Start with the end in mind.

Time: (7 min.)

Notes:

Facilitator 1:

Answer these questions to start your analysis. You don't have to have hugely in-depth answers as we know you might not know your students yet, but use this to get a general understanding. You'll find this on page #30 of your Participant Manual.


Materials:

Activity Directions:

References:

Design

- What activities am I going to use?
- What tools do I need?
- How am I going to provide scaffolding?
- What am I going to use to assess it?
- Are there external resources I need?

Participant Manual page #31

Time: (7 min.)

Notes:

Facilitator 2:

Now that you've got a basic analysis, start thinking through the design. Refer back to what you want them to know, understand and be able to do as a result of teaching your chosen standard. Also, remember your student analysis to guide your design process. Keep in mind practical considerations like your space and budget. Go ahead and answer these questions on page #31 of your Participant Manual.


Materials:

Activity Directions:

References:

Development

- Is this engaging?
- Do I need to tweak anything?
- Will all my students be able to participate well?
- Is this consistently aligned with what they need to understand?

Participant Manual page #32

Time: (2 min.)

Notes:

Facilitator 1:

You've got a basic idea for the design. Now, start developing it. Align the assessments to the lesson and the lesson to the assessment. This is where you write out your lesson plan. Here's where the rubber meets the road; mapping a lesson plan around these standards. We're going to take some time and start sketching out our lessons. It can be a pretty bare-bones plan, but this is an essential process; so, we want to give you plenty of time to try it. Take the information you wrote down in the design phase and start mapping out your lesson. As you begin scaffolding exercises, keep asking yourself these questions, which can be found on page #32 of your Participant Manual.


Materials:

Activity Directions:

References:

Putting it into Plans

- Putting standards into plans
- *Facilitator 1* for Dance
- *Facilitator 2* for Theatre

Participant Manual page #33

Time: (10 min.)

Notes:

Facilitator 1:

We recognize that everyone is at a different place in their fine arts career, and we're all at different places writing lesson plans. If you feel confident in what we've talked about today and you're ready to dive in, great! Start writing on page #33 of your Participant Manual! If you're still a little confused or unsure about using these standards, we encourage you to reach out. I will be helping people in dance content, and [*Facilitator 2*] will be helping people in theatre. You can also reach out to your peers for assistance.

Materials:

Activity Directions:

References:

Connections to Assessment Planning

- Assessment **OF** is summative – a judgement.
- Assessment **FOR** is to inform teachers in what direction they should go with their instruction.
- Assessment **AS** instruction informs students where they are in reaching the goals for the standard.

Time: (20 min.)

Notes:

Facilitator 1:

Turn to page #34 in your Participant Manual where you will find a dance and a theatre standard. Using one of these standards or continuing with the standard you chose for the previous activity, take a moment to write on 3 separate post-its ideas for ways students' learning can be assessed. On one post-it, write an idea for assessment OF learning; on another, an idea for assessment FOR learning, or in other words, how a teacher can use the assessment to inform instruction; and on the third post-it, a way to use assessment AS instruction for this standard.

Facilitator 2:

Once you have written your ideas, post them to the appropriate chart paper. When we finish, we'll take a gallery walk and look at other participants' ideas. Are they similar to your own? Or are you seeing a range of ways to assess?

[Allow 8-10 minutes for participants to write ideas, post, and view others']

ideas; return to seats]

Please discuss with your groups: What did you notice about the responses? Which form(s) of assessment are you most comfortable with? Which (if any) do you need to strengthen?

Materials:

3 post-its per person, 3 pieces of chart paper labeled with: (1) Assessment OF, (2) Assessment FOR, and (3) Assessment AS

Activity Directions:

Participants write ideas for ways to assess OF, FOR, and AS for the given standard (see below, both will be listed in the manual) on 3 separate post-its. They stick them to the corresponding chart papers and walk around to see others' responses.

7.D.P1.A Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space.


HS3.T.P1.B

Identify essential text information, research from various sources, and the director's concepts that influence character choices, and apply those in a theatrical work.

References:

Implementation

- Put your plan into action!
- Monitor student participation and adjust instruction as necessary.



Time: (2 min.)

Notes:

Facilitator 2:


Implementation is where you would actually teach the lesson in your own classrooms in the “real world” of day to day teaching. However, for our purposes right now, share your thoughts on analysis, design, and development with those sitting near you. Go over the lesson plan you just created and give feedback to each other on the ADDIE elements so far.

Let’s take a minute to reflect on the process to this point. Share out one new learning and one thing you already do.

Materials:

Activity Directions:

References:

Evaluation	
	<ul style="list-style-type: none">• Have my students mastered the standard?• How do my students demonstrate their mastery?• What do I need to change for next time?• Do I need to reteach any particular concept?
	Participant Manual page #35

Time: (5 min.)

Notes:

Facilitator 1:

Just like with implementation, we can't do a full evaluation of our plans right here today, but take a moment to reflect on the feedback you just received. Go over these questions with each other on page #35 of your Participant Manual, and really think about the formative and summative assessments you might use, assessing OF, FOR, and AS. Be ready to share one assessment idea.

Materials:


Activity Directions:

Take a few minutes to get ideas from a variety of grade levels and from both content areas.

References:

Next Steps

- What's the “big idea” for your classroom? Your department? Your school? Your district?
- Where do you want to go?
- Review your goals from this morning.



Time: (5 min.)

Notes:

Facilitator 2:

Hopefully, you have a working knowledge of how to use these new standards in your teaching, and feel confident with your knowledge. Now that you understand better how to use these standards in your own classroom, and you have a framework for planning, what is the first thing you will do when you get back to school? How will you share this learning with colleagues? What would you like to see in your department (if you have one)? What about your school and your district? Take a moment to reflect on these ideas. Make yourself a note in your manual to revisit mid-year for a self-check on progress.

Materials:

Activity Directions:

References:



Time: (0 min.)

Notes:
Module 7


Materials:

Activity Directions:

References:

Wrap Up

- Share final thoughts.
- Review goals.
- Any lingering questions?



Time: (5 min.)

Notes:

Facilitator 1:

We've almost reached the end of our time with you today. Let's take a moment to share some final thoughts and review your goals. Do you have any lingering questions, thoughts, or ideas? What do you know now that you didn't know this morning? What do you understand that you didn't understand this morning, and lastly, what can you do that you couldn't do prior to today? Go back to your personal goals and record your thoughts.

Materials:

Activity Directions:

References:

Resources

- Associations

- Tennessee High School Speech and Drama League (THSSDL)
- Educational Theatre Association (EdTA)
- Tennessee Association of Dance (TAD)
- National Dance Education Association (NDEO)
- Tennessee Arts Academy (TAA)



Participant Manual page #36

Time: (5 min.)

Notes:

Facilitator 2:

There are plenty of resources out there other than what we've covered today. Here is a list of organizations that provide resources for theatre and dance educators, and this same list is also on page #36 of your Participant Manuals. We also suggest that you share contact information with your peers and build networks so we can all share in our great ideas and teaching strategies.

THSSDL is a state-wide program offering professional development, training, and networking for speech and drama programs--as well as speech, debate, and drama tournaments for high school students. They have ties with the National Speech and Debate Association and the National Forensics League. Their website is thssdl.com.

EdTA is an international association for school theatre. They offer professional development, training, and networking--along with resources for advocacy, research, professional journals and publications,

and tournaments. Their website is SchoolTheatre.org.

TAD is a statewide organization that provides dance training for students, professional development for teachers, and advocacy at the national and state level. You can visit their website at TennesseeDance.org to learn more or become a member.

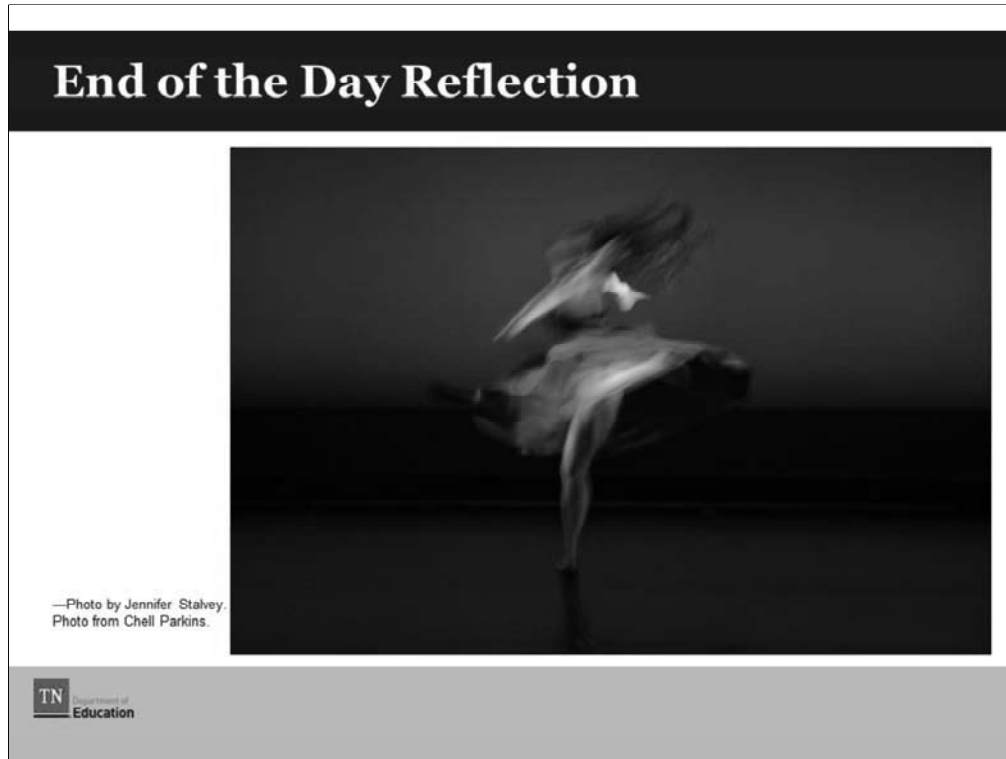
NDEO has a big professional development conference every year and provides online professional development courses and a variety of resources for teachers. Their website is NDEO.org.

TAA is an annual week of professional development for arts and arts integrated teaching in the public schools taking place on the Belmont campus in Nashville. They offer full scholarships to attend their institute. Their website is TennesseeArtsAcademy.org.

Materials:

Activity Directions:

References:



Time: (6 min.)

Notes:


Facilitator 1:

Let's take a moment, before we leave, to reflect on what we've learned today. You've received a lot of information in a very short period of time. Let's try to focus on an overall picture of the day--our big "aha"s and ideas. Rather than write down our reflections this time, we're going to do something more fun. We're going to make a very simple gesture dance. Let's all stand in a circle together. I start and end all of my classes in a circle as a way of honoring everyone in the room and acknowledging the community we create together. We are going to go around the circle one at a time and share a movement that reflects each individual's overall feeling of the day. When one person does their gesture/movement, we will all repeat it. Then, the next person will go. We'll repeat that one, and so on. Let's try to tap into our kinesthetic selves and not worry about talking through this. Our bodies will communicate for us..

Materials:

Activity Directions:**References:**

—Photo by Jennifer Stalvey. Photo from Chell Parkins.

Contact Information
<ul style="list-style-type: none">● Facilitator 1:● Facilitator 2:● Department:


Time: (2 min.)

Notes:

Facilitator 2:

We've reached the end of our time with you today. Thank you for joining us! We hope the training was everything you needed it to be. Our contact information is here. We recommend you write the information in your participant manual. Please feel free to reach out with any questions or thoughts. Thank you!

Materials:

Activity Directions:

References:



Districts and schools in Tennessee will exemplify excellence and equity such that all students are equipped with the knowledge and skills to successfully embark on their chosen path in life.

Excellence | Optimism | Judgment | Courage | Teamwork

Time: (0 min.)

Notes:

Facilitator 1:

On behalf of the Tennessee Department of Education, my colleague [Facilitator 2], and myself, thank you for attending our session today. Should you have any questions following this session, please feel free to talk with either of us.

Materials:

Activity Directions:

References:

Divider Front: Participant Manual

Divider Front: Participant Manual

Dance and Theatre

Participant Manual

Tennessee Academic Standards for Fine Arts

Welcome, Teachers!

We are excited to welcome you to this summer's teacher training on the Tennessee Academic Standards for Fine Arts Education. We appreciate your dedication to your students and your growth as an educator. As you participate today with your peers and interact with the standards, we hope you are able to find ways to connect this content to your own classroom, schools, and district. Teachers perform outstanding work every day, and our hope is that the knowledge you gain will enhance the high-quality instruction you provide Tennessee's children each day.

We are honored that the content of this training was developed by and with Tennessee educators *for* Tennessee educators. We believe it is important for professional development to be informed by current educators, who work to cultivate every student's potential on a daily basis.

We'd like to thank the following educators for their contribution to the creation and review of this content:

Dru Davison, Shelby County School District
Brad Foust, Bartlett Municipal School District
Amanda Galbraith, Bartlett Municipal School District
Jason Glashauser, Clinton City School District
Lynnea Hunter, Johnson City School District
Robbin Johnston, Clarksville-Montgomery County School District
Chell Parkins, Middle Tennessee State University, Tennessee Association of Dance
Caitlin Seidler, Knox County School District



Overview

Part 1: Understanding the Standards

Module 1: Welcome

Module 2: Standards Orientation

Module 3: Structure of the Standards

Module 4: Mindset and Pedagogy

Part 2: Working with the Standards

Module 5: Developing a Deeper Understanding of the Standards

Module 6: Planning and Next Steps

Module 7: Wrap Up and Closing

Appendix

Resources

Goals for Today

When you leave today:

- You will know the structure of new standards.
- You will understand how the new standards resemble or differ from the old standards, how the changes impact instructional practices, and how to find resources to implement the standards in the classroom.
- You will use your learning to draft lesson plan frameworks based on the new standards.

Personal Goals:

Goals Implementation in Year One

- Teachers will know and teach all of their grade levels standards
- Students will be engaged with each of the four domains and 11 foundations.
- Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.

