

New York State Learning Standards for the



# A Self-Guided Tour of the NYS Learning Standards for the Arts



# Theater

# Welcome!

## Before You Begin

Have you seen or participated in  
OVERVIEW of the *New York State  
Learning Standards for the Arts*?

The ***THEATER STANDARDS Self-Guided Tour*** is intended to follow the [New York State Arts Standards Overview Webinars](#). If you have not had an overview training or seen the webinars, please begin by viewing the Overview Webinars.

The OVERVIEW covers the following information essential to understanding and navigating the Arts Standards:

- Foundations, Framework and Structure
- Deciphering the Standards Coding
- Navigating Resources
- Artistic Processes, Anchor Standards, Performance Indicators
- Enduring Understandings and Essential Questions

# Resources

## Getting Started

Here are some resources you will need before you begin the *Self-Guided Tour* of the Theater Standards.

All resources for the ***New York State Learning Standards for the Arts*** are found on the [NYSED Arts Learning Standards Web Page](#).

This presentation refers to several Arts Standards resources. Downloading the following documents and referring to them as you work through the *Self-Guided Tour* will increase your understanding of the key ideas in this presentation.

[THEATER Standards At-A-Glance](#)

[THEATER Process Anchor EU Tables Poster](#)

[THEATER Process Anchor EU EQ Poster](#)

[THEATER Standards Glossary](#)

[NYS Arts Standards Implementation Guide](#)

# About this Presentation

## How to Use this Presentation

This *Self-Guided Tour* can be used by individuals for self-study or to facilitate interactive learning in a group session.

Navigate the slides at your own pace. Many slides refer to documents found on the NYSED website. Pausing where applicable to study the referenced documents will provide a richer understanding, familiarize you with where to find information, and enable a more “hands-on” experience.

THINK slides in this presentation are designed to provoke thought and/or conversation. If you are doing a self-guided tour, take a moment to reflect on your own practice and make notes about what you might change about your approach. If you are facilitating a group tour, the THINK slides provide opportunity for interaction, collaborative reflection, brainstorming, planning, and problem-solving. Use them to generate activities that extend understanding and provide application of key ideas found within the Standards.

# 10 Things to Know

## about the New York Learning Standards for THEATER

01

The new Theater Standards were written by certified Theater educators, using input from Theater teachers throughout NYS.

02

The Standards are not linear; they address many theater processes simultaneously; the four Processes are not taught in isolation.

03

The Standards allow for flexibility in curriculum development and can build on teacher and student strengths.

04

The Theater Standards align with the structure and content of Theater as an art form.

05

The Standards are organized by grade level for Pre-K to 8 and include 3 achievement levels for HS: Proficient, Accomplished, and Advanced.

# 10 Things to Know (continued)

## about the New York Learning Standards for THEATER

06

The Theater Standards were created using an Understanding by Design® (UbD™) backward curriculum design model.

07

The Theater Standards are based on Big Ideas, Enduring Understandings, and Essential Questions.

08

The Theater Standards prioritize students' development of increasingly meaningful and personal ideas.

09

The Theater Standards foster the development of artistically literate students who are Career and College ready.

10

The new Theater Standards go beyond basic skills and focus on student empowerment and autonomy.

# Guiding Principles

Let's look at some guiding principles that form the foundations of the new NYS Learning Standards for Theater



# Student Development

**Theater is a distinct art form important to the development of the whole child.**

Theater education is a powerful tool for understanding human differences and celebrating diversity. It enables students to acquire personal resources and life skills (public speaking, work ethic, career readiness) through intellectual, physical, emotional, aesthetic, and creative development. Theater also fosters a disciplined approach to critical thinking and problem solving, strengthens self-discipline, emphasizes individuality, provides opportunities for group endeavors, and builds on individual strengths of students.



# Interdisciplinary Connections

**Theater education encompasses a wide range of disciplines.**

Experiential learning opportunities include the student as actor, critic, designer, problem-solver, researcher, technician, and writer. Since the purposes and contexts for evaluation in schools can vary, the design of an effective approach to assessment (evaluation) cannot be limited to a single mode. Nevertheless, there is a general agreement in our profession about sound evaluation practices and procedures. Effective theater assessment will gauge students' level of proficiency in a variety of process, performance, and production areas.

# Expertise

**Curriculum in theater education should consist of rigorous units of study to provide students with strong foundational skills to be nurtured by certified Theater teachers.**

Teachers should employ instruction reflective of research and best practices; in districts using sequential, standards-based arts curricula; along with quality resources and support. School productions provide valuable learning experiences. However, districts should be aware that staging productions without prior theater instruction cannot sufficiently promote the building of strong foundational skills. As a core subject, all students must be provided with P-12 theater instruction.

# Opportunity

**Theater opportunities for students often emerge within other disciplines such as English Language Arts or Music. What is best practice then?**

When this is the case, local districts should outline where theater opportunities are available to students districtwide and engage all stakeholders in curriculum development and provide professional development for the non-theater certified classroom teachers. The teaching of Drama and Theater has a profound impact on literacy development. Inclusion of Drama and Theater in early childhood education is an opportunity to meet interdisciplinary standards.

# Sequenced Engagement

**The New York State Theater Standards are written in the context of sequential Theater Education.**

To be able to adequately address any of the performance indicators, it is necessary for students to have the opportunity to engage in a range of theatrical experiences and contexts. While some indicators explicitly state that they are achieved through a performance work or guided theatrical experience, this should in no way imply that other performance indicators can be properly realized without a clear theatrical context.

# Access and Equity

**Schools and districts vary widely in the resources they allocate to theater education.**

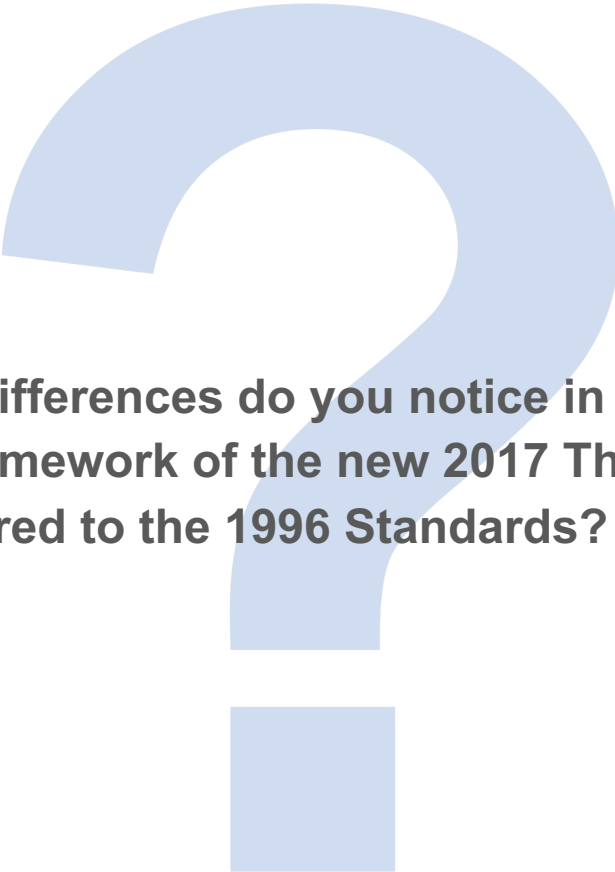
In recognition of the range of settings in which these standards are to be implemented, a range of theatrical contexts, experiences, and connections can be used to support students in acquiring the knowledge and skills articulated in the New York State Theater Standards.

# Navigating the Standards

The Theater Standards are based on the National Core Arts Standards and a “Backward Design” curriculum model. They are guided by Enduring Understandings and Essential questions.

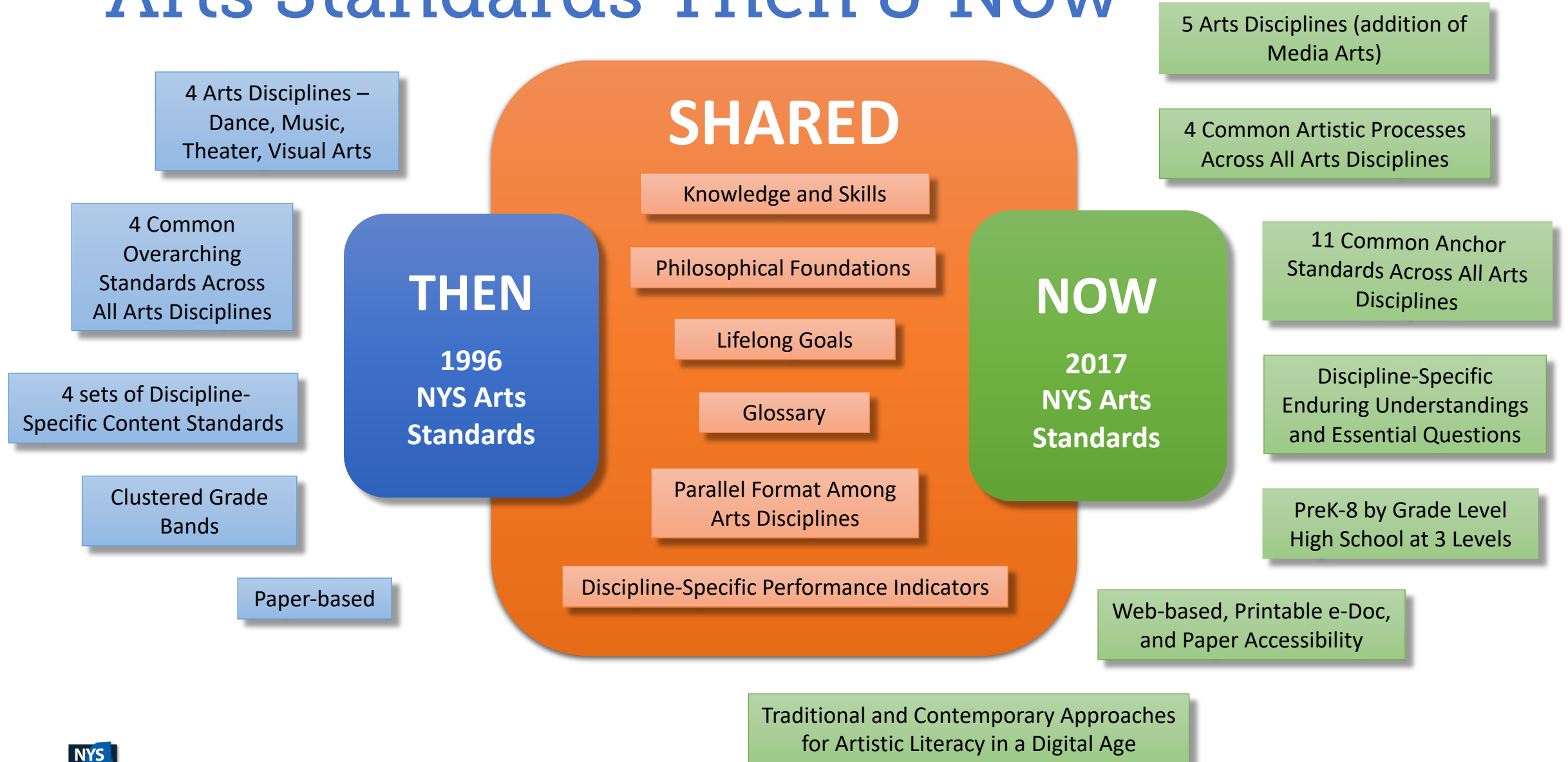


# Think



**What differences do you notice in the structure and framework of the new 2017 Theater Standards compared to the 1996 Standards?**

# Arts Standards Then & Now





# Anatomy of a 1996 Standard

**The following slide provides a close-up look at a 1996 THEATER standard.**

The first column shows the overarching standard, applicable to all grade levels and the four arts forms recognized in the 1996 standards (Dance, Music, Theater, and Visual Arts). The portion in bold type is the part most remembered and cited. The rest of the description is written in paragraph form and expands on the idea in bold text.

