Grade 8 THEATRE INSTRUCTIONAL MATERIALS SCREENING INSTRUMENT

SECTION I: NON-NEGOTIABLE ALIGNMENT CRITERIA

All submissions must be aligned to the Tennessee Theatre Standards and therefore must meet the non-negotiable criteria of Section I prior to moving to Section II.

Note: The Tennessee standards including the introduction and grade level standards appropriate to this screening instrument and this screening instrument should be read in full prior to reviewing materials. Evaluators of materials must be well versed in the standards for the grade/course(s) aligned to the materials in question, how the content fits into the progressions in the content standards, and the expectations of the standards.

SECTION I. Alignment to Tennessee Theatre Standards
Part A. Alignment: The instructional materials represent 80% alignment with the Tennessee Theatre Standards, 100% alignment with the major work/focus of the grade, and explicitly focus teaching and learning on the grade level standards at a level of rigor necessary for students to reach mastery. Shared between all fine arts disciplines are the eleven foundations and the four overarching domains, listed below. It is important to keep in mind that the order of the four overarching domains will depend on each specific discipline (dance, theatre, media art, visual art and music). For theatre the four overarching domains in order are Perform (P), Create (Cr), Respond (R), and Connect (Cn). Since perform is listed first in the theatre standards it is the major work/focus of the grade. You will need a copy of the standards as you review materials and look at the standard aligned to the specific grade level for the eleven foundation and four overarching domains. Each of the eleven foundations will have multiple standards designated by a letter (e.g. A, B, C, etc...).

SECTION IA (1): PERFORM: Elements and Skills	Yes	No	Evidence (e.g., page numbers and/or examples of inclusion)
1. Select, analyze, & interpret artistic work for presentation, performance, production. **8.T.P1.A** Demonstrate and justify various character choices using given circumstances in a theatrical work. **8.T.P1.B** Describe and justify how character relationships assist in telling a story of a theatrical work.			

	Yes	No	Evidence (e.g., page numbers and/or examples of inclusion)
2. Develop and refine artistic techniques and work for presentation, performance, production. **8.T.P2.A** Practice various acting techniques to expand skills in a rehearsal or theatrical performance. **8.T.P2.B** Use multiple technical elements to create a design for a rehearsal or theatrical work.			
3. Express meaning through the presentation, performance, production of artistic work. **8.T.P3.A** Perform a rehearsed theatrical work for an audience. **8.T.P3.B** Perform in a specific stage space (proscenium, thrust, etc.). Acknowledge impact of stage style on the performance.			
SECTION IA (2): CREATE: Choreography; Creativity and Communication	**Yes**	**No**	**Evidence (e.g., page numbers and/or examples of inclusion)**
1. Generate and conceptualize artistic ideas and work. **8.T.Cr1.A** Investigate and justify multiple perspectives and solutions to staging problems in a theatrical work. **8.T.Cr1.B** Discuss and justify solutions to design challenges of a performance space for a theatrical work. **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.			
2. Organize and develop artistic ideas and work. **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. **8.T.Cr2.B** Share responsibilities and leadership roles to develop collaborative goals when preparing or devising theatrical work.			

	Yes	No	Evidence (e.g., page numbers and/or examples of inclusion)
3. Refine and complete artistic work. **8.T.Cr3.A** Use analysis and rehearsal to refine a devised or scripted theatrical work. **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.). **8.T.Cr3.C** Refine effective physical and vocal traits of characters in an improvised or scripted theatrical work.			
SECTION IA (3): RESPOND: Criticism and Analysis	**Yes**	**No**	**Evidence (e.g., page numbers and/or examples of inclusion)**
1. Perceive and analyze artistic work. **8.T.R1.A** Use artistic criteria to evaluate artistic choices in a theatrical work.			
2. Interpret intent and meaning in artistic work**.** **8.T.R2.A** Justify responses based on personal experiences when participating in or observing a theatrical work. **8.T.R2.B** Analyze how perspectives (e.g., social, cultural, historical, etc.) influence the evaluation of a theatrical work. **8.T.R2.C** Apply personal aesthetics, preferences, and beliefs to evaluate a theatrical work.			
3. Apply criteria to evaluate artistic work. **8.T.R3.A** Respond to and evaluate a theatrical work using supporting evidence, personal aesthetics, and artistic criteria. **8.T.R3.B** Assess aesthetic choices by evaluating the production elements used in a theatrical work. **8.T.R3.C** Use audience reaction to assess the impact of a theatrical work on that specific audience.			