Notes:

Agenda

Time	Content
8-11:30 a.m. (includes break)	Part 1: Understanding the Standards <ul style="list-style-type: none"> • Module 1: Welcome • Module 2: Standards Orientation • Module 3: Structure of the Standards • Module 4: Mindset and Pedagogy
11:30 a.m.-12:45 p.m.	Lunch (on your own)
12:45-4 p.m.	Part 2: Working with the Standards <ul style="list-style-type: none"> • Module 5: Developing a Deeper Understanding of the Standards • Module 6: Planning and Next Steps • Module 7: Wrap Up and Closing

Standards Review Process

- **Jan. 2016:** Writing committee meets to begin drafting
 - **April 2016:** First draft of standards complete
 - **April-May 2016:** Public feedback collected via State Board of Education (SBOE) website
 - **June 2016:** Review committee meets to develop revisions based on public feedback
 - **July 2016:** First reading with SBOE
 - **Aug.-Sept. 2016:** Review committee meets to develop revisions based on SBOE feedback
 - **Oct. 2016:** Final reading with SBOE
 - **SY 2017-18:** Training and professional development
 - **SY 2018-19:** Full implementation
-
- The process begins with a review of the standards for public feedback.
 - Tennessee educators who are experts in their content area and grade band serve on the the advisory panels. These educators review all the public feedback and the current standards, then use their content expertise and knowledge of Tennessee students to draft a revised set of standards.
 - The standards are posted for a second feedback collection from Tennessee's stakeholders.
 - The Standards Recommendation Committee (SRC) consists of 10 members appointed by legislators. This group looks at all the feedback from the website, the current standards, and revised drafts. Recommendations are then made for additional revisions if needed.
 - The SRC recommends the final draft to the State Board of Education for approval.

Notes:

Standards Revision Key Points

- Parallels NCAS (National Core Arts Standards)
- Structure Changes
 - Old - Standards, CLEs, check for understanding, SPIs
 - New - domains, foundations, standards
 - Grade-level differentiation
 - Spiraling standards (can return to them throughout the year/semester/quarter)
- Shared language
 - Across the fine arts
 - Across core curriculum

Notes:

- What do you hope to leave with today?

Teaching the Whole Child

"Dramatic enactments of scientific concepts allow elementary students to connect to science learning through movement, language, social interaction, and collaboration."

--*Journal of Science Learning*, 2010

"89% of surveyed business executives participated in the arts during their school careers."

--*Unmasking Business Success*, 2015

"High school students who earn few or no arts credits are five times less likely to graduate than students who earn multiple arts credits."

--National Endowment for the Arts: *The Arts and Achievement in At-Risk Youth*, 2012

"In 2015, students who took four years of arts classes in high school scored an average of 92 points higher on their SATs than students who took only one half year or less."

--The College Board, 2015

"Disadvantaged students in grades 8-12 who receive an arts education are three times more likely to earn a Bachelor's degree than students who lack those experiences."

--National Endowment for the Arts, 2016

"Young adults who had arts-rich experiences in high school are more likely to engage in public volunteerism."

--National Endowment for the Arts: *The Arts and Achievement in At-Risk Youth*, 2011

"High poverty students with sustained involvement in theatre show substantial improvement in reading proficiency, gains in self-concept and motivation, and higher levels of empathy for others."

--*Doing Well and Doing Good by Doing Art*, 2009

Teaching the Whole Child: Reflection

Embodied Learning

Arts making,
meaning making,
creating, and
performing

Cognitive Development

Critical thinking and
intellectual
development

Affective Growth

Social,
personal,
and cultural
learning in the
classroom

Reflection:

Notes

Standard Structure and Coding

Choose a standard from your content area and grade, and break down the structure.

Code:

Grade:

Domain:

Foundation:

Standard:

Write and label the coding for your standard in this box.

Deconstructing the Standard

Students will (do)

In order to (know)

highlighting that (understand)

Students will (do)

In order to (know)

highlighting that (understand)

Students will (do)

In order to (know)

highlighting that (understand)

Reflection Moment

Take a minute to consider how each of these questions apply to you. After recording some of your thoughts, please post one answer from each question on the appropriate chart paper.

- What's new?
- How will having a deeper understanding of the complexity of the standards impact your teaching?
- How will this understanding impact your students?
- How might this understanding affect how you communicate with your students, parents, school leaders, and the community?

Mindset Worksheet

Fixed Mindset

Growth Mindset

Literacy in the Classroom Notes

- What does dance/theatre literacy look like in your classroom?
- How do you develop and assess it?

Midday Reflection

- Teaching the Whole Child
- Mindset
- Literacy
- Pedagogy
- Ideas?

Goals Review

- Where are you in reaching your goals for today?
- What do you need to reach your other goals?

Deconstructing a Theatre Standard

HS3.T.P1.B - Identify essential text information, research from various sources, and the director's concepts that influence character choices, and apply those in a theatrical work.

Student will be able to (do)	What are we teaching them to do?	What will observers see when the students perform?
The student will (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What did you learn that you did not know?"
The student will (understand)	What concepts are being developed?	What do students say when asked, "What do you understand now that you did not understand prior to instruction?"

Deconstructing a Dance Standard

7.D.P1.A Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space.

Student will be able to (do)	What are we teaching them to do?	What will observers see when the students perform?
The student will (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What did you learn that you did not know?"
The student will (understand)	What concepts are being developed?	What do students say when asked, "What do you understand now that you did not understand prior to instruction?"

Deconstructing your Standard

Student will be able to (do)	What are we teaching them to do?	What will observers see when the students perform?
The student will (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What did you learn that you did not know?"
The student will (understand)	What concepts are being developed?	What do students say when asked, "What do you understand now that you did not understand prior to instruction?"

ADDIE Model Steps and Notes Page

- Analysis
- Design
- Development
- Implementation
- Evaluation

Mindset and Pedagogy Reflection

- How does mindset play a role in assessment?
- How does pedagogy reflect mindset?
- How can we – as educators – help students foster a growth mindset in the fine arts classroom?

Using KUD with ADDIE

Students will (do)

In order to (know)

highlighting that (understand)

Students will (do)

In order to (know)

highlighting that (understand)

Students will (do)

In order to (know)

highlighting that (understand)

Analysis Worksheet

- Who are my students?
- Where are they coming from (physically, emotionally, socio-economically, etc.)?
- What do I need them to know?
- Where would I like them to get to?
- How long is it going to take?
- Start with the end in mind.

Design Worksheet

- What activities am I going to use?
- What tools do I need?
- How am I going to provide scaffolding?
- What am I going to use to assess?
- Are there external resources I need?

Development Worksheet

- Is this engaging?
- Do I need to tweak anything?
- Will all my students be able to participate well?
- Is this consistently aligned with what they need to understand?

Putting it into Plans Notes

Notes:

Connections to Assessment Planning

7.D.P1.A Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space.

HS3.T.P1.B Identify essential text information, research from various sources, and the director's concepts that influence character choices, and apply those in a theatrical work.

Notes:

Evaluation Worksheet

- Have my students mastered the standard?
- How do my students demonstrate their mastery?
- What do I need to change for next time?
- Do I need to reteach any particular concept?

Resources

Tennessee High School Speech and Drama League (THSSDL)

thssdl.com

Educational Theatre Association (EdTA)

schooltheatre.org

Tennessee Association of Dance (TAD)

tennesseedance.org

National Dance Education Association (NDEO)

NDEO.org

Tennessee Arts Academy (TAA)

tennesseeartsacademy.org

Notes

Divider Front: **Standards**

Divider Back: **Standards**

Dance and Theatre

Tennessee Academic Standards for Fine Arts

Tennessee Academic Standards for Fine Arts Education

Introduction	1
Dance	
Introduction to Dance and Theatre.....	8
Dance K-5 Standards.....	11
Dance 6-8 Standards.....	28
Dance 9-12 Standards.....	45
Theatre	
Theatre K-5 Standards.....	62
Theatre 6-8 Standards.....	78
Theatre 9-12 Standards.....	91
Media Arts	
Introduction to Media Arts.....	106
Media Arts K-12 Standards.....	111
Visual Arts	
Introduction to Visual Arts.....	137
Visual Arts K-12 Standards.....	145
Music	
General Music K-5 Standards.....	167
General Music 6-8 Standards.....	184
General Music 9-12 Standards.....	195
Instrumental Music 6-8 Standards.....	203
Instrumental Music 9-12 Standards.....	214
Vocal Music 6-8 Standards.....	227
Vocal Music 9-12 Standards.....	238
Music Theory 9-12 Standards.....	251
Music Glossary.....	259

Tennessee Academic Standards for Fine Arts Education

Introduction

As states are pursuing raised standards for student learning, it is important to recognize the essential role of arts education in the development of well-rounded students preparing for college, career, and life readiness. In fact, Tennessee has made significant artistic contributions across the national landscape, and Tennessee's school teachers and leaders will undoubtedly play an important role in nurturing environments of creativity and innovation that will lead to even greater contributions.

Tennessee Arts Education at a glance

The federal Every Student Succeeds Act (ESSA) lists the arts and music as a part of a "well-rounded" education, and Tennessee schools offer a rich history of supporting arts education. Tennessee is recognized nationally for significant contributions in arts and culture, and the state academic standards for arts education contribute to increased student access for quality arts education that impacts college, career, and life readiness for Tennessee students. While Tenn. Code Ann. §49-6-1025 speaks to visual art and music instruction for grades K-8, schools also offer courses in dance, theatre, and media arts instruction.

(a) The course of instruction in all public schools for kindergarten through grade eight (K-8) shall include art and music education to help each student foster creative thinking, spatial learning, discipline, craftsmanship and the intrinsic rewards of hard work.

(b) Local boards of education are encouraged to fully implement the art and music curriculum adopted by the board of education through both art and music classes, as well as integration into other core academic subjects.

In addition, Tennessee graduation requirements stipulate one full credit of fine arts, and many students elect to focus concentration on sequential course offerings in multiple arts disciplines, including visual arts, dance, media arts, theatre, and vocal and instrumental music. As the economic development of Tennessee becomes increasingly dependent upon skills and outcomes that are embedded in the Tennessee Standards for Arts Education, such as critical and creative thinking, problem solving, collaboration, reflection, and persistence, it will become even more important to ensure that Tennessee students are engaged in sequential standards-based arts instruction. Arts education can also reach a diversity of learners by embodying learning modalities, helping all students learn. For these reasons and others, it is important to consider

several supporting factors when implementing the Tennessee Standards for Arts Education. The National Association for Music Education and the National Art Education Association have developed National Opportunity to Learn Standards to correspond to the implementation of standards-based arts education instruction, and local boards of education are encouraged to implement the support needed to facilitate quality fine arts instruction.

2016 Revision Process Overview

The Tennessee State Board of Education and the project leadership team partnered with multiple arts agencies such as state arts education teachers associations, higher education institutions, and arts education leadership councils in order to create and disseminate a stakeholder feedback survey and recruit nominations for the writing team application process. After the writing team was selected, they conducted a careful examination of the data from the state arts education standards feedback survey and created principles to guide the development of the 2016 Standards for Arts Education. The resulting standards are organized in a way that brings more unity to all of the arts disciplines while maintaining the integrity of each specific content area. It is an attempt to bring the rich content of the previous standards to more modern understandings of standards so that districts can create high quality curriculum guides and students can have the most robust arts learning possible. If implemented with fidelity, the goal of the revised standards will be to teach all students to become quality artists capable of not only performing and creating artistic works with great fidelity, but also expressing meaning and understanding through the arts.

The next section will explain the overarching framework that houses the standards. It is important to note that some content areas will present the information in a different sequence in order to bring focus to the standards. For example, you may see the “Create” domain appear first in Visual Arts while the “Perform” domain appears first for music. This is not a mistake but an intentional presentation of the priorities for the major work of the content area. It is also important to note the major difference in visual presentation between previous state standards versions and the current drafts (not in final format versions). The previous standards were essentially a listing of 6-9 (depending on the specific arts content area) statements followed by a listing of grade/level specific performance indicators. Eleven foundational statements consistent among all of the arts content areas guide the updated standards, and the actual standards that follow are content and grade/level specific. Another significant consideration is that, depending on the particular grade and content area, not all of the 11 foundations are weighted equally in terms of expected instructional time or importance towards comprehensive artistic growth. Each content area and grade level

will refer to the “major work of the grade” to communicate which foundations are expected to be prioritized in order for students to gain mastery consistent with college and career readiness in the specific art form.

Shared between all fine arts disciplines are the eleven foundations and the four overarching domains. The Tennessee Portfolio of Student Growth System implemented the use of the “Perform, Create, Respond, and Connect” Domains in 2011, and the 2016 Standards for Arts Education continue to group all of the revised standards in similar domains, listed below. It is important to keep in mind that the order of the domains will depend on each specific content area.

Domains:

P= Perform (Music, Dance, Theatre); Present (Visual Arts) Produce; (Media Arts)

Cr= Create

R= Respond

Co= Connect

As mentioned previously, each domain has two or three “foundations” that are common among all fine arts disciplines, totaling eleven overarching statements of requisite behaviors for artistic growth. Again, it is important to keep in mind that that not all foundations are implied to be weighted equally. The weighting changes depending on the grade and course expectations for the specific fine arts disciplines.

Foundations:

P= Perform (Music, Dance, Theatre); Present (Visual Arts); Produce (Media Arts)

1. Select, analyze, and interpret artistic work for performance/presentation/production.
2. Develop and refine artistic techniques and work for performance/presentation/production.
3. Convey and express meaning through the performance/presentation/production of artistic work.

Cr= Create

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

R= Respond

1. Perceive and analyze artistic work.
2. Interpret intent and meaning in artistic work.
3. Apply criteria to evaluate artistic work.

Co= Connect

1. Synthesize and relate knowledge and personal experiences to artistic endeavors.
2. Relate artistic ideas and works with societal, cultural, and historical context.

A Guide to the Coding of the Updated Standards

The standards are coded with the grade level, content area, domain, foundation, and a letter might also be used to delineate subsections of the particular foundation. Some foundations will contain more standards than other, depending on the content and grade level.