The middle column shows the discipline-specific Standard for the *Commencement General Education Level* (the High School one-unit requirement usually met in grade 9—comparable

to the HSI level in the 2017 standards). It is also written in paragraph form and contains several key ideas.

Column three reveals the performance indicators that describe more specific learning goals for this standard and grade level/band. The discipline-specific standard and accompanying performance indicators are targeted to a particular discipline and grade level/band; these change for each discipline and grade level/band. Although only four standards were present in the 1996 standards, each contained a lot of text and several discreet ideas or skills were rolled into one standard.

# 1996 Theater Standard

## All ARTS Standard

### Standard 1: Creating, Performing, and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts

## THEATER Commencement Level Standard

Students will create and perform theatre pieces as well as improvisational drama. They will understand and use the basic elements of theatre in their characterizations, improvisations, and play writing. Students will engage in individual and group theatrical and theatre-related tasks; and will describe the various roles and means of creating, performing, and producing theatre.

## THEATER Performance Indicators

- (a) Write monologues and scenes to communicate ideas and feelings
- (b) Enact experiences through pantomime, improvisation, play writing, and script analysis
- (c) Use language, techniques of sound production (articulation, enunciation, diction, and phrasing), techniques of body, movement, posture, stance, gesture, and facial expression and analysis of script to personify character(s); interact with others in improvisation, rehearsal, and performance; and communicate ideas and feelings
- (d) Design and build props, sets, and costumes to communicate the intent of the production.
- (e) Make acting, directing, and design choices that support and enhance the intent of the class, school, and /or community productions

same for all levels

different for each level

different for each level

# Anatomy of a 2017 Standard

**The following slide provides a close-up look at a 2017 THEATER standard.**

Like the 1996 standards, the 2017 standards utilize Overarching Standards—now called Anchor Standards—that extend across disciplines and grade levels. A 2017 Anchor Standard is shown in Column 1 for each of the following examples. It is a succinct statement that contains a single key idea.

The 2017 Standards contain 11 Anchor Standards compared to the 4 Overarching Standards used prior. The increase in number is not due to increased content; content has been redistributed in shorter “bytes” designed to make navigation simpler and more intuitive.

An Enduring Understanding and one or more Essential Questions accompany the Anchor Standard, providing a discipline-specific interpretation of the standard.

Column 2 in each example slide shows a grade level performance indicator. Performance indicators are provided for every grade level pre-K through 8 and three high school levels (proficient, accomplished, and advanced).

Take a few minutes to look back and forth at 1996 and 2017 standard examples, noting that how the new standards and performance indicators are designed to be easy to identify, navigate, and use.

# 2017 Theater Standard

## Anchor Standard TH:Cr.1

**Generate and conceptualize artistic ideas and work.**

### Enduring Understanding:

Creativity is a foundation of theatrical practice.

### Essential Questions:

What happens when theater artists use their imaginations and/or learned theater skills while engaged in creative exploration?

**same for all grade levels**

## Performance Indicator TH:Cr1.1.HSI

Apply basic research to construct ideas about the visual composition of a drama or theater work.

**different for each grade level**

# Four Processes

The THEATER Standards are organized in four Processes



**Creating**

Conceiving and developing new artistic ideas and work



**Performing**

Realizing artistic ideas and work through interpretation and presentation



**Responding**

Understanding and evaluating how the arts convey meaning



**Connecting**

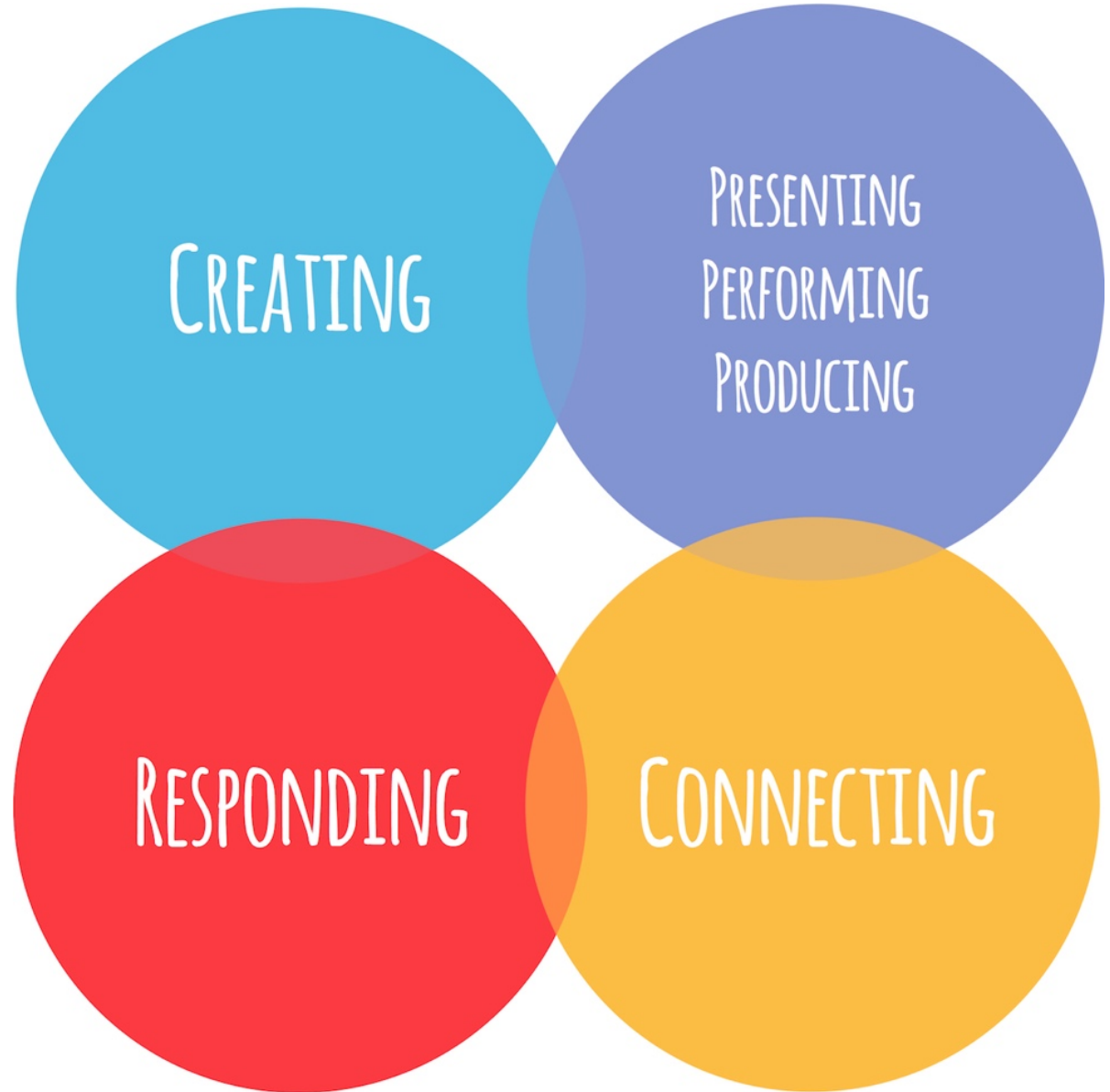
Relating artistic ideas and work with personal meaning and external context

# Connections among the Processes

The four Processes are used as the first level of organization for the Arts Standards.

While they are represented separately and in a linear order in the standards tables, there is often overlap among the Processes.

Within any given lesson or unit, several Processes—and standards—may be engaged at once during the learning process.



# Eleven Anchor Standards

The 4 Processes are divided into 11 Anchor Standards shared by all 5 Arts Disciplines

Cr

Pr

Re

Cn

## Creating

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

## Performing

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

## Responding

7. Perceive and analyze artistic work.
8. Interpret meaning in artistic work.
9. Apply criteria to evaluate artistic work.

## Connecting

10. Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.
11. Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

# Anchor Standards Posters

The Anchor standards elaborate on the Artistic Processes of Creating, Performing/Presenting/Producing, Responding, and Connecting. A color-coding system makes it easy to break the standards into Process categories and simplifies searching for information in the chart. Anchor Standards Tables are available on the NYSED Arts Standards page.

New York State Learning Standards for the Arts		
Shared by all ARTS disciplines		
Artistic Processes	Anchor Standards	
<b>Cr</b> <b>Creating</b> Conceiving and developing new artistic ideas and work.	<ol style="list-style-type: none"> <li>1. Generate and conceptualize artistic ideas and work.</li> <li>2. Organize and develop artistic ideas and work.</li> <li>3. Refine and complete artistic work.</li> <li>4. Select, analyze, and interpret artistic work for presentation.</li> <li>5. Develop and refine artistic techniques and work for presentation.</li> <li>6. Convey meaning through the presentation of artistic work.</li> </ol>	
<b>Pr</b> <b>Performing</b> Music • Dance • Theater Realizing artistic ideas and work through interpretation and presentation.	<b>Presenting</b> Visual Arts Interpreting and sharing artistic work.	<ol style="list-style-type: none"> <li>7. Perceive and analyze artistic work.</li> <li>8. Interpret meaning in artistic work.</li> <li>9. Apply criteria to evaluate artistic work.</li> <li>10. Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.</li> <li>11. Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.</li> </ol>
<b>Producing</b> Media Arts Realizing and presenting artistic ideas and work.		
<b>Re</b> <b>Responding</b> Understanding and evaluating how the arts convey meaning.		
<b>Cn</b> <b>Connecting</b> Relating artistic ideas and work with personal meaning and external context.		