SECTION IA (4): CONNECT: Cultural/Historical Contexts; Health. Interdisciplinary Connections	Yes	No	Evidence (e.g., page numbers and/or examples of inclusion)
1. Synthesize and relate knowledge and personal experiences to artistic endeavors. **8.T.Cn1.A** Examine a community issue through a theatrical work. **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.			
2. Relate artistic works with societal, cultural and historical context. **8.T.Cn2.A** Research the story elements of a staged theatrical work, and compare them to another production of the same work. **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.			
SECTION IA (5):	Yes	No	Notes (summary of notes from section IA (1-4)
The instructional materials reviewed in section IA (1-4) represents 80% alignment with the Tennessee Theatre Standards, 100% alignment with the major work/focus of the grade, and explicitly focus teaching and learning on the grade level standards at a level of rigor necessary for students to reach mastery.			

SECTION I. Focus in the Tennessee Theatre Standards			
Part B. Focus: Instruction centers on the eleven foundations at the arts disciplines and grade/course level articulated within the standards.			
	Yes	**No**	**Evidence (only include evidence of extraneous or inaccurate material, if relevant)**
Materials focus on the grade level standards (i.e., do not include extraneous information outside of the scope of the grade level standards or disconnected facts and details).			
Materials are accurate and grade level appropriate.			

SECTION II: ADDITIONAL ALIGNMENT CRITERIA AND INDICATORS OF QUALITY

All submissions must be aligned to the Tennessee Theatre Standards and therefore must meet 80% of the non-negotiable criteria of Section I prior to moving to Section II.

SECTION II: ADDITIONAL ALIGNMENT CRITERIA AND INDICATORS OF QUALITY			
Part A. Key Areas of Focus			
	Yes	**No**	**Evidence**
Rigor: Learning experiences provide opportunities for thought, discourse, and practice in an interconnected and social context.			
Coherence: Units and instructional sequences are coherent and organized in a logical manner that builds upon knowledge and skills learned in prior grades or earlier in the year.			
Literacy: Materials 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".			

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Part B. Student Engagement and Instructional Supports.			
	Yes	No	Evidence
a. Engages students through real-world, relevant, thought-provoking questions and/or situations that stimulate interest and elicit critical thinking and creativity.			
b. Adheres to safety rules and regulations where appropriate and provides a thorough list of materials as needed.			
c. Integrates appropriate supports for students who are ELL, have disabilities, or perform below grade level.			
d. Materials are artistically accurate and grade-level appropriate.			

SECTION II: ADDITIONAL ALIGNMENT CRITERIA AND INDICATORS OF QUALITY			

Part C. Monitoring Student Progress

	Yes	No	Evidence
a. Assessments provide data on all four of the overarching domains.			
b. Assessments measure student mastery using methods that are unbiased and accessible to all students.			
c. Includes aligned rubrics or scoring guidelines that provide sufficient guidance for interpreting student products and performance.			
d. Uses varied modes of curriculum embedded assessments that may include pre-, formative-, summative-, and self-assessment measures.			
e. Assessments are embedded throughout instruction materials as tools for students' learning and teachers' monitoring of instruction.			

SECTION II: ADDITIONAL ALIGNMENT CRITERIA AND INDICATORS OF QUALITY			
Part D. Teacher Support Materials			
	Yes	No	Evidence
a. Includes strategies that assist teachers in incorporating appropriate and integral connections between theatre and other subject areas (e.g., mathematics, ELA, social studies, science, career and technical subjects, and other fine arts disciplines).			
b. Includes strategies that assist teachers in engaging students through real-world, relevant, thought-provoking questions and/or situations that stimulate interest and elicit critical thinking and creativity.			