Examples:

K.VA.P.1.A Select art objects for personal portfolio and display, explaining why they were chosen.

Kindergarten (K) is the grade, Visual Arts (VA) is the content, Present (P) is the domain, 1 is the foundation “Select, analyze, and interpret artistic work for presentation”, and A is the actual standard.

6.IM.P.2.C Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music. For example: Demonstrate an understanding of basic elements associated with successful sight-reading.

Sixth Grade (6) is the grade, Instrumental Music (IM) is the content, Perform (P) is the domain, 2 is the foundation “Develop and refine artistic techniques and work for performance”, and C is the third standard under this foundation.

Additional Considerations

The following are several considerations to provide context around the revised standards for arts education:

1. Literacy in the Arts Classrooms

Literacy is an important concept in all academic areas. Rather than being a stand-alone subject area, literacy provides a pathway for cognition, enabling students to learn content efficiently and express themselves effectively. The arts, like all subject areas, help to reinforce literacy through the careful study of discipline specific vocabulary, the review of primary sources in the content, and a variety of engagement opportunities specifically in the artistic domains of “Respond” and “Connect”. However, the predominance of Tennessee Standards for Arts Education prioritizes the principles of artistic literacy, such as visual thinking strategies, aural literacy (audiation), and notation literacy (decoding symbolic systems of music notation to create and interpret meaning). To the goals of college and career readiness, it would be counter productive for school leaders to suggest that an arts teacher limit the implementation of the Tennessee Standards for Arts Education during instructional time in order to reinforce learning in English language arts classrooms. Arts teachers’ instructional efforts are best leveraged when creating synergy towards the multiple meanings of literacy instruction, and the multiple meanings are embedded as appropriate to each arts discipline in the Tennessee Standards for Arts Education.

2. Major Work of the Grade

As previously noted, the specific grade level and discipline within the arts will prioritize instructional time within certain foundations. Not all of the content in a given grade/course is emphasized equally in the standards. Some foundations require greater emphasis than others based on the depth of the ideas, the time that they take to master, and/or their importance to arts learning or the demands of college and career readiness. In addition, an intense focus on the most critical material at each grade allows depth in learning. That is not to say the other foundations are not important, only that the urgency towards mastery does not require the same amount of instructional time depending on the course and experience level of the young artists. For example, it might be common in level one beginning band and orchestra to prioritize instructional time in foundation P2 “Develop and refine artistic techniques and work for performance” and, for example, prioritize P3 “Convey and express meaning through the performance” more heavily as the student progresses through the middle school and high schools levels of instrumental music. While P1 “Select, analyze, and interpret artistic work for performance” would be covered during instruction, the relative instructional time needed to achieve the standards would not be comparable.

3. Grade Bands

Within the Tennessee Standards for Arts Education, elementary school is defined as grades K-5; middle school as grades 6-8; and high school as grades 9-12. It is important to note that in some content areas, the student point of entry is dependent upon certain factors and districts should exercise care when developing curriculum maps and course offerings. For example, to become college ready in most ensemble-based performing arts coursework, instruction should start in middle school and progress sequentially through high school. The Tennessee Standards for Arts Education are constructed to reflect this common expectation.

4. Opportunity to Learn Standards

The Tennessee Standards for Arts Education are written to reflect conditions described in the basic level programming from the National Opportunity to Learn Standards for Music and Arts Education.

Leaders, Writers, and Review Team Members

Visual Arts and Media Arts

Heather Casteel, Division Lead

Amanda Galbraith

Ted Edinger

Jim Dodson

Michelle Ayers

Jessica Roberts

Kerry Stacy

Cephas Ablakwa

Theatre and Dance

James Wells, Division Lead

Deb Perry

Sarah Hobbs

Aaron Miller

Lynnea Hunter

Carrie Paulo

Saralyn Archibald

Karen Wilson

Music

Susan Waters, Division Lead

Dr. Eric Branscome, Associate Division Lead

David Potter

Sarah Cummings

Atticus Hensley

Emily Frizzell

Robbin Johnston

Jennifer Conway

Kim McLemore

Roland Wilson

Dr. Jamila L. McWhirter

Brad Foust

Melissa Dufrechou

Richard Brown

Project Chair

Dr. Dru Davison

Tennessee Academic Standards for Fine Arts Education

Dance and Theatre Introduction

The fine arts have always been an intrinsic part of a quality, well-rounded education—the kind of education Tennessee educators strive every day to offer our students. The incorporation of dance into public school education offers many of the necessary life skills that will help students to be productive and successful citizens in society, in addition to preparing students for paths of dance at the collegiate or possible career level. The skills offered through the arts, and in dance specifically, are exactly those Tennesseans strive to teach our students in all disciplines: positive self-expression and self-confidence, productive communication, teamwork and collaboration, critical analysis and evaluation, self-discipline, a strong work ethic, and the motivation to continuously strive towards excellence in any given task. To that end, these new teaching standards for dance serve to give all stakeholders in our students' education—teachers, parents, administrators, students, and community members—a rigorous and effective tool to facilitate dance education in our schools.

When writing these new standards, the writing team relied on the National Core Arts Standards (NCAS), a voluntary framework to guide arts education across America. (Read more about the NCAS [here](#).) In the foreword to the NCAS it states,

The central purposes of education standards are to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning. Standards, therefore, should embody the key concepts, processes and traditions of study in each subject area, and articulate the aspirations of those invested in our schools—students, teachers, administrators, and the community at large.

With this explanation in mind, these standards were built the framework of the NCAS which is built on four key domains: Creating, Performing/Presenting/Producing, Connecting, and Responding. Within each of these domains are foundations and standards to support the development of curriculum, programs, and learning in dance. By keeping the domains and foundations of the NCAS, there is continuity not only across fine arts in Tennessee, but also across the US.

Each domain houses standards for each grade level through grade 8; then, standards for varying levels of dance and theatre proficiency in high school: beginner (HS1), intermediate (HS2), advanced (HS3), and pre-professional (HS4). There are instances where the standards between (HS3) and (HS4) look similar at each level. In these instances, the underlying concepts should increase in rigor from year to year.

This framework allows for greater teacher flexibility while also increasing rigor in the discipline and keeping many of the positive elements from the original Tennessee state standards. On the following page is an outline for a suggested progression through the foundations, intended to help guide instructors through the new format and language of

the dance standards.

Overall, this updated set of standards is designed for teacher flexibility. Teachers are the best judges of how to plan, build, implement, assess, and differentiate instruction. Teachers have access to and support from a variety of resources and should be able to use those resources in the way they see fit to best facilitate their instruction. These standards are purposefully broad for the sake of district curriculum development. Tennessee is a broad and diverse state with many cultures, practices, and values. It is important that every district be given autonomy to design a curriculum that is authentic to their population.

Artistic Processes	1994 National Standards / TN	New Foundations	Performance Standards
Perform	Elements and Skills	<p>1. Select, analyze, & interpret artistic work for presentation, performance, production.</p> <p>2. Develop and refine artistic techniques and work for presentation, performance, production.</p> <p>3. Express meaning through the presentation, performance, production of artistic work.</p>	See grade level
Create	<p>Choreography</p> <p>Creativity and Communication</p>	<p>4. Generate and conceptualize artistic ideas and work.</p> <p>5. Organize and develop artistic ideas and work.</p> <p>6. Refine and complete artistic work.</p>	
Respond	Criticism and Analysis	<p>7. Perceive and analyze artistic work.</p> <p>8. Interpret intent and meaning in artistic work.</p> <p>9. Apply criteria to evaluate artistic work.</p>	
Connect	<p>Cultural/Historical Contexts</p> <p>Health</p> <p>Interdisciplinary Connections</p>	<p>10. Synthesize and relate knowledge and personal experiences to artistic endeavors.</p> <p>11. Relate artistic works with societal, cultural and historical context.</p>	

Dance K-5 | D

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for presentation/performance/production.	
Standard D.P1.A	
Grade Level	Standards
K	K.D.P1.A Make still and moving body shapes that show lines (e.g., straight, bent, and curved), change levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change dimensions.
1	1.D.P1.A Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.
2	2.D.P1.A Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.
3	3.D.P1.A Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.
4	4.D.P1.A Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes.
5	5.D.P1.A Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space.

DOMAIN: Perform

Foundation P1

Select, analyze, and interpret artistic work for presentation/performance/production.

Standard D.P1.B

Grade Level	Standards
K	K.D.P1.B Demonstrate tempo contrasts with movements that match to tempo of sound stimuli.
1	1.D.P1.B Relate quick, moderate, and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.
2	2.D.P1.B Identify the length of time a move or phrase takes (e.g., whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing.
3	3.D.P1.B Fulfill specified duration of time with improvised locomotor and axial movements. Differentiate between "in time" and "out of time" to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.
4	4.D.P1.B Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music.
5	5.D.P1.B Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.

DOMAIN: Perform

Foundation P1

Select, analyze, and interpret artistic work for presentation/performance/production.

Standard D.P1.C

Grade Level	Standards
K	K.D.P1.C Identify and apply different characteristics to movements (e.g., slow, smooth, or wavy).
1	1.D.P1.C Demonstrate movement characteristics along with movement vocabulary (e.g., use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and a joyful spin).
2	2.D.P1.C Select and apply appropriate characteristics to movements (e.g., selecting specific adverbs and adjectives and applying them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics.
3	3.D.P1.C Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.
4	4.D.P1.C Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics.
5	5.D.P1.C Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal), and analyze the relationship between initiation and energy.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.A	
Grade Level	Standards
K	K.D.P2.A Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes.
1	1.D.P2.A Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality.
2	2.D.P2.A Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.
3	3.D.P2.A Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support.
4	4.D.P2.A Demonstrate fundamental dance skills (e.g., alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.
5	5.D.P2.A Recall and execute a series of dance phrases using fundamental dance skills (e.g., alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.B	
Grade Level	Standards
K	K.D.P2.B Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.

1	1.D.P2.B Move safely in general space through a range of activities and group formations while maintaining personal space.
2	2.D.P2.B Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.
3	3.D.P2.B Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs
4	4.D.P2.B Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition.
5	5.D.P2.B Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance, and injury prevention.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.C	
Grade Level	Standards
K	K.D.P2.C Move body parts in relation to other body parts, and repeat and recall movements upon request.
1	1.D.P2.C Modify movements and spatial arrangements upon request.
2	2.D.P2.C Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.
3	3.D.P2.C Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills.

4	4.D.P2.C Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (e.g., music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals.
5	5.D.P2.C Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.

DOMAIN: Perform	
Foundation P3 Express meaning through the performance of artistic work.	
Standard D.P3.A	
Grade Level	Standards
K	K.D.P3.A Dance for and with others in a designated space.
1	1.D.P3.A Dance for others in a space where audience and performers occupy different areas.
2	2.D.P3.A Dance for and with others in a space where audience and performers occupy different areas.
3	3.D.P3.A Identify the main areas of a performance space using production terminology (e.g., stage right, stage left, center stage, upstage, and downstage).
4	4.D.P3.A Consider how to establish a formal performance space from an informal setting (e.g., gymnasium or grassy area).
5	5.D.P3.A Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.

DOMAIN: Perform	
Foundation P3 Express meaning through the performance of artistic work.	
Standard D.P3.B	
Grade Level	Standards
K	K.D.P3.B Select a prop to use as part of a dance.
1	1.D.P3.B Explore the use of simple props to enhance performance.
2	2.D.P3.B Use limited production elements (e.g., hand props, simple scenery, or media projections).
3	3.D.P3.B Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space.
4	4.D.P3.B Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.
5	5.D.P3.B Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard D.Cr1.A	
Grade Level	Standards
K	K.D.Cr1.A Respond in movement to a variety of stimuli (e.g., music/sound, text, objects, images, symbols, and observed dance).

1	1.D.Cr1.A Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences), and identify the source.
2	2.D.Cr1.A Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences), and suggest additional sources for movement ideas.
3	3.D.Cr1.A Experiment with a variety of self-identified stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences) for movement.
4	4.D.Cr1.A Identify ideas for choreography generated from a variety of stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences).
5	5.D.Cr1.A Build content for choreography using several stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard D.Cr1.B	
Grade Level	Standards
K	K.D.Cr1.B Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance.
1	1.D.Cr1.B Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance.
2	2.D.Cr1.B Combine a variety of movements while manipulating the elements of dance.
3	3.D.Cr1.B Explore a given movement problem. Select and demonstrate a solution.
4	4.D.Cr1.B Develop a movement problem, and manipulate the elements of dance as tools to find a solution.
5	5.D.Cr1.B Construct and solve multiple movement problems to develop choreographic content.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard D.Cr2.A	
Grade Level	Standards
K	K.D.Cr2.A Improvise dance that has a beginning, middle, and end.
1	1.D.Cr2.A Improvise a series of movements that have a beginning, middle, and end, and describe the movement choices.
2	2.D.Cr2.A Improvise a dance phrase with a beginning, middle that has a main idea, and a clear end.
3	3.D.Cr2.A Identify and experiment with choreographic devices to create simple movement patterns and dance structures (e.g., AB, ABA, theme, and variation).
4	4.D.Cr2.A Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.
5	5.D.Cr2.A Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard D.Cr2.B	
Grade Level	Standards
K	K.D.Cr2.B Express an idea, feeling, or image through improvised movement alone or with a partner.

1	1.D.Cr2.B Choose movements that express an idea or emotion or follow a musical phrase.
2	2.D.Cr2.B Choose movements that express a main idea or emotion or follow a musical phrase. Explain reasons for movement choices.
3	
4	4.D.Cr2.B Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.
5	5.D.Cr2.B Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard D.Cr3.A	
Grade Level	Standards
K	K.D.Cr3.A Apply suggestions for changing movement through guided improvisational experiences.
1	1.D.Cr3.A Explore suggestions to change movement from guided improvisation and/or short remembered sequences.
2	2.D.Cr3.A Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.
3	3.D.Cr3.A Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.
4	4.D.Cr3.A Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.