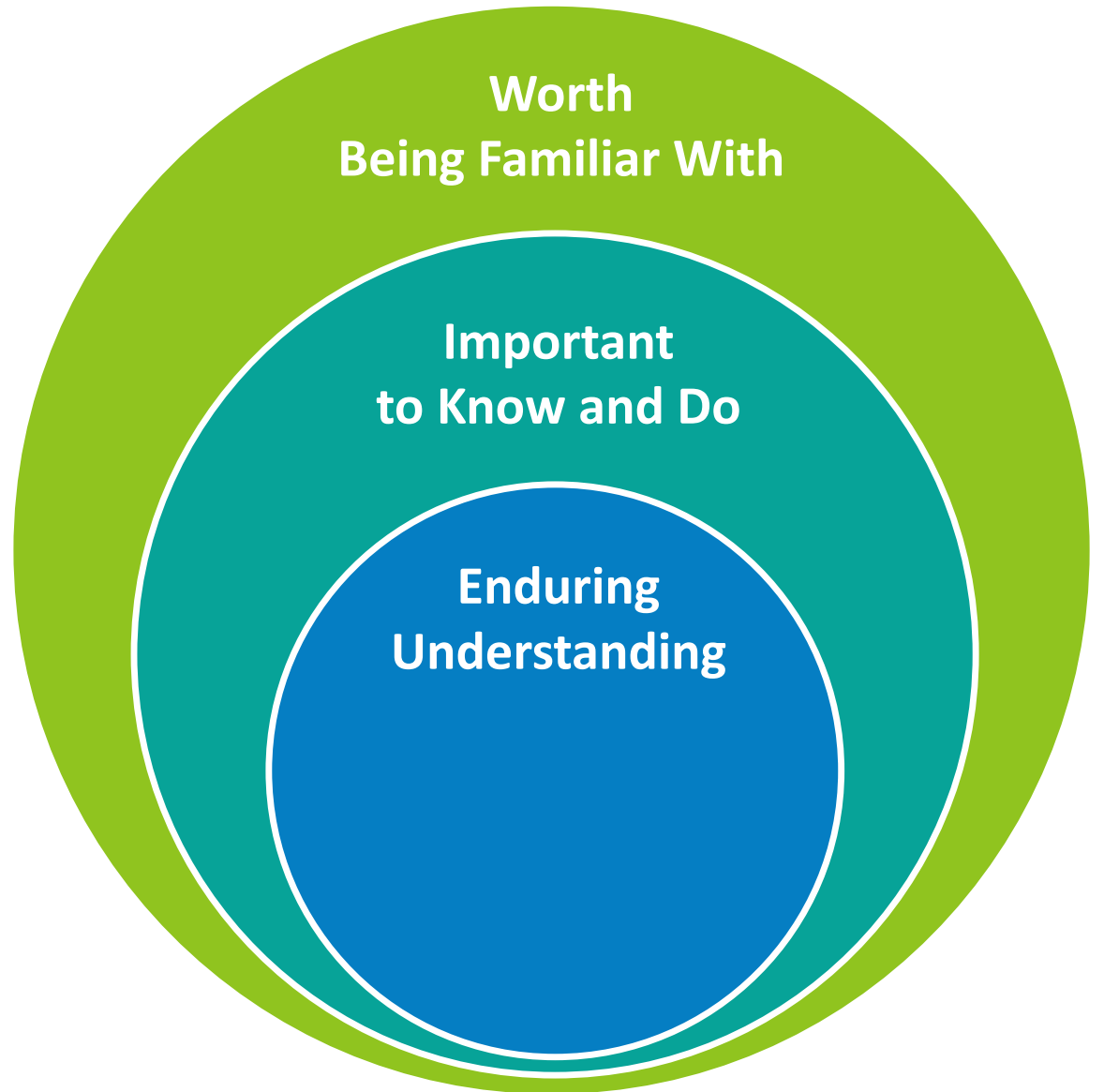


# Enduring Understandings

The New York State Learning Standards for the Arts are based on a “backward design” curriculum model. Backward design prioritizes learning goals over activities, products, or instructional process.

The ultimate goal is understanding. Knowing, doing, making, and experiencing are means to get to UNDERSTANDING.

***Enduring Understandings (EUs)*** represent the core learning goals—the Big Ideas—that students will retain long after the details have faded.



# Enduring Understandings Posters

**Enduring Understandings** within the Arts Standards are discipline specific. They represent the key ideas contained in the Anchor Standards as seen through the lens of the specific Arts Discipline.

Each Anchor Standard is subdivided into one or more Enduring Understandings, which represent the most important learning needed to meet the Standard.

THEATER ~ New York State Learning Standards for the Arts			
Shared by all ARTS disciplines		Discipline-Specific	
Artistic Processes	Anchor Standards	Process Components	Enduring Understandings
<b>Cr</b> <b>Creating</b> Conceiving and developing new artistic ideas and work.	1. Generate and conceptualize artistic ideas and work.	ENVISION	1.1 Creativity is a foundation of theatrical practice.
	2. Organize and develop artistic ideas and work.	DEVELOP	2.1 Theater artists work to discover different ways of communicating meaning.
	3. Refine and complete artistic work.	REHEARSE	3.1 Theater artists refine their work and practice their craft through rehearsal and active participation.
<b>Pr</b> <b>Performing</b> Realizing artistic ideas and work through interpretation and presentation.	4. Select, analyze, and interpret artistic work for presentation.	SELECT	4.1 The essence of theater is storytelling.
	5. Develop and refine artistic techniques and work for presentation.	PREPARE	5.1 Theater artists develop personal processes and skills for a performance or design.
	6. Convey meaning through the presentation of artistic work.	SHARE	6.1 Theater artists share and present stories, ideas, and envisioned worlds to explore the human experience.
<b>Re</b> <b>Responding</b> Understanding and evaluating how the arts convey meaning.	7. Perceive and analyze artistic work.	REFLECT	7.1 Understanding of theatrical experiences is deepened through reflection.
	8. Interpret meaning in artistic work.	INTERPRET	8.1 Theater artists' interpretations of drama or theater work are influenced by personal experiences and aesthetics.
	9. Apply criteria to evaluate artistic work.	EVALUATE	9.1 Theater artists apply criteria to investigate, explore, and assess drama and theater work.
<b>Cn</b> <b>Connecting</b> Relating artistic ideas and work with personal meaning and external context.	10. Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.	RELATE	10.1 Theater artists allow awareness of relationships between self and others to influence and inform their work.
	11. Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.	INTERRELATE	11.1 Theater artists deliberately interrelate their creative process with the world around them.
		RESEARCH	11.2 Theater artists critically inquire into the ways others have thought about and created theatrical processes and productions to inform their own work.

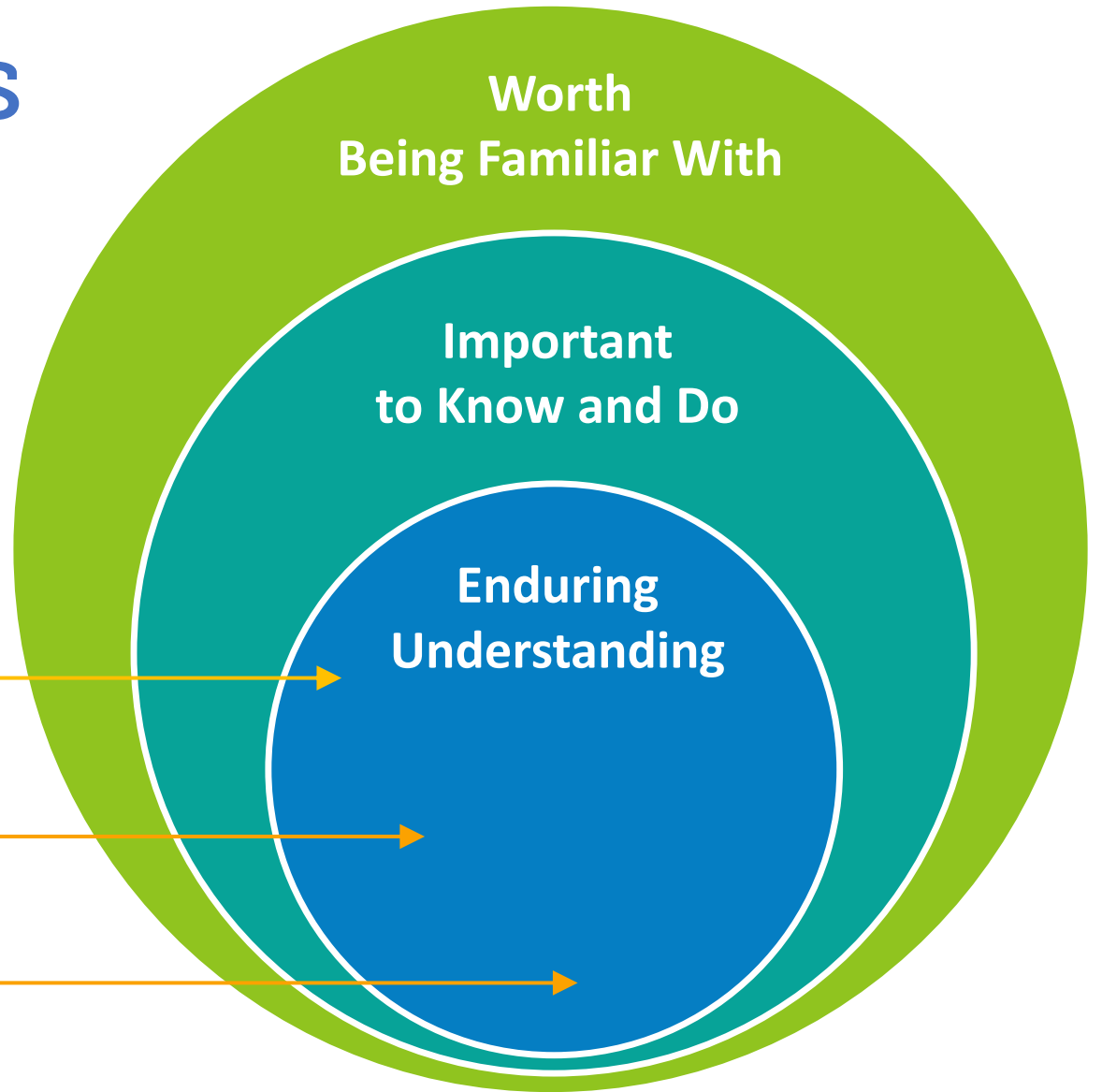
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# Essential Questions

Each Enduring Understanding is supported by **Essential Questions (EQs)** that guide student inquiry toward the Enduring Understandings and, ultimately, achievement of the Anchor Standards.

Essential Questions are provocative, open-ended questions that provide avenues for investigation.



Essential Question

Essential Question

Essential Question

# EU/EQ Posters

EU/EQ Tables show the relationship among Artistic Processes, and Anchor Standards with Theater-specific Enduring Understandings and Essential Questions.

THEATER ~ New York State Learning Standards for the Arts					
Shared by all ARTS disciplines			Discipline-Specific		
Artistic Processes	Anchor Standards	Process Components	Enduring Understandings		Essential Questions
<b>Cr</b> <b>Creating</b> Conceiving and developing new artistic ideas and work.	1. Generate and conceptualize artistic ideas and work.	ENVISION	1.1	Creativity is a foundation of theatrical practice.	• What happens when theater artists use their imaginations and/or learned theater skills while engaged in creative exploration?
	2. Organize and develop artistic ideas and work.	DEVELOP	2.1	Theater artists work to discover different ways of communicating meaning.	• What are the challenges to making artistic choices?
	3. Refine and complete artistic work.	REHEARSE	3.1	Theater artists refine their work and practice their craft through rehearsal and active participation.	• How do theater artists transform and edit their initial ideas?
<b>Pr</b> <b>Performing</b> Realizing artistic ideas and work through interpretation and presentation.	4. Select, analyze, and interpret artistic work for presentation.	SELECT	4.1	The essence of theater is storytelling.	• Why are strong choices essential to producing a drama or theater work?
	5. Develop and refine artistic techniques and work for presentation.	PREPARE	5.1	Theater artists develop personal processes and skills for a performance or design.	• What can I do to fully prepare a performance or technical design?
	6. Convey meaning through the presentation of artistic work.	SHARE	6.1	Theater artists share and present stories, ideas, and envisioned worlds to explore the human experience.	• What happens when theater artists and audiences share a creative experience?
<b>Re</b> <b>Responding</b> Understanding and evaluating how the arts convey meaning.	7. Perceive and analyze artistic work.	REFLECT	7.1	Understanding of theatrical experiences is deepened through reflection.	• How does theater stimulate artists and audiences?
	8. Interpret meaning in artistic work.	INTERPRET	8.1	Theater artists' interpretations of drama or theater work are influenced by personal experiences and aesthetics.	• How can the same work of art communicate different messages to different people?
	9. Apply criteria to evaluate artistic work.	EVALUATE	9.1	Theater artists apply criteria to investigate, explore, and assess drama and theater work.	• How are the theater artist processes and the audience perspectives affected by analysis and synthesis?
<b>Cn</b> <b>Connecting</b> Relating artistic ideas and work with personal meaning and external context.	10. Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.	RELATE	10.1	Theater artists allow awareness of relationships between self and others to influence and inform their work.	• What happens when theater artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?
	11. Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.	INTERRELATE	11.1	Theater artists deliberately interrelate their creative process with the world around them.	• What happens when theater artists allow an understanding of themselves and the world to inform perceptions about theater and the purpose of their work?
		RESEARCH	11.2	Theater artists critically inquire into the ways others have thought about and created theatrical processes and productions to inform their own work.	• In what ways can research into histories, theories, literature, and performances affect how theatrical processes are understood?