5	5.D.Cr3.A Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.
----------	---

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard D.Cr3.B	
Grade Level	Standards
K	K.D.Cr3.B Depict a dance movement by drawing a picture or using a symbol
1	1.D.Cr3.B Depict several different types of movements of a dance by drawing a picture or using a symbol (e.g., jump, turn, slide, bend, reach).
2	2.D.Cr3.B Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (e.g., high, middle, low).
3	3.D.Cr3.B Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.
4	4.D.Cr3.B Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (e.g., next to, above, below, behind, in front of).
5	5.D.Cr3.B Record changes in a dance sequence through writing, symbols, or a form of media technology.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard D.R1.A	
Grade Level	Standards
K	K.D.R1.A Find a movement that repeats in a dance.
1	1.D.R1.A Find a movement that repeats in a dance to make a pattern.
2	2.D.R1.A Find movements in a dance that develop a pattern.
3	3.D.R1.A Find a movement pattern that creates a movement phrase in a dance work.
4	4.D.R1.A Find patterns of movement in dance works that create a style or theme.
5	5.D.R1.A Find meaning or artistic intent from the patterns of movement in a dance work.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard D.R1.B	
Grade Level	Standards
K	K.D.R1.B Demonstrate or describe observed or performed dance movements.
1	1.D.R1.B Demonstrate and describe observed or performed dance movements from a specific genre or culture.

2	2.D.R1.B Demonstrate and describe movements in dance from different genres or cultures.
3	3.D.R1.B Demonstrate and explain how one dance genre is different from another or how one cultural movement practice is different from another.
4	4.D.R1.B Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.
5	5.D.R1.B Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard D.R2.A	
Grade Level	Standards
K	K.D.R2.A Observe movement, and describe it using simple dance terminology.
1	1.D.R2.A Select movements from a dance that suggest ideas, and explain how the movement captures the idea using simple dance terminology.
2	2.D.R2.A Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.
3	3.D.R2.A Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology.
4	4.D.R2.A Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.
5	5.D.R2.A Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.

DOMAIN: Respond

Foundation R3

Apply criteria to evaluate artistic work.

Standard D.R3.A

Grade Level	Standards
K	K.D.R3.A Find a movement that was noticed in a dance. Demonstrate the movement that was noticed, and explain why it attracted attention.
1	1.D.R3.A Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting, and talk about why they were chosen.
2	2.D.R3.A Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology.
3	3.D.R3.A Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances, and describe in basic dance terminology ways in which they are alike and different.
4	4.D.R3.A Discuss and demonstrate the characteristics that make a dance artistic, and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology.
5	5.D.R3.A Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard D.Cn1.A	
Grade Level	Standards
K	K.D.Cn1.A Recognize and name an emotion that is experienced when watching, improvising, or performing dance, and relate it to a personal experience.
1	1.D.Cn1.A Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.
2	2.D.Cn1.A Describe, create, and/or perform a dance that expresses personal meaning, and explain how certain movements express this personal meaning.
3	3.D.Cn1.A Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.
4	4.D.Cn1.A Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas, or perspectives.
5	5.D.Cn1.A Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard D.Cn1.B	
Grade Level	Standards
K	K.D.Cn1.B Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork.

1	1.D.Cn1.B Observe illustrations from a story. Discuss observations and identify ideas for dance movement, and demonstrate the big ideas of the story.
2	2.D.Cn1.B Respond to a dance work using an inquiry-based set of questions (e.g., See, Think, Wonder). Create movement using ideas from responses, and explain how certain movements express a specific idea.
3	3.D.Cn1.B Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form.
4	4.D.Cn1.B Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic, and choreograph movements that communicate the information. Discuss what was learned from creating the dance, and describe how the topic might be communicated using another form of expression.
5	5.D.Cn1.B Choose a topic, concept, or content from another discipline of study, and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea, and discuss how this learning process is similar to or different from other learning situations.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard D.Cn1.C	
Grade Level	Standards
K	K.D.Cn1.C Identify and demonstrate proper safety measures in the studio and/or performance space.
1	1.D.Cn1.C Identify and demonstrate proper safety measures in the studio and/or performance space.
2	2.D.Cn1.C Identify and demonstrate proper safety measures in the studio and/or performance space.

3	3.D.Cn1.C Identify and demonstrate proper safety measures in the studio and/or performance space.
4	4.D.Cn1.C Identify and demonstrate proper safety measures in the studio and performance space.
5	5.D.Cn1.C Identify and demonstrate proper safety measures in the studio and performance space.

DOMAIN: Connect	
Foundation Cn2 Relate artistic ideas and works with societal, cultural, and historical text.	
Standard D.Cn2.A	
Grade Level	Standards
K	K.D.Cn2.A Describe or demonstrate the movements in a dance that was watched or performed.
1	1.D.Cn2.A Watch and/or perform a dance from a different culture, and discuss or demonstrate the types of movement danced.
2	2.D.Cn2.A Observe a dance, and relate the movement to the people or environment in which the dance was created and performed.
3	3.D.Cn2.A Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.
4	4.D.Cn2.A Select and describe movements in a specific genre or style, and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.
5	5.D.Cn2.A Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.

Dance 6-8 | D

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for performance.	
Standard D.P1.A	
Grade Level	Standards
6	6.D.P1.A Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space.
7	7.D.P1.A Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space.
8	8.D.P1.A Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space, alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space.

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for performance.	
Standard D.P1.B	
Grade Level	Standards
6	6.D.P1.B Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance study. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Demonstrate dance phrases of different lengths that use various timings within the same section.
7	7.D.P1.B Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance study. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Demonstrate dance phrases of different lengths that use various timings within the same section.
8	8.D.P1.B Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance study. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Demonstrate dance phrases of different lengths that use various timings within the same section.

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for performance.	
Standard D.P1.C	
Grade Level	Standards
6	6.D.P1.C Identify and demonstrate energy/effort and dynamics in technique exercises and dance performances. Use energy and dynamics to enhance and project movements. Identify uses of energy/effort and dynamics in a variety of dance genres.
7	7.D.P1.C Identify and demonstrate energy/effort and dynamics in technique exercises and dance performances. Use energy and dynamics to enhance and project movements. Identify uses of energy/effort and dynamics in a variety of dance genres.

8	8.D.P1.C Identify and demonstrate energy/effort and dynamics in technique exercises and dance performances. Use energy and dynamics to enhance and project movements. Identify uses of energy/effort and dynamics in a variety of dance genres.
----------	--

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.A	
Grade Level	Standards
6	6.D.P2.A Identify and demonstrate technical skills including proper body alignment, coordination, balance, core support, endurance, flexibility, transfer of weight, and body part articulation in locomotor and axial movements in a particular genre of dance.
7	7.D.P2.A Identify and demonstrate technical skills including proper body alignment, coordination, balance, core support, endurance, flexibility, transfer of weight, and body part articulation in locomotor and axial movements in a particular genre of dance.
8	8.D.P2.A Identify and demonstrate technical skills including proper body alignment, coordination, balance, core support, endurance, flexibility, transfer of weight, and body part articulation in locomotor and axial movements in a particular genre of dance.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.B	
Grade Level	Standards
6	6.D.P2.B Identify and use appropriate dance terminology.

7	7.D.P2.B Identify and use appropriate dance terminology.
8	8.D.P2.B Identify and use appropriate dance terminology.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.C	
Grade Level	Standards
6	6.D.P2.C Refine technique through teacher-given corrections and self-evaluations using appropriate dance terminology.
7	7.D. P2.C Refine technique through teacher-given corrections and self-evaluations using appropriate dance terminology.
8	8.D. P2.C Refine technique through teacher-given corrections and self-evaluations using appropriate dance terminology.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.D	
Grade Level	Standards
6	6.D.P2.D Demonstrate movement combinations in the center and across the floor using correct technique and musicality.
7	7.D.P2.D Demonstrate movement combinations in the center and across the floor using correct technique and musicality.

8	8.D.P2.D Demonstrate movement combinations in the center and across the floor using correct technique and musicality.
----------	--

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.E	
Grade Level	Standards
6	6.D.P2.E Apply movement principles such as movement initiation and use of imagery while performing dance sequences and movement studies.
7	7.D.P2.E Apply movement principles such as movement initiation and use of imagery while performing dance sequences and movement studies.
8	8.D.P2.E Apply movement principles such as movement initiation and use of imagery while performing dance sequences and movement studies.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.F	
Grade Level	Standards
6	
7	
8	8.D.P2.F Plan and execute collaborative and/or independent practice to achieve personal, technical, and/or artistic goals.

DOMAIN: Perform	
Foundation P3 Express meaning through the performance of artistic work.	
Standard D.P3.A	
Grade Level	Standards
6	6.D.P3.A Identify and demonstrate appropriate performance etiquette and performance practices during class, rehearsal, and performance. Document efforts, and create a plan for ongoing improvements.
7	7.D.P3.A Identify and demonstrate appropriate performance etiquette and performance practices during class, rehearsal, and performance. Document efforts, and create a plan for ongoing improvements.
8	8.D.P3.A Identify and demonstrate appropriate performance etiquette and performance practices during class, rehearsal, and performance. Document efforts, and create a plan for ongoing improvements.

DOMAIN: Perform	
Foundation P3 Express meaning through the performance of artistic work.	
Standard D.P3.B	
Grade Level	Standards
6	6.D.P3.B Identify, explore, and analyze the basic elements of dance production.
7	7.D.P3.B Identify, explore, and analyze the basic elements of dance production.
8	8.D.P3.B Identify, explore, and analyze the basic elements of dance production.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard D.Cr1.A	
Grade Level	Standards
6	6.D.Cr1.A Explore a variety of stimuli to generate movement through various improvisational approaches. Develop self-awareness and self-confidence through the explanation of movement.
7	7.D.Cr1.A Explore a variety of stimuli to generate movement through various improvisational approaches. Develop self-awareness and self-confidence through the explanation of movement.
8	8.D.Cr1.A Explore a variety of stimuli to generate movement through various improvisational approaches. Develop self-awareness and self-confidence through the explanation of movement.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard D.Cr1.B	
Grade Level	Standards
6	6.D.Cr1.B Explore various movement vocabularies, and solve movement problems to develop choreographic content.
7	7.D.Cr1.B Explore various movement vocabularies, and solve movement problems to develop choreographic content.
8	8.D.Cr1.B Explore various movement vocabularies, and solve movement problems to develop choreographic content.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard D.Cr1.C	
Grade Level	Standards
6	6.D.Cr1.C Create movement from a variety of stimuli that develops artistic expression, and use to create an original dance study. Explain choices using appropriate dance terminology.
7	7.D.Cr1.C Create movement from a variety of stimuli that develops artistic expression, and use to create an original dance study. Explain choices using appropriate dance terminology.
8	8.D.Cr1.C Create movement from a variety of stimuli that develops artistic expression, and use to create an original dance study. Explain choices using appropriate dance terminology.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard D.Cr2.A	
Grade Level	Standards
6	6.D.Cr2.A Identify and explore choreographic devices and structures. Develop a dance study individually or with a group using various devices and structures that supports artistic intent
7	7.D.Cr2.A Identify and explore choreographic devices and structures. Develop a dance study individually or with a group using various devices and structures that supports artistic intent.
8	8.D.Cr2.A Identify and explore choreographic devices and structures. Develop a dance study individually or with a group using various devices and structures that supports artistic intent

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard D.Cr2.B	
Grade Level	Standards
6	6.D.Cr2.B. Use a variety of choreographic devices and structures to develop a dance study with clear artistic intent. Explain how choreographic choices support the artistic intent.
7	7.D.Cr2.B Use a variety of choreographic devices and structures to develop a dance study with clear artistic intent. Explain how choreographic choices support the artistic intent.
8	8.D.Cr2.B Use a variety of choreographic devices and structures to develop a dance study with clear artistic intent. Explain how choreographic choices support the artistic intent.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard D.Cr2.C	
Grade Level	Standards
6	6.D.Cr2.C Identify and explore movement choices that communicate personal or cultural meaning. Create a dance study incorporating these choices.
7	7.D.Cr2.C Identify and explore movement choices that communicate personal or cultural meaning. Create a dance study incorporating these choices.
8	8.D.Cr2.C Identify and explore movement choices that communicate personal or cultural meaning. Create a dance study incorporating these choices.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard D.Cr3.A	
Grade Level	Standards
6	6.D.Cr3.A Identify and develop artistic criteria to revise a dance study. Revise a composition using the artistic criteria. Explain choices and revisions, and articulate how they affect artistic intent.
7	7.D.Cr3.A Identify and develop artistic criteria to revise a dance study. Revise a composition using the artistic criteria. Explain choices and revisions, and articulate how they affect artistic intent.
8	8.D.Cr3.A Identify and develop artistic criteria to revise a dance study. Revise a composition using the artistic criteria. Explain choices and revisions, and articulate how they affect artistic intent.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard D.Cr3.B	
Grade Level	Standards
6	6.D.Cr3.B Investigate and explore a recognized system to document or record a dance sequence using symbols, writing, or a form of media technology.
7	7.D.Cr3.B Investigate and explore a recognized system to document or record a dance sequence using symbols, writing, or a form of media technology.
8	8.D.Cr3.B Investigate and explore a recognized system to document or record a dance sequence using symbols, writing, or a form of media technology.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard D.R1.A	
Grade Level	Standards
6	6.D.R1.A Describe, analyze, interpret, and discuss movement sequences and their relationships to the artistic intent.
7	7.D.R1.A Describe, analyze, interpret, and discuss movement sequences and their relationships to the artistic intent.
8	8.D.R1.A Describe, analyze, interpret, and discuss movement sequences and their relationships to the artistic intent.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard D.R1.B	
Grade Level	Standards
6	6.D.R1.B Identify and analyze how the elements of dance are used in a variety of genres or cultural movement practices. Use genre-specific terminology.
7	7.D.R1.B Identify and analyze how the elements of dance are used in a variety of genres or cultural movement practices. Use genre-specific terminology.
8	8.D.R1.B Identify and analyze how the elements of dance are used in a variety of genres or cultural movement practices. Use genre-specific terminology.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard D.R1.C	
Grade Level	Standards
6	6.D.R1.C Generate appropriate feedback in verbal or written form for peers and self to develop technique and performance skills. Analyze and apply feedback from teachers, peers, or self-evaluation.
7	7.D.R1.C Generate appropriate feedback in verbal or written form for peers and self to develop technique and performance skills. Analyze and apply feedback from teachers, peers, or self-evaluation.
8	8.D.R1.C Generate appropriate feedback in verbal or written form for peers and self to develop technique and performance skills. Analyze and apply feedback from teachers, peers, or self-evaluation.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard D.R1.D	
Grade Level	Standards
6	
7	7.D.R1.D Construct a written critique of a student or professional performance.
8	8.D.R1.D Construct a formal written critique of a student or professional performance.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard D.R2.A	
Grade Level	Standards
6	6.D.R2.A Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, and context using genre-specific terminology from the dance as evidence to support the explanation
7	7.D.R2.A Demonstrate and explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, and context using genre-specific dance terminology from the dance as evidence to support the explanation.
8	8.D.R2.A Demonstrate and explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, and context using genre-specific dance terminology from the dance as evidence to support the explanation.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard D.R3.A	
Grade Level	Standards
6	6.D.R3.A Identify artistic criteria to determine the effectiveness of a dance using the characteristics of a genre or cultural movement practice. Use the artistic criteria to determine a particular dance work's effectiveness, and evaluate it considering the content, context, genre, or cultural movement practice to comprehend artistic expression. Use genre-specific terminology.
7	7.D.R3.A Identify artistic criteria to determine the effectiveness of a dance using the characteristics of a genre or cultural movement practice. Use the artistic criteria to determine a particular dance work's effectiveness, and evaluate it considering the content, context, genre, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

8	8.D.R3.A Identify artistic criteria to determine the effectiveness of a dance using the characteristics of a genre or cultural movement practice. Use the artistic criteria to determine a particular dance work's effectiveness, and evaluate it considering the content, context, genre, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.
----------	--

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard D.Cn1.A	
Grade Level	Standards
6	6.D.Cn1.A Analyze and compare various movement qualities and dance elements from various genres and cross-cultural dances to one's own personal experiences and knowledge.
7	7.D.Cn1.A Analyze and compare various movement qualities and dance elements from various genres and cross-cultural dances to one's own personal experiences and knowledge.
8	8.D.Cn1.A Analyze and compare various movement qualities and dance elements from various genres and cross-cultural dances to one's own personal experiences and knowledge.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard D.Cn1.B	
Grade Level	Standards
6	6.D.Cn1.B Research aspects from the historical, social, or cultural development of a dance genre. Analyze how these aspects affect the development of the movement.

7	7.D.Cn1.B Research aspects from the historical, social, or cultural development of a dance genre. Analyze how these aspects affect the development of the movement.
8	8.D.Cn1.B Research aspects from the historical, social, or cultural development of a dance genre. Analyze how these aspects affect the development of the movement.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard D.Cn1.C	
Grade Level	Standards
6	6.D.Cn1.C Identify and apply basic anatomical knowledge and spatial awareness to promote safe and healthful practices while warming up and dancing.
7	7.D.Cn1.C Identify and apply basic anatomical knowledge and spatial awareness to promote safe and healthful practices while warming up and dancing.
8	8.D.Cn1.C Identify and apply basic anatomical knowledge and spatial awareness to promote safe and healthful practices while warming up and dancing

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard D.Cn1.D	
Grade Level	Standards
6	6.D.Cn1.D Examine the effects of healthful/unhealthful living choices.

7	7.D.Cn1.D Examine the effects of healthful/unhealthful living choices
8	8.D.Cn1.D Examine the effects of healthful/unhealthful living choices.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard D.Cn1.E	
Grade Level	Standards
6	6.D.Cn1.E Identify and demonstrate proper safety measures in the studio and theater.
7	7.D.Cn1.E Identify and demonstrate proper safety measures in the studio and theater.
8	8.D.Cn1.E Identify and demonstrate proper safety measures in the studio and theater.

DOMAIN: Connect	
Foundation Cn2 Relate artistic ideas and works with societal, cultural, and historical text.	
Standard D.Cn2.A	
Grade Level	Standards
6	6.D.Cn2.A Identify and analyze the similarities and differences in various genres of dance. Identify and compare the historical background of cultural, classical, theatrical, and contemporary forms of dance.

7	7.D.Cn2.A Identify and analyze the similarities and differences in various genres of dance. Identify and compare the historical background of cultural, classical, theatrical, and contemporary forms of dance.
8	8.D.Cn2.A Identify and analyze the similarities and differences in various genres of dance. Identify and compare the historical background of cultural, classical, theatrical, and contemporary forms of dance.

DOMAIN: Connect	
Foundation Cn2 Relate artistic ideas and works with societal, cultural, and historical text.	
Standard D.Cn2.B	
Grade Level	Standards
6	6.D.Cn2.B Identify ritualistic dance from other cultures and locations throughout the world. Identify social impacts on the development of a particular genre or style of dance
7	7.D.Cn2.B Identify ritualistic dance from other cultures and locations throughout the world. Identify social impacts on the development of a particular genre or style of dance.
8	8.D.Cn2.B identify ritualistic dance from other cultures and locations throughout the world. Identify social impacts on the development of a particular genre or style of dance.

Dance 9-12 | D

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for performance.	
Standard D.P1.A	
Grade Level	Standards
HS1	HS1.D.P1.A Use space and levels intentionally during phrases and through transitions alone and with others.
HS2	HS2.D.P1.A Execute combinations demonstrating level changes while maintaining relationships through focus and intentionality.
HS3	HS3.D.P1.A Understand inward and outward focus and demonstrate through movement alone and with others.
HS4	HS4.D.P1.A Identify and demonstrate movement for artistic and expressive clarity.

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for performance.	
Standard D.P1.B	
Grade Level	Standards
HS1	HS1.D.P1.B Use syncopation and accent movements related to different tempi. Take rhythmic cues from different aspects of accompaniment.
HS2	HS2.D.P1.B Perform dance studies and compositions that use time and tempo in various ways. Use breath, internal rhythms, and kinetics as phrasing tools.

HS3	HS3.D.P1.B Modulate time factors for artistic interest, and express acuity. Demonstrate time complexity in phrasing with and without musical accompaniment.
HS4	HS4.D.P1.B Use multiple and complex rhythms (e.g., contrapuntal and/or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments.

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for performance.	
Standard D.P1.C	
Grade Level	Standards
HS1	HS1.D.P1.C Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase.
HS2	HS2.D.P1.C Connect energy and dynamics to movements by applying them in and through all parts of the body.
HS3	HS3.D.P1.C Develop total body awareness so that movement phrases demonstrate variances of energy and dynamics by transitioning between phrases.
HS4	HS4.D.P1.C Modulate dynamics to clearly express intent while performing phrases and choreography. Perform movement sequences expressively using a broad dynamic range, and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.A	
Grade Level	Standards
HS1	HS1.D.P2.A Demonstrate technical dance skills including proper alignment, coordination, balance, core support, endurance, transfer of weight, flexibility, and body part articulation in locomotor and axial movements in a particular genre.
HS2	HS2.D.P2.A Develop awareness through dancing with others by executing complex spatial, rhythmic, and dynamic combinations to refine technical dance skills previously learned and meet performance goals. Technical dance skills include proper body alignment, coordination, balance, core support, endurance, transfer of weight, flexibility, and body part articulation in locomotor and axial movements.
HS3	HS3.D.P2.A Analyze and refine awareness of technical dance skills and performance goals in two genres of dance. Technical dance skills include proper body alignment, coordination, balance, core support, endurance, transfer of weight, flexibility, and body part articulation in locomotor and axial movements.
HS4	HS4.D.P2.A Apply technical and performance skills in complex choreography when performing a solo, duet, or ensemble work in a variety of dance genres.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.B	
Grade Level	Standards
HS1	HS1.D.P2.B Refine technique through teacher-directed corrections and self-evaluations using appropriate dance terminology.

HS2	HS2.D.P2.B Develop anatomical awareness and healthful practices to technical dance skills to achieve fluency of movement and prevent injury.
HS3	HS3.D.P2.B Apply and refine anatomical awareness and healthful practices to technical dance skills to achieve fluency of movement and prevent injury.
HS4	HS4.D.P2.B Incorporate healthful and safe practices for dancers, and modify personal practices based on findings.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.C	
Grade Level	Standards
HS1	HS1.D.P2.C Perform movement combinations in the center and across the floor, demonstrating correct technique and musicality.
HS2	HS2.D.P2.C Plan and execute collaborative and independent practice to achieve personal, technical, and artistic goals.
HS3	HS3.D.P2.C Analyze and refine collaborative and independent practice to achieve personal, technical, and artistic goals.
HS4	HS4.D.P2.C Use a variety of strategies to analyze and evaluate rehearsals and performances of self and others to achieve performance excellence (e.g., use video recordings for analysis).

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard D.P2.D	
Grade Level	Standards
HS1	HS1.D.P2.D Plan and execute collaborative and independent practice to achieve personal, technical, and artistic goals.
HS2	
HS3	
HS4	

DOMAIN: Perform	
Foundation P3 Express meaning through the performance of artistic work.	
Standard D.P3.A	
Grade Level	Standards
HS1	HS1.D.P3.A Identify performance etiquette and performance practices during class, rehearsal, and performance.
HS2	HS2.D.P3.A Demonstrate performance etiquette and performance practices during class, rehearsal, and performance. Accept notes from choreographer, and apply corrections to future rehearsals and performances.
HS3	HS3.D.P3.A Model performance etiquette and performance practices during class, rehearsal, and performance. Implement performance strategies to enhance projection. Accept notes from choreographer, and apply corrections to future rehearsals and performances. Document the rehearsal and performance process, and evaluate methods and strategies using dance terminology.

HS4	HS4.D.P3.A Model performance etiquette and performance practices during class, rehearsal, and performance. Implement performance strategies to enhance projection. Accept notes from choreographer, and apply corrections to future rehearsals and performances. Document the rehearsal and performance process, and evaluate methods and strategies using dance terminology.
------------	--

DOMAIN: Perform	
Foundation P3 Express meaning through the performance of artistic work.	
Standard D.P3.B	
Grade Level	Standards
HS1	HS1.D.P3.B Identify and analyze the basic elements of a dance production.
HS2	HS2.D.P3.B Evaluate possible designs for the production elements of a performance, and select and execute the ideas that would intensify and heighten the artistic intent of the dances.
HS3	HS3.D.P3.B Work collaboratively to produce a dance piece/concert on a stage or in an alternative performance venue, and plan the production elements necessary to fulfill the artistic intent of the dance works.
HS4	HS4.D.P3.B Work collaboratively to produce a dance concert, and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard D.Cr1.A	
Grade Level	Standards
HS1	HS1.D.Cr1.A Explore a variety of stimuli to generate movement through improvisation. Develop self-awareness and self-confidence through the exploration of movement. Analyze the process and the relationship between the stimuli and the movement
HS2	HS2.D.Cr1.A Synthesize content generated from stimulus materials to choreograph dance studies using original or codified movement.
HS3	HS3.D.Cr1.A Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.
HS4	HS4.D.Cr1.A Refine generated movement to develop a dance with clear intent, purpose, or structure.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard D.Cr1.B	
Grade Level	Standards
HS1	HS1.D.Cr1.B Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance.
HS2	HS2.D.Cr1.B Apply personal movement preferences and strengths with the movement vocabulary of a particular dance genre to choreograph an original dance study or dance that communicates an artistic intent.

HS3	HS3.D.Cr1.B Apply personal movement preferences and strengths with the movement vocabulary of two or more dance genres to choreograph original dance studies or dances that communicate an artistic intent.
HS4	HS4.D.Cr1.B Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the solutions, and explain their effectiveness in expanding artistic intent.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard D.Cr2.A	
Grade Level	Standards
HS1	HS1.D.Cr2.A Design a dance study using choreographic devices and dance structures to support an artistic intent. Explain how the dance structures clarify the artistic intent.
HS2	HS2.D.Cr2.A Design and implement a variety of choreographic devices and dance structures to develop an original dance. Analyze how the structure and final composition expresses the artistic intent.
HS3	HS3.D.Cr2.A Demonstrate fluency of choreographic devices, structures, and processes. Express a personal/collective voice in designing and choreographing original dance compositions. Justify choreographic choices, and explain how they are used to support artistry.
HS4	HS4.D.Cr2.A Demonstrate mastery of choreographic devices, structures, and processes. Express a personal voice in designing an original dance piece. Justify choreographic choices, and explain how they are used to enhance the artistic intent.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard D.Cr2.B	
Grade Level	Standards
HS1	HS1.D.Cr2.B Choreograph a dance study that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.
HS2	HS2.D.Cr2.B Choreograph a dance study that uses ideas and themes as motivation. Explain how the movement is meant to represent the artistic intent.
HS3	HS3.D.Cr2.B Choreograph a dance based on a selected theme and make revisions to further develop the artistic intent.
HS4	HS4.D.Cr2.B Choreograph a dance based on a selected theme. Articulate the artistic intent, and analyze how the meaning drawn by the audience may differ.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard D.Cr3.A	
Grade Level	Standards
HS1	HS1.D.Cr3.A Identify the artistic intent of a dance study by manipulating choreographic devices and dance structures/forms based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.
HS2	HS2.D.Cr3.A Clarify the artistic intent of a dance by refining choreographic processes and dance structures/forms, using established artistic criteria, self-reflection, and the feedback of others. Analyze and evaluate impact of choices made in the revision process.