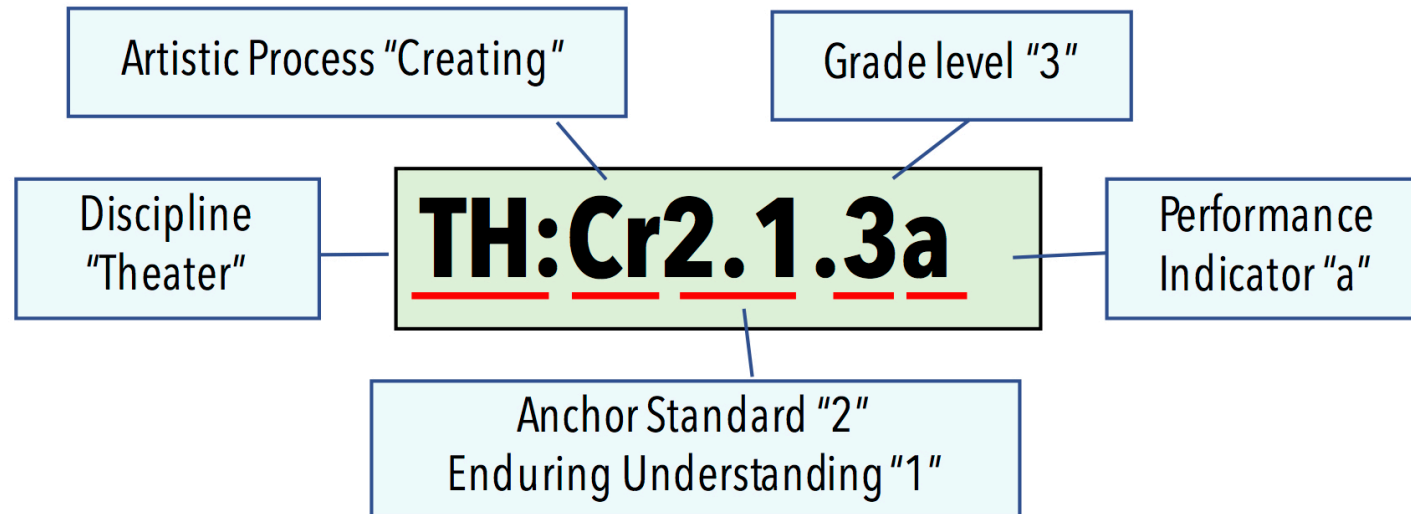
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# Grade Level Performance Indicators

The Standards include Performance Indicators by grade level for Pre-K to 8 and three achievement levels for High School. The Performance Indicators reinforce a progression of skills, abilities, knowledge and socio-emotional development as grade levels increase. Some students may require increased challenges or increased support to achieve or exceed grade-level Performance Indicators listed in the standards.

THEATER ~ Connecting ~ Relating artistic ideas and work with personal meaning and external context ~11												
Anchor Standard 11 Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.												
<b>Enduring Understanding 11.1</b> Theater artists deliberately interrelate their creative process with the world around them. <b>Essential Question</b> • What happens when theater artists allow an understanding of themselves and the world to inform perceptions about theater and the purpose of their work?												
<b>Pre-K</b> TH:Ca11.1.PK a. With prompting and support, apply skills and knowledge acquired elsewhere to <b>dramatic play</b> .	<b>Kindergarten</b> TH:Ca11.1.K a. With prompting and support, apply skills and knowledge acquired elsewhere to <b>dramatic play</b> .	<b>1st</b> TH:Ca11.1.1 a. Apply skills and knowledge from different art forms and content areas in a <b>guided drama experience</b> .	<b>2nd</b> TH:Ca11.1.2 a. Determine appropriate skills and knowledge from different art forms and content areas to apply in a <b>guided drama experience</b> .	<b>3rd</b> TH:Ca11.1.3 a. Identify connections to community, social issues, and other content areas in a drama or theater work.	<b>4th</b> TH:Ca11.1.4 a. Respond to community and social issues and incorporate other content areas in a drama or theater work.	<b>5th</b> TH:Ca11.1.5 a. Investigate historical, global, and social issues expressed in a drama or theater work.	<b>6th</b> TH:Ca11.1.6 a. Identify universal <b>themes</b> or common social issues and express them through a drama or theater work.	<b>7th</b> TH:Ca11.1.7 a. Incorporate music, dance, art, and media to strengthen the meaning and <b>conflict</b> in a drama or theater work with a particular cultural, global, or historical context.	<b>8th</b> TH:Ca11.1.8 a. Use different forms of drama or theater work to examine contemporary social, cultural, or global issues.	<b>HS Proficient</b> TH:Ca11.1.HSI a. Explore how cultural, global, and historical belief systems affect creative choices in a drama or theater work.	<b>HS Accomplished</b> TH:Ca11.1.HSII a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama or theater work.	<b>HS Advanced</b> TH:Ca11.1.HSIII a. Develop a drama or theater work that identifies and questions cultural, global, and historical belief systems.
<b>Enduring Understanding 11.2</b> Theater artists critically inquire into the ways others have thought about and created theatrical processes and productions to inform their own work. <b>Essential Question</b> • In what ways can research into histories, theories, literature, and performances affect how theatrical processes are understood?												
<b>Pre-K</b> TH:Ca11.2.PK=	<b>Kindergarten</b> TH:Ca11.2.K a. With prompting and support, identify stories that are similar to one another in <b>dramatic play</b> .  b. With prompting and support, tell a short story in <b>dramatic play</b> .	<b>1st</b> TH:Ca11.2.1 a. Identify similarities and differences in stories from one's own community in a <b>guided drama experience</b> .  b. Collaborate on the creation of a short scene based on a fictional literary source in a <b>guided drama experience</b> .	<b>2nd</b> TH:Ca11.2.2 a. Identify similarities and differences in stories from multiple cultures in a <b>guided drama experience</b> .  b. Collaborate on the creation of a short scene based on a non-fiction literary source in a <b>guided drama experience</b> .	<b>3rd</b> TH:Ca11.2.3 a. Explore how stories are adapted from literature to drama or theater work.  b. Examine how artists have historically presented the same stories by using different art forms, <b>genres</b> , or <b>theatrical conventions</b> .	<b>4th</b> TH:Ca11.2.4 a. Investigate cross-cultural approaches to <b>storytelling</b> .  b. Identify historical sources that explain theater terminology and <b>theatrical conventions</b> .	<b>5th</b> TH:Ca11.2.5 a. Analyze similarities and differences between stories set in different cultures.  b. Compare the <b>theatrical conventions</b> of a given time period with those of the present.	<b>6th</b> TH:Ca11.2.6 a. Analyze two different versions of a drama or theater work to determine differences and similarities.  b. Investigate time period and place to better understand performance and <b>design</b> choices.	<b>7th</b> TH:Ca11.2.7 a. Research and discuss how a playwright might have intended a drama or theater work to be produced.  b. Examine artifacts from a time period and place to better understand performance and <b>design</b> choices.	<b>8th</b> TH:Ca11.2.8 a. Research the <b>story elements</b> of a staged drama or theater work and compare them to another production of the same work.  b. Identify and use artifacts from a time period and place to develop performance and <b>design</b> choices.	<b>HS Proficient</b> TH:Ca11.2.HSI a. Research how theater artists apply creative processes to tell stories.  b. Use basic <b>theater research methods</b> to better understand the social and cultural background of a drama or theater work.	<b>HS Accomplished</b> TH:Ca11.2.HSII a. Use theater research to formulate creative choices for a <b>devised or scripted drama</b> or theater work.  b. Explore how personal beliefs and biases influence the interpretation of a drama or theater work.	<b>HS Advanced</b> TH:Ca11.2.HSIII a. Use an informed understanding to justify the creative choices made in a <b>devised or scripted drama</b> or theater work.  b. Present and support an opinion about the social, cultural, and historical understandings of a drama or theater work, based on <b>critical research</b> .

# Theater Standards Coding



**First** position indicates the discipline. It is always followed by a colon ( : ).

**Second** position (following the colon) indicates the Artistic Process.

**Third** position indicates the Anchor Standard number and Enduring Understanding number, which are separated by a "."

**Fourth** position indicates the Grade Level.

**Fifth** position indicates the Performance Indicator.

The Anchor Standards (AS) are the same across all arts disciplines. However, each arts discipline's standards have discipline-specific interpretations of the AS, called Enduring Understandings (EU).

EUs guide the content of the Performance Indicators (PI). Some Anchor Standards in some of the arts disciplines have more than one EU.

# Theater Standards Coding (continued)

## Theater Example

### Performance Indicator

Performance Indicators are coded with a lower-case alpha (a, b, c) even *when there is only one* in a column.

**Bold** words indicate discipline specific vocabulary. Definitions can be found in the NYS Arts Standards Glossary.

**3rd**  
**TH:Cr2.1.3**

a. Participate in methods of investigation to **devise** theatrical experiences.

- Discipline “Theater”
- Artistic Process “Creating”
- Anchor Standard “2”
- Enduring Understanding “1”
- Grade Level “3”
- Performance Indicator “a”

# New and Noteworthy

This section focuses on what is most notable within the content of the new Standards so you'll know where to look and what you can refer to as you develop curriculum.







# Technical Elements

## Anchor Standard 1

The new Standards emphasize the design aspects of creating a theatrical production. Beginning in Grade 5, students should discuss design elements that support their storytelling. By the time a student reaches the HSIII level, they should be able to design a piece of theater that uses appropriate technical elements and engages a variety of *theatrical processes*.

Artistic ideas and work ~ 1				
Artistic Process • CREATING				
Process Component • ENVISION				
7th TH:Cr1.1.7	8th TH:Cr1.1.8	HS Proficient TH:Cr1.1.HSI	HS Accomplished TH:Cr1.1.HSII	HS Advanced TH:Cr1.1.HSIII
a. Investigate multiple perspectives and solutions to <b>staging</b> challenges.	a. Imagine and explore multiple perspectives and solutions to <b>staging</b> problems.	a. Apply basic research to construct ideas about the <b>visual composition</b> of a drama or theater work.	a. Investigate historical and cultural conventions and their effect on the <b>visual composition</b> of a drama or theater work.	a. Synthesize knowledge from a variety of dramatic forms, <b>theatrical conventions</b> , and technologies to create the <b>visual composition</b> of a drama or theater work.
b. Explain and present solutions to <b>design</b> challenges in a drama or theater work.	b. Explore and collaborate to <b>design</b> solutions for a drama or theater work.	b. Explore the effect of technology on <b>design choices</b> .	b. Understand and apply technology to <b>design</b> solutions for a drama or theater work.	b. Create a complete <b>design</b> for a drama or theater work that incorporates <b>technical elements</b> .