HS3	HS3.D.Cr3.A Refine the artistic intent of a dance by manipulating choreographic devices, dance structures/forms, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process, and justify how the refinements support artistic intent.
HS4	HS4.D.Cr3.A Refine the artistic intent of a dance by manipulating choreographic devices, dance structures/forms, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process, and justify how the refinements support artistic intent.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard D.Cr3.B	
Grade Level	Standards
HS1	HS1.D.Cr3.B Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies in order to refine or complete artistic work.
HS2	HS2.D.Cr3.B Document a dance as a tool to refine work during the creative process.
HS3	HS3.D.Cr3.B Apply recognized systems of dance documentation or symbol systems to analyze and evaluate the artistry of a dance, and apply findings to refine during the creative process.
HS4	HS4.D.Cr3.B Apply recognized systems of dance documentation or symbol systems to analyze and evaluate the artistry of a dance, and apply findings to refine during the creative process.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard D.R1.A	
Grade Level	Standards
HS1	HS1.D.R1.A Analyze original movement phrases identifying the elements of dance to solve given problems.
HS2	HS2.D.R1.A Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices within a cultural context to communicate intent. Use genre-specific terminology.
HS3	HS3.D.R1.A Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices, and explain how their differences impact structure, communication, and intent within a cultural context. Use genre-specific terminology.
HS4	HS4.D.R1.A Explain how dance communicates aesthetic and/or cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific terminology.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard D.R1.B	
Grade Level	Standards
HS1	HS1.D.R1.B Generate appropriate feedback in verbal or written form for peers and self to develop technique and performance skills. Analyze and apply feedback from teachers, peers, or self-evaluation.
HS2	HS2.D.R1.B Generate appropriate feedback in verbal or written form for peers and self to develop technique and performance skills. Analyze and apply feedback from teachers, peers, or self-evaluation.

HS3	HS3.D.R1.B Generate appropriate feedback in verbal or written form for peers and self to develop technique and performance skills. Analyze and apply feedback from teachers, peers, or self-evaluation.
HS4	HS4.D.R1.B Generate appropriate feedback in verbal or written form for peers and self to develop technique and performance skills. Analyze and apply feedback from teachers, peers, or self-evaluation.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard D.R1.C	
Grade Level	Standards
HS1	HS1.D. R1.C Identify the elements of a dance critique, and apply to a performance.
HS2	HS2.D. R1.C Compare and analyze student or professional performances.
HS3	HS3.D. R1.C Construct a formal written critique of a student or professional performance.
HS4	HS4.D. R1.C Construct a formal written critique of a student and/or professional performance including all aspects of the presentation.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard D.R2.A	
Grade Level	Standards
HS1	HS1.D.R2.A Identify and discuss the artistic expression in a dance or dance phrase.
HS2	HS2.D.R2.A Compare different dances, and discuss their intent and artistic expression. Explain how the relationships among the components of dance enhance meaning and support intent using genre-specific terminology.
HS3	HS3.D.R2.A Analyze and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression. Use genre-specific terminology.
HS4	HS3.D.R2.A Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre-specific terminology.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard D.R3.A	
Grade Level	Standards
HS1	HS1.D.R3.A Identify criteria for evaluating dance for different styles, genres, and cultures. Use appropriate dance terminology.
HS2	HS2.D.R3.A Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology.

HS3	HS3.D.R3.A Compare two or more dances using artistic criteria to evaluate artistic expression and/or technical proficiency. Consider societal values and a range of perspectives. Use genre-specific terminology.
HS4	HS4.D.R3.A Define personal artistic preferences to critique dance. Consider societal and personal values, a range of artistic expression, and importance of technical proficiency. Justify views.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard D.Cn1.A	
Grade Level	Standards
HS1	HS1.D.Cn1.A Analyze and compare various movement qualities and dance elements from various genres and cross-cultural dances to one's own personal experiences and knowledge.
HS2	HS2.D.Cn1.A Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one's own interpretation. Determine whether or not this dance can relate to personal experiences, technology, or other academic subjects.
HS3	HS3.D.Cn1.A Analyze a piece of original choreography that is related to content learned in other subject areas, and research its context. Synthesize information learned, and share new ideas about its relationship to one's perspective.
HS4	HS4.D.Cn1.A Review original choreography developed over time with respect to its content and context and its relationship to personal experiences. Reflect upon and analyze the components that contributed to changes in one's personal growth.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard D.Cn1.B	
Grade Level	Standards
HS1	HS1.D.Cn1.B Create or analyze an existing dance phrase that is related to content learned in another art area or academic subject. Identify principles of other subjects as they occur in dance.
HS2	HS2.D.Cn1.B Understand how anatomy, physiology, and kinesiology relate to dance.
HS3	HS3.D.Cn1.B Research specified muscles and skeletal structures used in dance technique and apply principles of anatomy, physiology, and kinesiology to dance.
HS4	HS4.D.Cn1.B Research physics concepts and/or muscles and skeletal structures used in movement. Apply findings to improve technical ability in dance technique.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard D.Cn1.C	
Grade Level	Standards
HS1	HS1.D.Cn1.C Understand how anatomy, physiology, and kinesiology relate to dance.
HS2	HS2.D.Cn1.C Demonstrate proper safety measures in the dance studio and theater.

HS3	HS3.D.Cn1.C Consistently demonstrate proper safety measures in the dance studio and theater.
HS4	HS4.D.Cn1.C Consistently demonstrate proper safety measures in the dance studio and theater while setting an example for peers.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard D.Cn1.D	
Grade Level	Standards
HS1	HS1.D.Cn1.D Employ proper safety measures in the studio and theater.
HS2	
HS3	
HS4	

DOMAIN: Connect	
Foundation Cn2 Relate artistic ideas and works with societal, cultural, and historical text.	
Standard D.Cn2.A	
Grade Level	Standards
HS1	HS1.D.Cn2.A Compare and contrast differences in dance expression throughout the world. Analyze expressive movement in rituals and the connection to present day dance.

HS2	HS2.D.Cn2.A Analyze and discuss dances from selected genres, styles, and/or historical time periods, and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the people from which the dances originate.
HS3	HS3.D.Cn2.A Analyze dances from different genres, styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the people from which the dance originates.
HS4	HS4.D.Cn2.A Analyze dances from several genres, styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the people from which the dance originates, and how the analysis has expanded one's dance literacy.

Theatre K-5 | T

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for performance.	
Standard T.P1.A	
Grade Level	Standards
K	K.T.P1.A With prompting and support, identify characters, setting, and/or plot in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
1	1.T.P1.A Describe a story's character and actions through dialogue in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.P1.A Interpret story elements in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.P1.A Apply the elements of dramatic structure to a story and create a theatrical work.
4	4.T.P1.A Modify the dialogue and action to change the story in a theatrical work.
5	5.T.P1.A Describe the underlying thoughts and emotions that create dialogue and action in a theatrical work.

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for performance.	
Standard T.P1.B	
Grade Level	Standards
K	
1	1.T.P1.B With prompting and support, use voice and sound in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.P1.B Alter voice and/or body to expand and articulate nuances of a character in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.P1.B Investigate how movement and voice are incorporated into theatrical work.
4	4.T.P1.B Replicate a character based upon physical attributes presented in a theatrical work.
5	5.T.P1.B Use physical choices to create meaning in a theatrical work

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard T.P2.A	
Grade Level	Standards
K	K.T.P2.A With prompting and support, understand that voice and sound are fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama, etc.).
1	1.T.P2.A With prompting and support, identify and understand that physical movement is fundamental to guided drama experiences (e.g., process drama, story drama, creative drama, etc.).

2	2.T.P2.A Demonstrate the relationship between and among body, voice, and mind in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.P2.A Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for theatrical work.
4	4.T.P2.A Practice selected exercises that can be used in a group setting for theatrical work.
5	5.T.P2.A With support, choose acting exercises that can be applied to a theatrical work.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard T.P2.B	
Grade Level	Standards
K	K.T.P2.B With prompting and support, explore and experiment with various technical elements in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
1	1.T.P2.B With prompting and support, identify technical elements that can be used in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.P2.B Explore technical elements in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.P2.B Identify the basic technical elements that can be used in theatrical work.
4	4.T.P2.B Propose the use of technical elements in a theatrical work.
5	5.T.P2.B Demonstrate the use of technical elements in a theatrical work.

DOMAIN: Perform	
Foundation P3 Express meaning through the performance of artistic work.	
Standard T.P3.A	
Grade Level	Standards
K	K.T.P3.A Use body, face, gestures, and /or voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
1	1.T.P3.A With prompting and support, use movement and gestures to communicate emotions in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.P3.A Contribute to group guided drama experiences (e.g., process drama, story drama, creative drama, etc.) and informally share with peers.
3	3.T.P3.A Practice theatrical work, and share reflections individually and in small groups.
4	4.T.P3.A Share small-group theatrical work, with peers as audience.
5	5.T.P3.A Present theatrical work informally to an audience.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard T.Cr1.A	
Grade Level	Standards
K	K.T.Cr1.A With prompting and support, observe, invent, and inhabit an imaginary elsewhere in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
1	1.T.Cr1.A Develop a character in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).

2	2.T.Cr1.A Propose potential new details to plot and story in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.Cr1.A Create roles, imagined worlds, and improvised stories in a theatrical work.
4	4.T.Cr1.A Articulate and/or demonstrate the visual details of imagined worlds and improvised stories that support the given circumstances in a theatrical work.
5	5.T.Cr1.A Identify physical qualities that might reveal a character's inner traits in the imagined world of a theatrical work.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard T.Cr1.B	
Grade Level	Standards
K	K.T.Cr1.B With prompting and support, safely use materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
1	1.T.Cr1.B Collaborate with peers to incorporate safe and appropriate use of costumes and props in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.Cr1.B Collaborate with peers to conceptualize scenery in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.Cr1.B Imagine articulate and/or artistically express ideas for costumes, props, and sets for the environment and characters in a theatrical work.
4	4.T.Cr1.B Visualize and design technical elements that support the story and given circumstances in a theatrical work.
5	5.T.Cr1.B Propose design ideas that support the story and given circumstances in a theatrical work.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard T.Cr1.C	
Grade Level	Standards
K	
1	1.T.Cr1.C Identify and demonstrate ways in which gestures and movement may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama, etc.).
2	2.T.Cr1.C Identify and/or demonstrate ways in which voice and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama, etc.).
3	3.T.Cr1.C Discuss and/or demonstrate how characters might move and speak to support a story.
4	4.T.Cr1.C imagine and articulate and/or demonstrate how a character might move to support the story and given circumstances in theatre work.
5	5.T.Cr1.C Imagine and explain how a character's inner thoughts impact the story and given circumstances in a theatrical work

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard T.Cr2.A	
Grade Level	Standards
K	K.T.Cr2.A With prompting and support, appropriately interact with peers and contribute to dramatic play/theatrical work or a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
1	1.T.Cr2.A Recognize the role of other characters' contributions to the development of a guided drama experience (e.g., process drama, story drama, creative drama, etc.).

2	2.T.Cr2.A Demonstrate basic understanding of setting in order to contribute to the development of a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.Cr2.A Demonstrate basic understanding of plot structure in order to contribute to the development of a sequential plot in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
4	4.T.Cr2.A With peers, contribute to the development of meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
5	5.T.Cr2.A Devise original ideas for a theatrical work that reflect collective inquiry about characters and their given circumstances.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard T.Cr2.B	
Grade Level	Standards
K	K.T.Cr2.B With prompting and support, express original ideas in dramatic play/theatrical work or a guided drama experience (e.g., creative drama, process drama, story drama, etc.).
1	1.T.Cr2.B With prompting and support, participate in group character decision making in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.Cr2.B With prompting and support, participate in group decision making in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.Cr2.B With prompting and support, participate in group decision making in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
4	4.T.Cr2.B Contribute ideas and compare ideas with peers to make selections that will enhance and deepen a guided drama experience (e.g., process drama, story drama, creative drama, etc.).

5	5.T.Cr2.B Participate in defined roles required to present a theatrical work informally to an audience.
---	--

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard T.Cr3.A	
Grade Level	Standards
K	K.T.Cr3.A With prompting and support, identify the <i>who</i> , <i>what</i> , and <i>where</i> of a story in order to ask and answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
1	1.T.Cr3.A Adapt a character from literature or other source in order to contribute to the development of a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.Cr3.A Demonstrate basic understanding of various settings to the adaptation of a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.Cr3.A Demonstrate basic understanding of a specific plot in order to contribute to the adaptation of the plot in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
4	4.T.Cr3.A Contribute to the adaptation of dialogue in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
5	5.T.Cr3.A Revise and improve an improvised or scripted theatre work through repetition and collaborative and/or self-review.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard T.Cr3.B	
Grade Level	Standards
K	
1	1.T.Cr3.B Incorporate different appropriate sounds and movements as characters in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.Cr3.B Incorporate different appropriate sounds and movements to create setting in a guided drama experience (e.g., process drama, story drama, creative drama, etc.). [Note appropriate and safe are developmentally important and reflect current standards.]
3	3.T.Cr3.B Incorporate different appropriate sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
4	4.T.Cr3.B Use and/or adapt sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
5	5.T.Cr3.B Participate in and contribute to physical and vocal exercise techniques for an improvised or scripted theatrical work.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard T.Cr3.C	
Grade Level	Standards
K	
1	1.T.Cr3.C Imagine multiple representations of a single object in a guided drama experience in an ensemble environment (e.g., process drama, story drama, creative drama, etc.).

2	2.T.Cr3.C Incorporate a single object through multiple representations in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.Cr3.C Incorporate the use of objects through multiple representations in a guided drama experience in an ensemble environment (e.g., process drama, story drama, creative drama, etc.).
4	4.T.Cr3.C Generate independently multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
5	5.T.Cr3.C Create innovative solutions to design and resolve technical problems that arise in rehearsal for a theatrical work.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard T.R1.A	
Grade Level	Standards
K	K.T.R1.A With prompting and support, express an emotional response to characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
1	1.T.R1.A Recall choices made in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.R1.A Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.R1.A : Understand why artistic choices are made in a theatrical work.
4	4.T.R1.A Identify artistic choices made in a theatrical work through participation and observation.
5	5.T.R1.A Explain personal reactions to artistic choices made in a theatrical work through participation and observation.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard T.R2.A	
Grade Level	Standards
K	K.T.R2.A With prompting and support, explore and identify preferences in dramatic play, a guided drama experience (e.g., process drama, story drama, creative drama, etc.), or age-appropriate theatre performance.
1	1.T.R2.A Explain preferences and/or emotions in a guided drama experience (e.g., process drama, story drama, creative drama) or age-appropriate theatre performance.
2	2.T.R2.A Explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama, etc.) or age-appropriate theatre performance.
3	3.T.R2.A Consider multiple personal experiences when participating in or observing a theatrical work.
4	4.T.R2.A Compare and contrast multiple personal experiences when participating in or observing a theatrical work.
5	5.T.R2.A Justify responses based on personal experiences when participating in or observing a theatrical work.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard T.R2.B	
Grade Level	Standards
K	K.T.R2.B With prompting and support, name and describe characters, settings, and/or plot in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama, etc.).

1	1.T.R2.B Identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama, etc.).
2	2.T.R2.B Identify causes and consequences of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama, etc.).
3	3.T.R2.B Consider multiple ways to develop a character using physical characteristics and prop and/ or costume design choices that reflect cultural perspectives in theatrical work.
4	4.T.R2.B Compare and contrast the qualities of characters in a theatrical work through physical characteristics and prop or costume design choices that reflect cultural perspectives.
5	5.T.R2.B Explain responses to characters based on cultural perspectives when participating in or observing theatrical work.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard T.R2.C	
Grade Level	Standards
K	
1	1.T.R2.C Explain or use text and/or pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.R2.C Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.R2.C Examine how connections are made between oneself and a character's emotions in theatrical work.
4	4.T.R2.C Identify and discuss physiological changes connected to emotions in theatrical work.

5	5.T.R2.C Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a theatrical work.
----------	--

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard T.R3.A	
Grade Level	Standards
K	K.T.R3.A With prompting and support, actively engage with others in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
1	1.T.R3.A Build on others' ideas in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.R3.A Contribute to a scene in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.R3.A Understand how and why groups evaluate theatrical work.
4	4.T.R3.A Propose a plan to evaluate theatrical work.
5	5.T.R3.A Develop and implement a plan to evaluate theatrical work.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard T.R3.B	
Grade Level	Standards
K	

1	1.T.R3.B Identify props and/or costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.R3.B Use a prop or costume in a guided drama experience (e.g., process drama, story drama, creative drama, etc.) to describe characters, settings, or events.
3	3.T.R3.B Consider and analyze technical elements from multiple theatrical works.
4	4.T.R3.B Investigate how technical elements may support a theme or idea in a theatrical work.
5	5.T.R3.B Assess how technical elements represent the theme of a theatrical work.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard T.R3.C	
Grade Level	Standards
K	
1	1.T.R3.C Compare and contrast the experiences of characters in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.R3.C Describe how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.R3.C Evaluate and analyze problems and situations in a theatrical work from an audience perspective.
4	4.T.R3.C Observe how a character's choices impact an audience's perspective in a theatrical work.
5	5.T.R3.C Recognize how a character's circumstances impact an audience's perspective in a theatrical work.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard T.Cn1.A	
Grade Level	Standards
K	K.T.Cn1.A With prompting and support, retell a personal experience or story in a guided theatrical experience (e.g., process drama, story drama, creative drama, etc.).
1	1.T.Cn1.A Identify and express character emotions in a guided drama experience (e.g., process drama, story drama, creative drama, etc.), and relate it to personal experience.
2	2.T.Cn1.A Relate character experiences to personal experiences, and express them in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.Cn1.A Use personal experiences and knowledge to make connections to community and culture in a theatrical work.
4	4.T.Cn1.A Identify the ways theatrical work reflects the perspectives of a community or culture.
5	5.T.Cn1.A Explain how drama/theatre connects oneself to a community or culture.

DOMAIN: Connect	
Foundation Cn2 Relate artistic ideas and works with societal, cultural, and historical text.	
Standard T.Cn2.A	
Grade Level	Standards
K	K.T.Cn2.A With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama, etc.).

1	1.T.Cn2.A Apply skills and knowledge from different art forms and content areas in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
2	2.T.Cn2.A Identify appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience (e.g., process drama, story drama, creative drama, etc.).
3	3.T.Cn2.A Identify connections to community, social issues, and other content areas in theatrical work.
4	4.T.Cn2.A Respond to community and social issues, and incorporate other content areas in theatrical work.
5	5.T.Cn2.A Investigate historical, global, and social issues expressed in theatrical work.

Theatre 6-8 | T

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for performance.	
Standard T.P1.A	
Grade Level	Standards
6	6.T.P1.A Describe the underlying thoughts and emotions that create dialogue and action in a theatrical work.
7	7.T.P1.A Discuss and justify various character objectives (choices) in a theatrical work.
8	8.T.P1.A Demonstrate and justify various character choices using given circumstances in a theatrical work.

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for performance.	
Standard T.P1.B	
Grade Level	Standards
6	6.T.P1.B Demonstrate physical choices which help create meaning in a theatrical work.
7	7.T.P1.B Discuss and justify various staging choices to enhance the story in a theatrical work.
8	8.T.P1.B Describe and justify how character relationships assist in telling a story of a theatrical work.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard T.P2.A	
Grade Level	Standards
6	6.T.P2.A Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or theatrical work.
7	7.T.P2.A Participate in and/or lead a variety of acting exercises and techniques that can be applied in a rehearsal or theatrical work.
8	8.T.P2.A Practice various acting techniques to expand skills in a rehearsal or theatrical performance.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard T.P2.B	
Grade Level	Standards
6	6.T.P2.B Choose multiple technical elements that can be applied to a design in a theatrical work.
7	7.T.P2.B Demonstrate the use of multiple technical elements in a theatrical work.
8	8.T.P2.B Use multiple technical elements to create a design for a rehearsal or theatrical work.

DOMAIN: Perform	
Foundation P3 Express meaning through the performance of artistic work.	
Standard T.P3.A	
Grade Level	Standards
6	6.T.P3.A Incorporate voice, movement, and gestures to communicate emotions in a guided theatrical experience (e.g., process drama, story drama, creative drama, etc.).
7	7.T.P3.A Perform in a group-guided or teacher-guided theatrical experience, and present it informally to an audience.
8	8.T.P3.A Perform a rehearsed theatrical work for an audience.

DOMAIN: Perform	
Foundation P3 Express meaning through the performance of artistic work.	
Standard T.P3.B	
Grade Level	Standards
6	
7	
8	8.T.P3.B Perform in a specific stage space (proscenium, thrust, etc.). Acknowledge impact of stage style on the performance.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard T.Cr1.A	
Grade Level	Standards
6	6.T.Cr1.A Identify solutions to staging challenges in a theatrical work.
7	7.T.Cr1.A Investigate multiple perspectives and solutions to staging challenges in a theatrical work.
8	8.T.Cr1.A Investigate and justify multiple perspectives and solutions to staging problems in a theatrical work.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard T.Cr1.B	
Grade Level	Standards
6	6.T.Cr1.B Identify solutions to design challenges in a theatrical work.
7	7.T.Cr1.B Present and explain solutions to design challenges in a theatrical work.
8	8.T.Cr1.B Discuss and justify solutions to design challenges of a performance space for a theatrical work.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard T.Cr1.C	
Grade Level	Standards
6	6.T.Cr1.C Explore a scripted or improvised character by imagining possible given circumstances in a theatrical work.
7	7.T.Cr1.C Envision and describe a scripted or improvised character's inner thoughts and objectives in a theatrical work.
8	8.T.Cr1.C Develop a scripted or improvised character by discussing and demonstrating the character's inner thoughts, objectives, and motivations in a theatrical work.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard T.Cr2.A	
Grade Level	Standards
6	6.T.Cr2.A Analyze original ideas and artistic choices, and incorporate the ideas of others to improve, refine, and edit a devised or scripted theatrical work.
7	7.T.Cr2.A Examine and justify original ideas and artistic choices in a theatrical work based on critical analysis, background knowledge, and historical and cultural context.
8	8.T.Cr2.A Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a theatrical work.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard T.Cr2.B	
Grade Level	Standards
6	6.T.Cr2.B Demonstrate appropriate theatre etiquette during a theatrical work.
7	7.T.Cr2.B Demonstrate appropriate theatrical etiquette toward self, others, and their roles in preparing or devising a theatrical work.
8	8.T.Cr2.B Share responsibilities and leadership roles to develop collaborative goals when preparing or devising theatrical work.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard T.Cr3.A	
Grade Level	Standards
6	6.T.Cr3.A Discuss and identify artistic choices in order to refine a devised or scripted theatrical work.
7	7.T.Cr3.A Analyze and refine artistic choices in a devised or scripted theatrical work.
8	8.T.Cr3.A Use analysis and rehearsal to refine a devised or scripted theatrical work.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard T.Cr3.B	
Grade Level	Standards
6	6.T.Cr3.B Identify the elements of a planned technical design during the rehearsal process for a devised or scripted theatrical work (e.g., lighting, sound, scenery, props, costumes, makeup, etc.).
7	7.T.Cr3.B Research multiple technical design elements for a devised or scripted theatrical work (e.g., lighting, sound, scenery, props, costumes, makeup, etc.).
8	8.T.Cr3.B Implement a planned technical design using technology for a devised or scripted theatrical work (e.g., lighting, sound, scenery, props, costumes, makeup, etc.).

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard T.Cr3.C	
Grade Level	Standards
6	6.T.Cr3.C Explore various physical and vocal techniques for character development in an improvised or scripted theatrical work.
7	7.T.Cr3.C Demonstrate effective physical and vocal traits of characters in an improvised or scripted theatrical work.
8	8.T.Cr3.C Refine effective physical and vocal traits of characters in an improvised or scripted theatrical work.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard T.R1.A	
Grade Level	Standards
6	6.T.R1.A Describe and record personal reactions to artistic choices in a theatrical work.
7	7.T.R1.A Compare and contrast recorded personal and peer reactions to artistic choices in a theatrical work.
8	8.T.R1.A Use artistic criteria to evaluate artistic choices in a theatrical work.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard T.R2.A	
Grade Level	Standards
6	6.T.R2.A Make personal character choices based on other artists' ideas and/or personal experiences in a theatrical work.
7	7.T.R2.A Discuss how personal experiences may influence other artists' character choices in a theatrical work.
8	8.T.R2.A Justify responses based on personal experiences when participating in or observing a theatrical work.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard T.R2.B	
Grade Level	Standards
6	6.T.R2.B Identify multiple cultural perspectives that may influence a theatrical work.
7	7.T.R2.B Describe how specific cultural perspectives can influence a theatrical work.
8	8.T.R2.B Analyze how perspectives (e.g., social, cultural, historical, etc.) influence the evaluation of a theatrical work.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard T.R2.C	
Grade Level	Standards
6	6.T.R2.C Identify and discuss personal aesthetics, preferences, and beliefs through participation in or observation of theatrical work.
7	7.T.R2.C Interpret and discuss how personal aesthetics, preferences, and beliefs are used in a theatrical work.
8	8.T.R2.C Apply personal aesthetics, preferences, and beliefs to evaluate a theatrical work.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard T.R3.A	
Grade Level	Standards
6	6.T.R3.A Use supporting evidence and artistic criteria to evaluate a theatrical work.
7	7.T.R3.A Use supporting evidence and criteria to evaluate a theatrical work.
8	8.T.R3.A Respond to and evaluate a theatrical work using supporting evidence, personal aesthetics, and artistic criteria.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard T.R3.B	
Grade Level	Standards
6	6.T.R3.B Use knowledge of multiple production elements to assess aesthetic choices in a theatrical work.
7	7.T.R3.B Use knowledge of multiple production elements to assess aesthetic design and performance choices in a theatrical work.
8	8.T.R3.B Assess aesthetic choices by evaluating the production elements used in a theatrical work.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard T.R3.C	
Grade Level	Standards
6	6.T.R3.C Identify and evaluate issues and situations in a theatrical work from an audience member's perspective.
7	7.T.R3.C Identify how the intended or supposed purpose of a theatrical work appeals to a specific audience.
8	8.T.R3.C Use audience reaction to assess the impact of a theatrical work on that specific audience.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard T.Cn1.A	
Grade Level	Standards
6	6.T.Cn1.A Explain how the actions and motivations of characters in a theatrical work may impact a community or culture's understanding.
7	7.T.Cn1.A Incorporate multiple perspectives and/or diverse community ideas in a theatrical work.
8	8.T.Cn1.A Examine a community issue through a theatrical work.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard T.Cn1.B	
Grade Level	Standards
6	6.T.Cn1.B Identify universal themes or common social issues, and express them through a theatrical work.
7	7.T.Cn1.B Use various theatrical works to examine contemporary social, cultural, or global issues.
8	8.T.Cn1.B Incorporate other art forms (e.g., music, dance, art, and/or media) to strengthen the meaning and conflict in a theatrical work within a particular cultural, global, or historical context.

DOMAIN: Connect	
Foundation Cn2 Relate artistic ideas and works with societal, cultural, and historical text.	
Standard T.Cn2.A	
Grade Level	Standards
6	6.T.Cn2.A Analyze two different versions of the same theatrical work to determine differences and similarities in each story.
7	7.T.Cn2.A Research and discuss how a playwright might have intended a theatrical work to be produced.
8	8.T.Cn2.A Research the story elements of a staged theatrical work, and compare them to another production of the same work.

DOMAIN: Connect

Foundation Cn2

Relate artistic ideas and works with societal, cultural, and historical text.

Standard T.Cn2.B

Grade Level	Standards
6	6.T.Cn2.B Investigate the time period and place of a theatrical work to understand performance and design choices.
7	7.T.Cn2.B Examine artifacts (e.g., music, dance, art, media, etc.) from a time period and/or geographic location to better understand performance and design choices in a theatrical work.
8	8.T.Cn2.B Identify and use artifacts (e.g., music, dance, art, media, etc.) from a time period and/or geographic place to influence performance and design choices in a theatrical work.