# Theatrical Processes

**Anchor Standard 1**  
***Theatrical processes*** include many skills that engage students both on and off the stage; before, during, and after a performance.

## THEATRICAL PROCESSES include, but are not limited to:

- **Stagecraft**  
(costume, lighting, set design, sound production, make-up, mask, props, theater technology)
- **Play-making techniques**  
(researching, brainstorming, improvising, scripting, editing, rehearsing, refining)
- **Performance skills**  
(actor-audience relationship, energy, focus, timing)
- **Stage Management**
- **Directing**
- **Theatre business and management**  
(house and box office, publicity, administration, producing, scheduling)



# Artistic Choices

## Anchor Standard 2

The Essential Question for Anchor Standard 2 ask students to consider challenges they may face when developing a piece of Theater. The Standards encourage students to engage in creative problem-solving, collaboration, and critical analysis when responding to challenges, supporting 21st Century Skills necessary for College & Career.

THEATER ~ Creating ~ C				
Anchor Standard 2 Organize and develop artistic ideas and work.				
Enduring Understanding 2.1 Theater artists work to discover different ways of communicating meaning.				
Essential Question • What are the challenges to making artistic choices?				
Pre-K TH:Cr2.1.PK	Kindergarten TH:Cr2.1.K	1st TH:Cr2.1.1	2nd TH:Cr2.1.2	3rd TH:Cr2.1.3
a. With prompting and support, contribute through <b>gestures</b> and words to <b>dramatic play</b> .	a. With prompting and support, interact with peers and contribute to <b>dramatic play</b> .	a. Contribute to the development of a sequential <b>plot</b> in a <b>guided drama experience</b> .	a. Collaborate with peers to <b>devise</b> meaningful <b>dialogue</b> .	a. Participate in methods of investigation to <b>devise theatrical experiences</b> .
b. With prompting and support, express original ideas in <b>dramatic play</b> .	b. With prompting and support, express original ideas in <b>dramatic play</b> .	b. With prompting and support, participate in group decision making in a <b>guided drama experience</b> .	b. Contribute ideas and make decisions as a group to advance a story.	b. Compare ideas with peers and make selections that will enhance and deepen group drama or theater work.

# Think



**What College and Career opportunities do your students currently have related to the Theater industry?**

**What additional opportunities would you like them to have?**



# Historical and Cultural Context

## Anchor Standard 2

The Standards reflect the importance of Historical and Cultural Context in the development of a piece of theater. Beginning in Grade 8, students should include contextual research in the development of original ideas. How can you provide opportunities for student-driven contextual research?

work artistic ideas and work ~ 2

	7th TH:Cr2.1.7	8th TH:Cr2.1.8	HS Proficient TH:Cr2.1.HSI	HS Accomplished TH:Cr2.1.HSII	HS Advanced TH:Cr2.1.HSIII
Artistic Process • <b>CREATING</b> Process Component • <b>DEVELOP</b>	a. Examine and justify original ideas and artistic choices, based on critical analysis, historical, and cultural context.	a. Articulate and apply critical analysis, background knowledge, <b>research</b> , and historical and cultural context to the development of original ideas.	a. Explore the function of history and culture in the development of a <b>dramatic concept</b> through a critical analysis of original ideas.	a. Refine a <b>dramatic concept</b> to demonstrate a critical understanding of historical and cultural influences applied to a drama or theater work.	a. Develop and synthesize original ideas in a drama or theater work, utilizing critical analysis, historical and cultural context, research, and global theater traditions.
b. Inhabit a role and respect the roles of others in preparing or <b>devising a drama</b> or theater work.	b. Share leadership and responsibilities to develop collaborative goals when preparing or <b>devising a drama</b> or theater work.	b. Investigate the collaborative nature of the actor, director, playwright, and designers and explain how their roles can be interdependent.	b. Cooperate as a creative team to make interpretive choices.	b. Collaborate as a creative team to discover artistic solutions and make interpreted choices in a <b>devised</b> or <b>scripted drama</b> or theater work.	

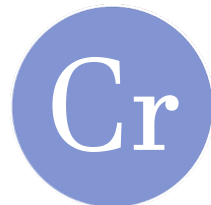


# Active Participation

## Anchor Standard 3

The Standards require students to actively participate in the rehearsal process to create believable and relevant characters. How can you emphasize refining acting decision-making through rehearsal?

ing new artistic ideas and work ~ 3					
Artistic Process • CREATING Process Component • REHEARSE					
5th TH:Cr3.1.6	7th TH:Cr3.1.7	8th TH:Cr3.1.8	HS Proficient TH:Cr3.1.HSI	HS Accomplished TH:Cr3.1.HSII	HS Accomplished TH:Cr3.1.HSIII
a. Articulate and examine choices to refine a <b>devised</b> or <b>scripted drama</b> or theater work.	a. Demonstrate <b>focus</b> and concentration in the rehearsal process.	a. Use repetition and analysis to revise a <b>devised</b> or <b>scripted drama</b> or theater work.	a. Use <b>theatrical conventions</b> to revise a <b>devised</b> or <b>scripted drama</b> or theater work.	a. Analyze the <b>dramatic concept</b> and <b>technical design elements</b> of a <b>devised</b> or <b>scripted drama</b> or theater work.	a. Refine <b>genre</b> <b>theatrical</b> <b>conventions</b> or <b>devised</b> or <b>scripted drama</b> or theater work.
b. Identify effective <b>physical</b> and <b>vocal</b> traits of characters.	b. Develop effective <b>physical</b> and <b>vocal</b> traits of characters.	b. Refine <b>physical</b> , <b>vocal</b> , and physiological traits of characters.	b. Use <b>physical</b> and <b>vocal</b> choices to develop a performance that is <b>believable</b> , authentic, and relevant.	b. Use <b>research</b> and <b>script analysis</b> to revise physical and vocal choices to enhance the <b>believability</b> and <b>relevance</b> of a drama or theater work.	b. Synthesize <b>research</b> and <b>analysis</b> to contextualize performance <b>believability</b> and <b>relevance</b> .
c. Expand a planned <b>technical design</b>	c. Consider multiple planned <b>technical</b>	c. Implement and refine a planned	c. Refine <b>technical design choices</b> to	c. Revise <b>technical design choices</b>	c. Apply <b>technical design</b> choices to



# Student Autonomy

## Anchor Standard 4

The Theater Standards were written with student empowerment and autonomy in mind. The Essential Question and Enduring Understanding for Anchor Standard 4 require students to make decisions as Theater artists. The Standards suggest the teacher share decision-making responsibility with students rather than dictate all elements of a theatrical performance.

THEATER ~ Performing ~ Realizing artistic ideas					
Anchor Standard 4 Select, analyze, and interpret artistic work for presentation.					
Enduring Understanding 4.1 The essence of theater is storytelling.					
Essential Question • Why are strong choices essential to producing a drama or theater work?					
Kindergarten TH:Pr4.1.K	1st TH:Pr4.1.1	2nd TH:Pr4.1.2	3rd TH:Pr4.1.3	4th TH:Pr4.1.4	5th TH:Pr4.1.5
With prompting and support, identify characters and <b>action</b> in <b>dramatic play</b> or a <b>guided drama experience</b> .	a. Describe a story's character actions and <b>dialogue</b> in a <b>guided drama experience</b> .	a. Interpret <b>story elements</b> in a <b>guided drama experience</b> .	a. Apply the elements of <b>dramatic structure</b> to a story and create a drama or theater work.	a. Modify the <b>dialogue</b> and action to change a story in a drama or theater work.	a. Uncover and create <b>action</b> in a <b>theatrical experience</b> .
With prompting and support, use <b>action</b> and <b>voice</b> to communicate emotions in a <b>guided drama experience</b> .	b. Use body, face, <b>gestures</b> , and <b>voice</b> to communicate <b>character traits</b> and emotions in a <b>guided drama experience</b> .	b. Alter <b>voice</b> and body to expand and articulate nuances of a character in a <b>guided drama experience</b> .	b. Investigate how movement and <b>voice</b> are incorporated into <b>theatrical experiences</b> .	b. Make <b>physical and vocal choices</b> to create a character.	b. Use <b>voice</b> to describe a character.

# Think



How can you help students understand how theatrical decisions are made?

Where can you build in opportunities for them to share some of the decision-making regarding their individual and/or collaborative theatrical performance?





# Accessibility

## Anchor Standard 4

Performance Indicators make the Standards accessible to any developmental or skill level and provide opportunities for young theater artists to develop their craft. To achieve Anchor Standard 4, Grade 2 students—guided by their teacher—make vocal and physical choices to explore character, enforcing autonomy and student-centered learning.

### THEATER ~ Performing ~ Realizing artistic i

#### Standard 4 Select, analyze, and interpret artistic work for presentation.

Understanding 4.1 The essence of theater is storytelling.

- Essential Question • Why are strong choices essential to producing a drama or theater work?

Kindergarten  
TH:Pr4.1.K

a. With prompting and support, identify characters and **setting** in **dramatic play** or a **guided drama experience**.

b. With prompting and support, use body and **voice** to communicate emotions in a **guided drama experience**.

1st  
TH:Pr4.1.1

a. Describe a story's character actions and **dialogue** in a **guided drama experience**.

b. Use body, face, **gestures**, and **voice** to communicate **character traits** and emotions in a **guided drama experience**.

2nd  
TH:Pr4.1.2

a. Interpret **story elements** in a **guided drama experience**.

b. Alter **voice** and body to expand and articulate nuances of a character in a **guided drama experience**.

3rd  
TH:Pr4.1.3

a. Apply the elements of **dramatic structure** to a story and create a drama or theater work.

b. Investigate how movement and **voice** are incorporated into **theatrical experiences**.

4th  
TH:Pr4.1.4

a. Modify the **dialogue** and action to change a story in a drama or theater work.

b. Make **physical and vocal choices** to create a character.



# Collaboration

## Anchor Standard 5

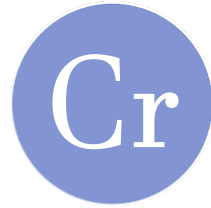
The Standards are written sequentially to support students' growth as theater artists. As students develop their craft and refine their work, they should utilize warm-up activities with increasing intentionality and collaboration. How can you ensure students understand the purpose and value of warm-up exercises?

realizing artistic ideas and work through interpretation

### Standards and work for presentation.

for a performance or design.  
technical design?

Pr5.1.3	4th TH:Pr5.1.4	5th TH:Pr5.1.5	6th TH:Pr5.1.6	7th TH:Pr5.1.7
Participate in a variety of <b>physical, technical, and cognitive</b> exercises that can be used in a group setting.	a. Practice acting exercises that can be used in a group setting.	a. Apply acting exercises to enhance collaborative <b>theatrical experiences</b> .	a. Articulate how acting exercises and <b>acting techniques</b> can be used to improve <b>theatrical experiences</b> .	a. Participate in a variety of acting exercises and <b>acting techniques</b> that can be applied in a rehearsal.
Identify the basic <b>technical elements</b> of theater.	b. Articulate how <b>technical elements</b> are used in theater.	b. Demonstrate the use of <b>technical elements</b> in theater.	b. Propose the integration of <b>technical elements</b> in <b>theatrical experiences</b> .	b. Choose a variety of <b>technical elements</b> that can be applied to a <b>theatrical design</b> .