Theatre 9-12 | T

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for performance.	
Standard T.P1.A	
Level	Standards
HS1	HS1.T.P1.A Perform an improvised theatrical work for an audience.
HS2	HS2.T.P1.A Use researched character objectives and tactics in a theatrical work to overcome an obstacle.
HS3	HS3.T.P1.A Analyze and apply unique choices to create believable and sustainable characters in a theatrical work.
HS4	HS4.T.P1.A Apply reliable research of directors' styles to influence and make unique choices for a directorial concept in a theatrical work.

DOMAIN: Perform	
Foundation P1 Select, analyze, and interpret artistic work for performance.	
Standard T.P1.B	
Level	Standards
HS1	
HS2	HS2.T.P1.B Explore uses of various pacing techniques to better communicate the story in a theatrical work.
HS3	HS3.T.P1.B Identify essential text information, research from various sources, and the director's concepts that influence character choices, and apply those in a theatrical work.
HS4	HS4.T.P1.B Apply a variety of researched acting techniques to character choices in a theatrical work.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard T.P2.A	
Level	Standards
HS1	HS1.T.P2.A Demonstrate various acting techniques in a rehearsal or scripted theatrical work.
HS2	HS2.T.P2.A Use a variety of acting techniques to expand skills in a rehearsal or theatrical performance.
HS3	HS3.T.P2.A Refine a range of acting skills to build a believable and sustainable character in theatrical work.
HS4	HS4.T.P2.A Apply and justify a collection of acting techniques from reliable resources to prepare a believable and sustainable performance.

DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard T.P2.B	
Level	Standards
HS1	HS1.T.P2.B Select and apply specific technical elements to create a design for a theatrical work.
HS2	HS2.T.P2.B Use multiple researched technical elements to increase the impact of design in a theatrical work.
HS3	HS3.T.P2.B Apply multiple technical elements and research to create a design that communicates the concept and theme of a theatrical work.
HS4	HS4.T.P2.B Explain and justify the selection of multiple technical elements used to build a design that communicates the concept of a theatrical work.

DOMAIN: Perform	
Foundation P3 Express meaning through the performance of artistic work.	
Standard T.P3.A	
Level	Standards
HS1	HS1.T.P3.A Perform a rehearsed theatrical work for an audience.
HS2	HS2.T.P3.A Perform a scripted theatrical work for a specific audience.
HS3	HS3.T.P3.A Present a theatrical work for a specific audience using creative processes that shape the production.
HS4	HS4.T.P3.A Present a theatrical production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturge.

DOMAIN: Perform	
Foundation P3 Express meaning through the performance of artistic work.	
Standard T.P3.B	
Level	Standards
HS1	HS1.T.P3.B Adapt performance for a specific stage type (proscenium, thrust, etc.) based upon knowledge of stage styles.
HS2	HS2.T.P3.B Create performance for a specific stage type (proscenium, thrust, etc.).
HS3	HS3.T.P3.B Conduct research to make directorial choices for a production.
HS4	

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard T.Cr1.A	
Level	Standards
HS1	HS1.T.Cr1.A Create roles, imagined worlds, and improvised stories in a theatrical work.
HS2	HS2.T.Cr1.A Investigate historical and/or cultural conventions and their impact on the visual composition of a theatrical work.
HS3	HS3.T.Cr1.A Conduct and apply basic research to construct ideas about the visual composition of a theatrical work.
HS4	HS4.T.Cr1.A Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies, including rights and royalties to create the visual composition of a theatrical work.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard T.Cr1.B	
Level	Standards
HS1	HS1.T.Cr1.B Apply basic research to construct ideas about the visual composition and technical elements (e.g., costumes, props, sets, etc.) of a theatrical work.
HS2	HS2.T.Cr1.B Create and justify technical design choices which support the story and emotional impact of a theatrical work and which incorporate multiple elements of technology.
HS3	HS3.T.Cr1.B Design and implement a design for a theatrical work that incorporates multiple elements of technology. (e.g., lighting, scenery, sound, props, costumes, and makeup).

HS4	HS4.T.Cr1.B Design and implement a complete design for a theatrical work that incorporates all elements of technology necessary for a production (e.g., lighting, scenery, sound, props, costumes, makeup, etc.).
------------	--

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard T.Cr1.C	
Level	Standards
HS1	HS1.T.Cr1.C Use script analysis to generate ideas about a character that is believable and authentic in a theatrical work.
HS2	HS2.T.Cr1.C Use personal experiences and background knowledge to develop a character that is believable and authentic in a theatrical work.
HS3	HS3.T.Cr1.C Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic in a theatrical work.
HS4	HS4.T.Cr1.C Integrate cultural and historical contexts with personal experiences to create a believable and authentic character in a theatrical work.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard T.Cr2.A	
Level	Standards
HS1	HS1.T.Cr2.A Collaborate with peers as the actor, director, playwright, designer, etc. in preparing or devising theatrical work.

HS2	HS2.T.Cr2.A Devise and refine a dramatic concept to demonstrate a critical understanding of historical and/or cultural influences of original ideas applied to a theatrical work.
HS3	HS3.T.Cr2.A Use critical analysis of original ideas to explore the function of history and culture in the development of a dramatic concept in a theatrical work.
HS4	HS4.T.Cr2.A Develop and synthesize original ideas in a theatrical work utilizing critical analysis, historical and cultural context, research, and western or non-western theatre traditions.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard T.Cr2.B	
Level	Standards
HS1	HS1.T.Cr2.B Examine and justify original ideas and artistic choices in a theatrical work based on critical analysis, background knowledge, and/or historical and cultural context.
HS2	HS2.T.Cr2.B Cooperate as a creative team to make interpretive choices for a theatrical work.
HS3	HS3.T.Cr2.B Develop and refine a dramatic concept or character to demonstrate a critical understanding of the historical and cultural influences of original ideas applied to a theatrical work.
HS4	HS4.T.Cr2.B Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted theatrical work.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard T.Cr3.A	
Level	Standards
HS1	HS1.T.Cr3.A Create and implement design solutions for a theatrical work which support the story and given circumstance.
HS2	HS2.T.Cr3.A Practice and demonstrate a devised or scripted theatrical work using theatrical staging (blocking, movement).
HS3	HS3.T.Cr3.A Analyze and critique the dramatic concept of a devised or scripted theatrical work.
HS4	HS4.T.Cr3.A Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted theatrical work and to refine, transform, and re-imagine a devised or scripted theatrical work to invent or re-imagine style, genre, form, and conventions.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard T.Cr3.B	
Level	Standards
HS1	HS1.T.Cr3.B Revise and improve an improvised or scripted theatrical work through repetition, collaboration, and self-review.
HS2	HS2.T.Cr3.B Devise and refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a theatrical work.
HS3	HS3.T.Cr3.B Research, analyze, and demonstrate effective physical, vocal and physiological choices to develop a believable, authentic, and relevant performance in a theatrical work.

HS4	HS4.T.Cr3.B Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a theatrical work, as well as to demonstrate a critical understanding of historical and cultural influences.
------------	--

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard T.Cr3.C	
Level	Standards
HS1	HS1.T.Cr3.C Explore and use physical, vocal, and/or psychological traits to develop a performance that is believable, authentic, and relevant to a theatrical work.
HS2	HS2.T.Cr3.C Cooperate as a creative team to implement and refine a planned technical design using technology during the rehearsal process for devised or scripted theatrical work.
HS3	HS3.T.Cr3.C Conceptualize and construct technical design choices to enhance the story and emotional impact of a devised or scripted theatrical work (e.g., lighting, sound, scenery, props, costumes, makeup).
HS4	HS4.T.Cr3.C Re-imagine and revise technical design choices and apply a high level of technical proficiencies during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted theatrical work.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard T.R1.A	
Level	Standards
HS1	HS1.T.R1.A Using participation and/or observation, identify artistic choices made in a theatrical work.
HS2	HS2.T.R1.A Apply criteria to the evaluation of artistic choices in a theatrical work.
HS3	HS3.T.R1.A Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a theatrical work.
HS4	HS4.T. R1.A Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a theatrical work.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard T.R1.B	
Level	Standards
HS1	HS1.T.R1.B Using participation and observation, describe and explain personal reactions to artistic choices made in a theatrical work.
HS2	HS2.T.R1.B Respond to and evaluate what is seen, felt, and heard during a theatrical work to develop criteria for artistic choices.
HS3	HS3.T.R1.B Analyze and assess peer work using artistic criteria and knowledge of various production and performance elements.
HS4	HS4.T.R1.B Analyze, assess, and critique peer work using artistic criteria and knowledge of various production and performance elements.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard T.R2.A	
Level	Standards
HS1	HS1.T.R2.A Consider multiple ways to develop a character using physical characteristics and prop and/or costume design choices that reflect cultural perspectives in theatrical work.
HS2	HS2.T.R2.A Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a theatrical work.
HS3	HS3.T.R2.A Develop detailed supporting evidence and criteria to reinforce artistic choices when participating in or observing a theatrical work.
HS4	HS3.T.R2.A Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a theatrical work.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard T.R2.B	
Level	Standards
HS1	HS1.T.R2.B Identify cultural perspectives, personal aesthetics, preferences, and beliefs that may influence the evaluation of a theatrical work.
HS2	HS2.T.R2.B Analyze, compare, and contrast artistic choices developed from personal experiences in multiple theatrical works.
HS3	HS3.T.R2.B Apply concepts from a theatrical work for personal realization about cultural perspectives and understanding of those perspectives.
HS4	HS3.T.R2.B Use new understandings of cultures and contexts to shape personal responses to theatrical work.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard T.R2.C	
Level	Standards
HS1	HS1.T.R2.C Recognize and share ideas about artistic choices when participating in and/or observing a theatrical work.
HS2	
HS3	HS3.T.R2.C Debate and distinguish between multiple aesthetics, preferences, and beliefs through participation in and observation of theatrical work.
HS4	HS3.T.R2.C Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a theatrical work.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard T.R3.A	
Level	Standards
HS1	HS1.T.R3.A Develop and implement a plan to evaluate a theatrical work.
HS2	HS2.T.R3.A Identify various ways in which the intended purpose of a theatrical work appeals to a specific audience.
HS3	HS3.T.R3.A Analyze and assess a theatrical work by connecting it to other art forms, history, culture, and other disciplines using supporting evidence and artistic criteria.
HS4	HS4.T.R3.A Research and synthesize cultural and historical information related to a theatrical work to support or evaluate artistic choices.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard T.R3.B	
Level	Standards
HS1	HS1.T.R3.B Investigate and assess how technical elements may support and/or represent a theme or idea in a theatrical work.
HS2	HS2.T.R3.B Use knowledge of the production elements to respond to and assess a theatrical work using supporting evidence, personal aesthetics, and artistic criteria.
HS3	HS3.T.R3.B Construct meaning in a theatrical work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
HS4	HS4.T.R3.B Analyze and evaluate varied aesthetic interpretations of production elements for the same theatrical work.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard T.R3.C	
Level	Standards
HS1	HS1.T.R3.C When evaluating a theatrical work, explain preferences using supporting evidence and criteria.
HS2	
HS3	HS3.T.R3.C Assess how a theatrical work communicates to a specific audience for a specific purpose.
HS4	HS4.T.R3.C Compare and debate the connection between a theatrical work and contemporary issues that may impact audiences.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard T.Cn1.A	
Level	Standards
HS1	HS1.T.Cn1.A Investigate how cultural perspectives, community ideas, and personal beliefs impact a theatrical work.
HS2	HS2.T.Cn1.A Explain how the actions and motivations of characters in a theatrical work reflect perspectives of a community or culture.
HS3	HS3.T.Cn1.A Examine a community issue through multiple perspectives in a theatrical work.
HS4	HS4.T.Cn1.A Develop a theatrical work that identifies and questions cultural, global, and historic belief systems.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard T.Cn1.B	
Level	Standards
HS1	HS1.T.Cn1.B Explore how cultural, global, and historic belief systems affect creative choices in a theatrical work.
HS2	HS2.T.Cn1.B Incorporate multiple perspectives and diverse community ideas in a theatrical work.
HS3	HS3.T.Cn1.B Investigate how cultural perspectives, community ideas, and personal beliefs impact a theatrical work.
HS4	HS4.T.Cn1.B Collaborate on a theatrical work that examines a critical global issue using multiple personal, community, and cultural perspectives.

DOMAIN: Connect	
Foundation Cn2 Relate artistic ideas and works with societal, cultural, and historical text.	
Standard T.Cn2.A	
Level	Standards
HS1	HS1.T.Cn2.A Investigate historical, global, and social issues expressed in theatrical work.
HS2	HS2.T.Cn2.A Identify universal themes or common social issues, and express them through a theatrical work.
HS3	HS3.T.Cn2.A Use different forms of theatrical work to examine contemporary social, cultural, or global issues.
HS4	HS4.T.Cn2.A Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural theatrical work.

DOMAIN: Connect	
Foundation Cn2 Relate artistic ideas and works with societal, cultural, and historical text.	
Standard T.Cn2.B	
Level	Standards
HS1	HS1.T.Cn2.B Research how other theatre artists apply creative processes to tell stories in a devised or scripted theatrical work.
HS2	HS2.T.Cn2.B Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a theatrical work with a particular cultural, global, or historic context.
HS3	HS3.T.Cn2.B Explore how cultural, global, and historic belief systems affect creative choices in a theatrical work.
HS4	HS4.T.Cn2.B Develop a theatrical work that identifies and questions cultural, global, and historic belief systems.

DOMAIN: Connect	
Foundation Cn2 Relate artistic ideas and works with societal, cultural and historical text.	
Standard T.Cn2.C	
Level	Standards
HS1	
HS2	HS2.T.Cn2.C Research and analyze two different versions of the same theatrical work to determine differences and similarities in the visual and aural world of each story.
HS3	HS3.T.Cn2.C Formulate creative choices for a devised or scripted theatrical work based on research about the selected topic.
HS4	HS4.T.Cn2.C Present and support an opinion about the social, cultural, and historical understandings of a theatrical work, based on critical research.