# Human Experience

## Anchor Standard 6

Enduring Understanding 6.1 draws attention to the connection between Theater and the human experience. The presentation of theatrical works brings students together in a shared experience, fostering connections and highlighting common interests.

### EATER ~ Performing ~ Realizing artistic ideas and

#### Convey meaning through the presentation of artistic work.

Theater artists share and present stories, ideas, and envisioned worlds to explore the human experience.

- What happens when theater artists and audiences share a creative experience?

#### 1st TH:Pr6.1.1

a. With prompting and support, communicate emotions in a **guided drama experience.**

#### 2nd TH:Pr6.1.2

a. Contribute to group **guided drama experiences** and informally share with peers.

#### 3rd TH:Pr6.1.3

a. Share reflections on a **theatrical experience.**

#### 4th TH:Pr6.1.4

a. Perform a small-group drama or theater work for peers.

#### 5th TH:Pr6.1.5

a. Perform theater work for an informal audience.

TOGETHER WE • CREATE •



# Evaluating Theatrical work

## Anchor Standard 7

The High School Accomplished level of Anchor Standard 7 acknowledges how multiple interpretations can result when students respond to a piece of theater.

The Standards challenge students to leverage various interpretations and sets of criteria when evaluating a theatrical work. How do you encourage students to reflect on their past work when making new artistic choices?

### How the arts convey meaning ~ 7

Artistic Process • RESPONDING  
Process Component • REFLECT

**7th**  
TH:Re7.1.7

a. Compare recorded personal and peer reactions to artistic choices.

**8th**  
TH:Re7.1.8

a. Apply criteria to the evaluation of artistic choices.

**HS Proficient**  
TH:Re7.1.HSI

a. Respond to what is seen, felt, and heard in a drama or theater work to develop criteria for artistic choices.

**HS Accomplished**  
TH:Re7.1.HSII

a. Explain how multiple interpretations of a drama or theater work can influence future artistic choices.

**HS Advanced**  
TH:Re7.1.HSIII

a. Use historical and cultural context to structure and justify personal responses to a drama or theater work.

### How the arts convey meaning ~ 8

Artistic Process • RESPONDING  
Process Component • INTERPRET





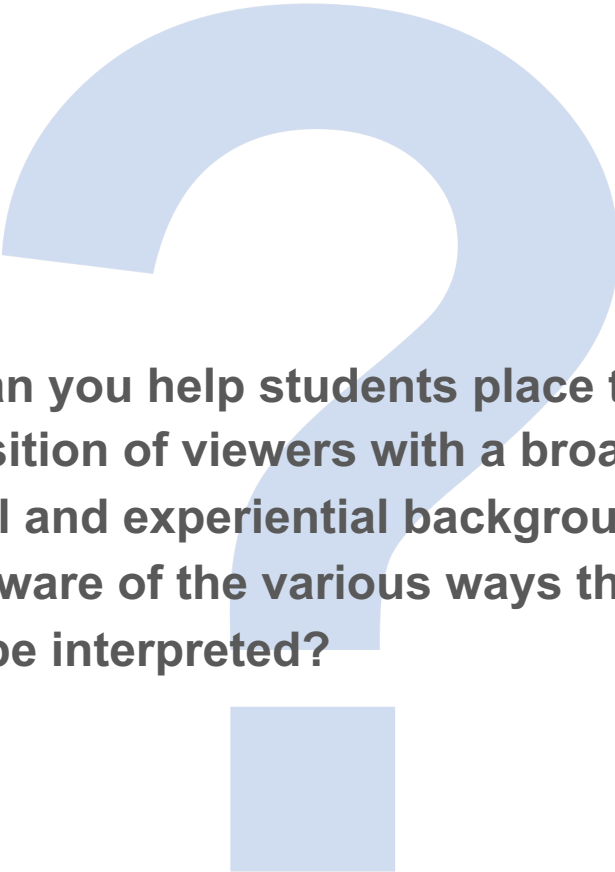
# Aesthetics

## Anchor Standard 8

Enduring Understanding 8.1 highlights how the same piece of theater can be interpreted and responded to differently depending on audience members' personal experiences and aesthetics. The Standards encourage students to be cognizant of different interpretations when making artistic choices.

THEATER ~ Responding ~ Understanding and evaluation					
Interpret meaning in artistic work.					
Theater artists' interpretations of drama or theater work are influenced by personal experiences and aesthetics. How can the same work of art communicate different messages to different people?					
<b>1st</b> <b>TH:Re8.1.1</b> a. Explain preferences and emotions in a <b>guided drama experience</b> . b. Explain how personal emotions and choices relate to characters.	<b>2nd</b> <b>TH:Re8.1.2</b> a. Consider multiple personal experiences when participating in or observing a <b>guided drama experience</b> . b. Suggest similarities between the emotions of real people and those of characters in a story.	<b>3rd</b> <b>TH:Re8.1.3</b> a. Explain how personal preferences and emotions affect an observer. b. Examine how connections are made between oneself and the emotions of a character.	<b>4th</b> <b>TH:Re8.1.4</b> a. Compare and contrast multiple personal experiences, when participating in or observing a drama or theater work. b. Identify and discuss physical changes connected to the emotions of a character.	<b>5th</b> <b>TH:Re8.1.5</b> a. Connect personal experiences to theater as a participant or observer. b. Investigate the effects of emotions on posture, <b>gesture</b> , breathing, and vocal intonation.	<b>6th</b> <b>TH:Re8.1.6</b> a. ... b. ...

# Think



How can you help students place themselves in the position of viewers with a broad range of cultural and experiential backgrounds to become more aware of the various ways their performance might be interpreted?



# Audience

## Anchor Standard 9

Anchor Standard 9 asks students to explore the role of the audience in theater. How do Theater artists convey meaning to an audience? How do we, as audience members, extract meaning from a piece of Theater?

7th TH:Re9.1.7	8th TH:Re9.1.8	HS Proficient TH:Re9.1.HSI	HS Accomplished TH:Re9.1.HSII	HS Advanced TH:Re9.1.HSIII
a. Explain preferences, using supporting evidence and criteria to evaluate a drama or theater work.	a. Respond to a drama or theater work by using supporting evidence, personal <b>aesthetics</b> , and artistic criteria.	a. Examine a drama or theater work by using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.	a. Analyze and assess a drama or theater work by connecting it to art forms, history, culture, and other disciplines, using supporting evidence and criteria.	a. <b>Research</b> and synthesize cultural and historical information related to a drama or theater work to support and evaluate artistic choices.
b. Explore the <b>aesthetics</b> of <b>technical elements</b> .	b. Articulate the <b>aesthetics</b> of <b>technical elements</b> in a drama or theater work.	b. Critique the <b>aesthetics</b> of <b>technical elements</b> in a drama or theater work.	b. Draw on personal <b>aesthetics</b> and <b>technical elements</b> to construct meaning in a drama or theater work.	b. Analyze and evaluate the <b>aesthetic</b> interpretation of multiple renditions of a drama or theater work.
c. Identify how the intended purpose of a drama or theater work targets a specific audience.	c. Assess the effect of a drama or theater work on a specific audience.	c. Consider the purpose of a drama or theater work in order to deepen understanding.	c. Assess how a drama or theater work communicates purpose to a specific audience.	c. Debate the connection between a drama or theater work and contemporary issues that may affect audiences.



# Theater Connections

## Anchor Standard 10

The new Theater Standards emphasize how personal, community, and cultural beliefs and/or experiences can inform and influence *theatrical experiences*.

Personal meaning and external context ~10			
Exploration of empathy?		Artistic Process • CONNECTING Process Component • RELATE	
<b>7th</b> <b>TH:Cn10.1.7</b>  a. Incorporate multiple perspectives and diverse community ideas in a drama or theater work.	<b>8th</b> <b>TH:Cn10.1.8</b>  a. Examine a community issue through a <b>theatrical experience</b> .	<b>HS Proficient</b> <b>TH:Cn10.1.HSI</b>  a. Investigate how cultural perspectives, community ideas and personal beliefs affect a drama or theater work.	<b>HS Accomplished</b> <b>TH:Cn10.1.HSII</b>  a. Choose and interpret a drama or theater work to reflect or question personal beliefs.





## Theatrical Experiences

### Anchor Standard 10

The Standards include clarifications in content-based terminology, such as examples of what constitutes a ***theatrical experience***. This terminology can be found in the NYS Learning Standards for the Arts Theater Glossary, located on the NYSED Arts webpage.

### THEATRICAL EXPERIENCES include, but are not limited to:

- Dramatic play
- Story drama
- Creative drama
- Guided drama
- Role-playing
- Devised theater
- Pantomime
- Improvisation
- Process drama
- Puppetry
- Solo performance
- Monologue
- Dialogue scene work
- 10-minute play
- One-act play
- Play
- Musical
- Staged production
- Viewing local & professional productions
- Collaborative performance



# Cultural Responsiveness

## Anchor Standard 11

The Standards provide opportunities for students to create and study works of Theater relevant to their own lives.

Anchor Standard 11 encourages students to seek out relevant themes to connect to their work as Theater artists.

How can you provide students with resources to create culturally responsive pieces of Theater?

ng artistic ideas and work with personal meaning and e

enced by societal, cultural, and historical context and, in turn, how artistic ideas s

ith the world around them.

ng of themselves and the world to inform perceptions about theater and the purpose of their work?

1.3	<b>4th</b> <b>TH:Cn11.1.4</b> a. Respond to community and social issues and incorporate other content areas in a drama or theater work.	<b>5th</b> <b>TH:Cn11.1.5</b> a. Investigate historical, global, and social issues expressed in a drama or theater work.	<b>6th</b> <b>TH:Cn11.1.6</b> a. Identify universal <b>themes</b> or common social issues and express them through a drama or theater work.	<b>7th</b> <b>TH:Cn11.1.7</b> a. Incorporate music, dance, art, and media to strengthen the meaning and <b>conflict</b> in a drama or theater work with a particular cultural, global, or historical context.	<b>8th</b> <b>TH:Cn11.1.8</b> a. Use different fo of drama or theat work to examine contemporary soc cultural, or global issues.
	ught about and created theatrical processes and productions to inform their own work.				
	re, and performances affect how theatrical processes are understood?				
1.3	<b>4th</b> <b>TH:Cn11.2.4</b> a. Investigate cross-cultural approaches to <b>storytelling</b> .	<b>5th</b> <b>TH:Cn11.2.5</b> a. Analyze similarities and differences between stories set	<b>6th</b> <b>TH:Cn11.2.6</b> a. Analyze two different versions of a drama or theater	<b>7th</b> <b>TH:Cn11.2.7</b> a. Research and discuss how a playwright might	<b>8th</b> <b>TH:Cn11.2.8</b> a. Research the <b>st elements</b> of a <b>staged</b> drama or

# Think



How can students leverage theater as a tool for social change?



# Responding Globally

## Anchor Standard 11

Students at any developmental or skill level can build foundational research skills through a guided drama experience. Grade 2 students can identify similarities and differences between stories from multiple cultures as a precursor to researching context.

**Anchor Standard 11.2** Theater artists critically inquire into the ways others have thought and acted in the past.  
**Essential Question** • In what ways can research into histories, theories, literature, and art inform our understanding of the world?

Anchor Standard 11.2	Kindergarten TH:Cn11.2.K	1st TH:Cn11.2.1	2nd TH:Cn11.2.2	3rd TH:Cn11.2.3
With prompting and support, identify similarities and differences between stories from one's own community in a <b>guided drama experience</b> .	a. With prompting and support, identify stories that are different from one another in <b>dramatic play</b> .	a. Identify similarities and differences in stories from one's own community in a <b>guided drama experience</b> .	a. Identify similarities and differences in stories from multiple cultures in a <b>guided drama experience</b> .	a. Explore how stories are adapted from literature to drama theater work.
With prompting and support, tell a short story in <b>dramatic play</b> .	b. With prompting and support, tell a short story in <b>dramatic play</b> .	b. Collaborate on the creation of a short scene based on a fictional literary source in a <b>guided drama experience</b> .	b. Collaborate on the creation of a short scene based on a non-fiction literary source in a <b>guided drama experience</b> .	b. Examine how artists have historically presented the same stories by using different art forms, <b>genres</b> , or <b>theatrical conventions</b> .



# Research

## Anchor Standard 11

The Standards acknowledge the importance of student-driven research in connection to theatrical processes.

Students at the High School Advanced level should use critical thinking skills to gain knowledge of the complete context of a theatrical work. How can you support students in broadening their research skills and encourage critical thinking around a research topic?

		Artistic Process • CONNECTING Process Component • RESEARCH		
.7	<b>8th</b> TH:Cn11.2.8	<b>HS Proficient</b> TH:Cn11.2.HSI	<b>HS Accomplished</b> TH:Cn11.2.HSII	<b>HS Advanced</b> TH:Cn11.2.HSIII
and a night ed a eater produced.	a. Research the <b>story elements</b> of a <b>staged</b> drama or theater work and compare them to another production of the same work.	a. Research how theater artists apply creative processes to tell stories.	a. Use theater research to formulate creative choices for a <b>devised</b> or <b>scripted drama</b> or theater work.	a. Use an informed understanding to justify the creative choices made in a <b>devised</b> or <b>scripted drama</b> or theater work.
artifacts period better	b. Identify and use artifacts from a time period and place to develop performance and <b>design</b> choices.	b. Use basic <b>theater research methods</b> to better understand the social and cultural background of a drama or theater work.	b. Explore how personal beliefs and biases influence the interpretation of a drama or theater work.	b. Present and support an opinion about the social, cultural, and historical understandings of a drama or theater work, based on <b>critical research</b> .
e and ices.				

# Think



**How do you currently use research to enhance students' theatrical experiences?**

**How can you expand opportunities for research?**

**How can you empower your students to seek out research opportunities themselves?**

# Implementing the Standards

Here are some things to consider as you begin to develop curriculum, instruction, and/or assessments for your classroom, school, or district.



# Guiding Principles

## How can new standards transform old curriculum?

- **Curriculum design begins with identifying desired outcomes.**  
How might you use the “backward” design process to translate the Standards into instructional designs that focus upon Enduring Understandings and Essential Questions?
- **Students, as well as teachers, need to make, implement, and reflect on important theatrical decisions within the classroom.**  
How will you give your students more opportunities to participate in the decision-making processes related to their own Creating, Performing, Responding, and Connecting?
- **Connections across disciplines, history, and cultures inform theatrical understanding.**  
How can you help students investigate ways artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future?
- **There are differences in analysis, interpretation, and evaluation.**  
There isn't just one set of evaluation tools or one set of criteria; they are context-dependent. Whose set of criteria is being used, and why?
- **The relationship of 21st Century Skills to the new Theater standards is very strong.** How can you emphasize those connections?



# Transition Steps

## How can new standards transform old curriculum?

### 1. Study the new Arts Anchor Standards and Enduring Understandings for Theater.

### 2. Think over the units and lessons in your curriculum.

- Which Anchor Standards are fairly well represented?
- Which Anchor Standards are not well represented, or missing altogether?
- Which units or lessons will need little to no adaptation?

- Which units could be expanded with a few more activities (e.g., adding a collaborative step)?

- Which units could be expanded with a few more activities (e.g., adding a collaborative step)?

### 3. Are there any lessons or units that should be discarded?

### 4. Consider new units or lessons you may need to develop to meet all 11 Anchor Standards.

# Next Steps

## How can new standards transform old curriculum?

- 1. Review the Anchor Standards and Performance Indicators again,** paying close attention to the Enduring Understandings, Essential Questions, and Process Components to deepen student understanding.
- 2. For each unit you teach, choose developmentally appropriate Big Ideas/Enduring Understandings, and Essential Questions connected to the work students will engage in.**  
These ideas and works will anchor your curriculum.
- 3. How can you deepen or expand opportunities for...**
  - Formative assessment and metacognition?
  - Differentiated options that meet your objectives and give students creative opportunities?
  - A balance of traditional theater artists and works with contemporary/innovative (responsive) theater artists and works?
  - Integration of Theater works and artists from other cultures?
  - Recognizing student growth as well as curriculum mastery?

# Sliding Scale

## Accommodating a Range of Experience Levels

School Districts vary widely in the resources they can commit to Theater Education. Many schools don't offer a sequential Theater Education program. In such cases, Theater teachers may need to customize their curriculum to begin where students are and develop a level-appropriate curriculum that moves them forward at a somewhat accelerated pace.

Because Theater Education is not widely implemented in all districts at all levels, a sliding scale has been developed to facilitate, when necessary, the writing of curricula suitable to the students' experience and training, rather than grade level. An overview of the sliding scale is provided in the following slides. For a more detailed explanation, see the *Arts Standards Implementation Guide* pages 31-32.

# Sliding Scale

## Accommodating a Range of Experience Levels (continued)

The sliding scale accommodates the level of accomplishment for those who begin their Theater education at any level beyond Pre-K.

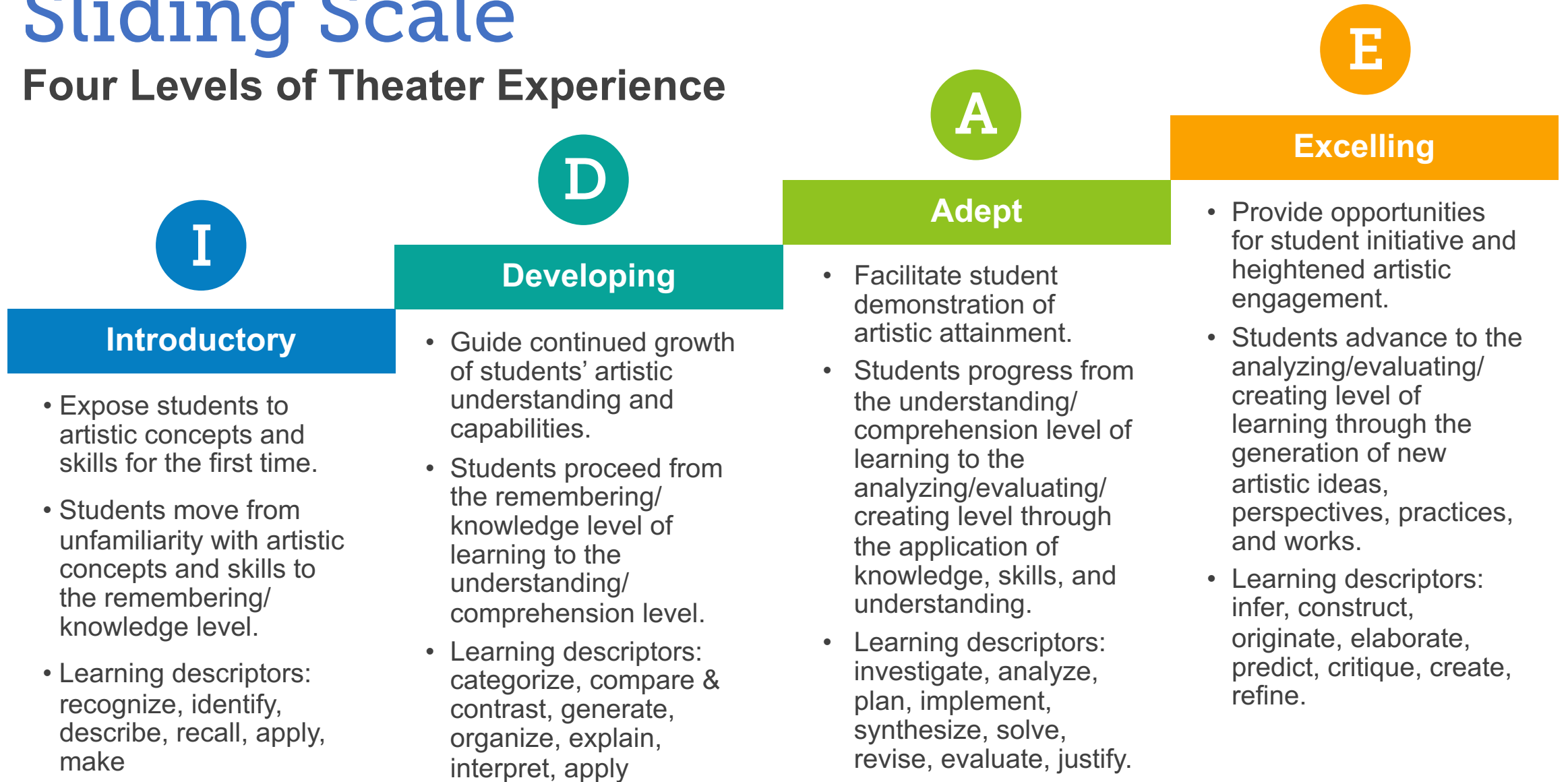
Levels are scaffolded to represent student learning expectations in alignment with developmentally appropriate abilities.

Theater educators determine the student's level based on prior knowledge/experience and baseline assessments, and then tailor level- and age-appropriate curriculum to meet individual student needs.

Students progress at a pace set by their teacher, based upon on their abilities, prior experience, and developmental level.

# Sliding Scale

## Four Levels of Theater Experience



# Understanding the Sliding Scale



The graphic shown here provides an example of how learning levels are scaffolded to align with Theater experience.

Students new to Theater might be **Introductory** at any grade level, requiring scaled back instruction. Students with sequential theater instruction might be considered **Developing** by grade 1, **Adept** by grade 3, and **Excelling** by grade 5.

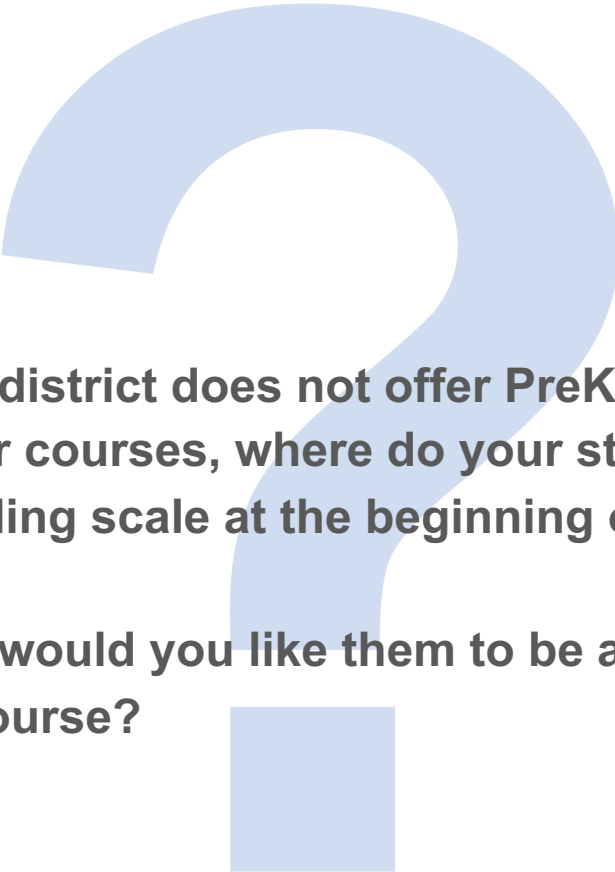
# Sample Application of Sliding Scale

	September	November	March	June
Grade 6 WITH Prior Theater Instruction	Developing	Adept		Excelling
Grade 6 NO Prior Theater Instruction	Introductory	Developing	Adept	
HS Proficient WITH Prior Theater Instruction	Developing	Adept		Excelling
HS Proficient NO Prior Theater Instruction	Introductory	Developing	Adept	

The table above shows how students with no prior theatre instruction may need to begin at an introductory level and progress through learning levels at an accelerated pace. Learning levels are scaffolded to align with developmentally appropriate abilities.

Essential processes are present at all learning levels and build students' artistic knowledge and stage of development. These processes include questioning, risk-taking, problem-solving, creating, performing, valuing, thinking critically, revising, and collaborating.

# Think



If your district does not offer PreK-12 sequential Theater courses, where do your students fall on the sliding scale at the beginning of your course?

Where would you like them to be at the end of your course?



# Additional Resources

See the Arts page on the New York State Education Department website for more resources to support the implementation of the Standards.



# At-a-Glance, Glossaries, and Posters

The NYSED Arts web page provides access to many resources to support implementation of the standards.

- Anchor Standards, Enduring Understandings, and Essential Questions Posters
- Discipline Specific Comprehensive Posters
- Discipline Specific Standards At-a-Glance Documents
- Discipline Specific Glossaries

<http://www.nysed.gov/standards-instruction/arts-standards-implementation-resources>

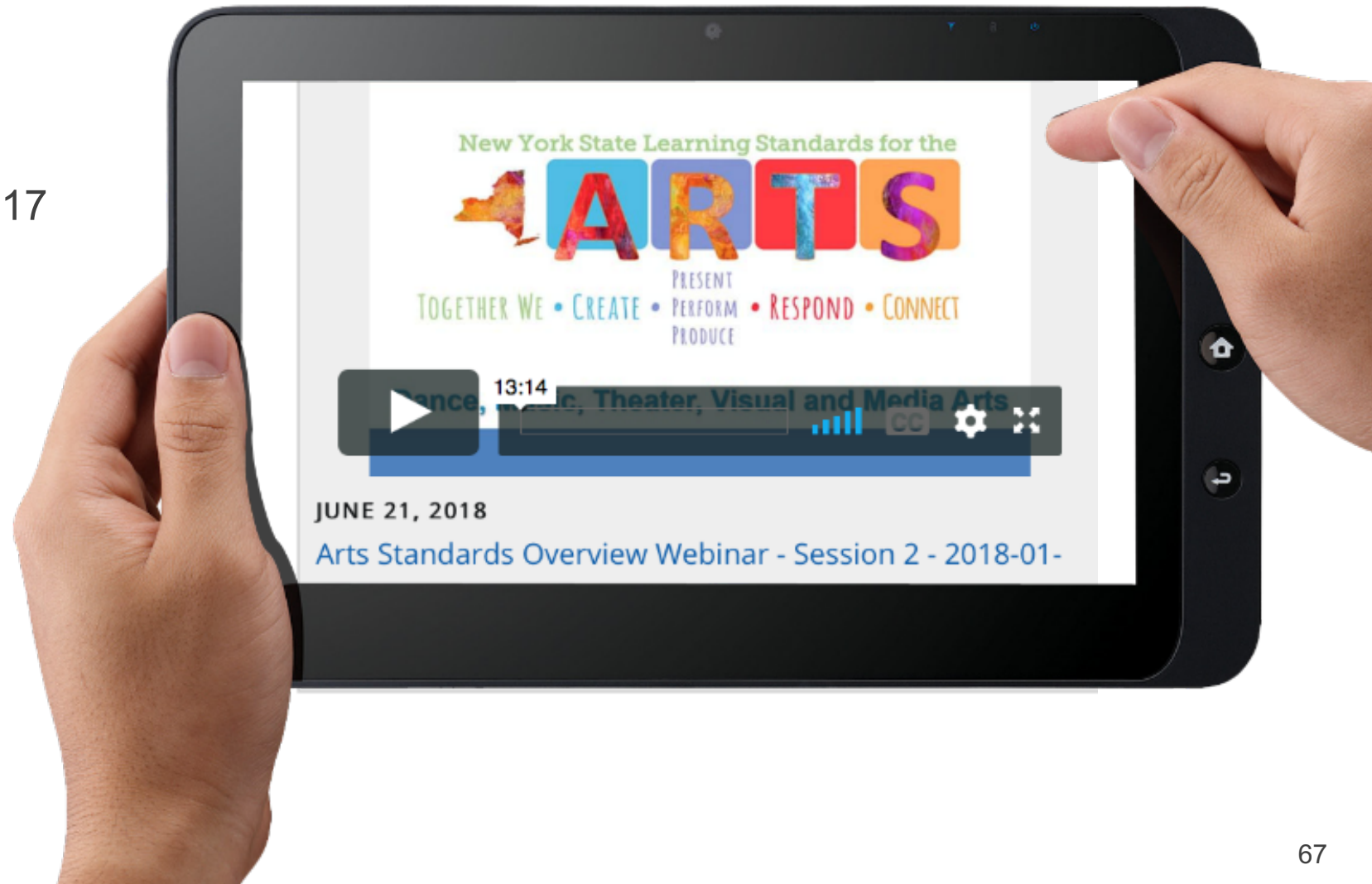
The collage displays three main resources:

- At-a-Glance Grid:** A large, multi-colored grid (blue, purple, red, orange) showing the New York State Learning Standards for the Arts and Theater, organized by discipline and standard.
- Theater Glossary:** A white poster with a blue header and yellow cursive text 'Theater Glossary'. It includes the 'ARTS' logo and the motto 'TOGETHER WE • CREATE • PERFORM • RESPOND • CONNECT'.
- At-A-Glance Standards:** A blue poster with a white header and yellow cursive text 'Theater At-A-Glance Standards'. It features a collage of theater-related images and the motto 'TOGETHER WE • CREATE • PERFORM • RESPOND • CONNECT'.

# Interactive Training Webinars

The NYS Arts Standards Overview Webinars provide an in-depth narrated explanation of the Philosophical Foundations and Overarching Structure of the 2017 New York State Learning Standards for the Arts. These webinars cover what is common to all five Arts disciplines in the new Standards.

<http://www.nysed.gov/standards-instruction/arts-overview-webinars>

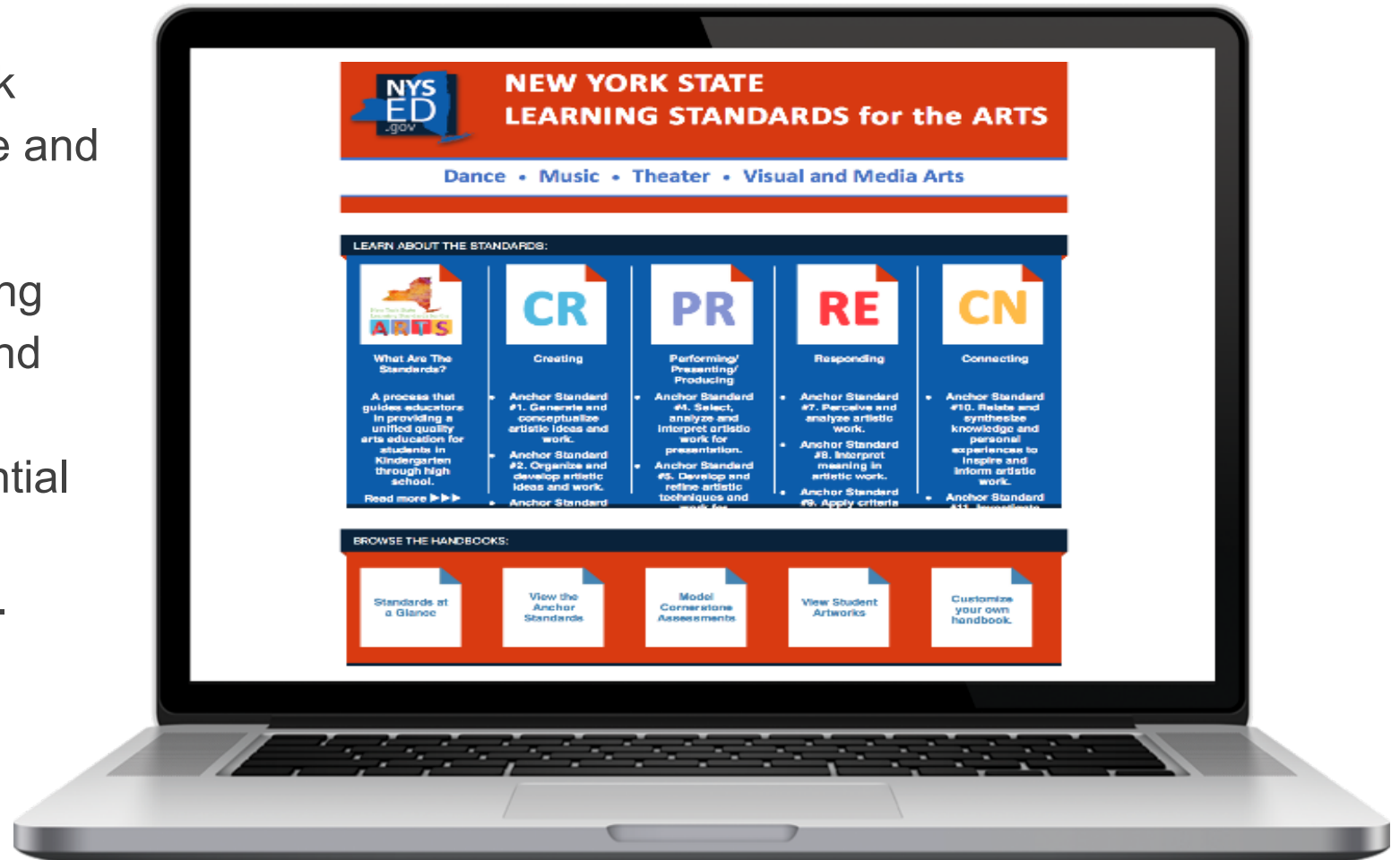


# Customized Standards Workbooks

An interactive site is available to customize a Standards workbook tailored to your specific discipline and teaching level(s).

Enter your Arts discipline, teaching level, and/or other parameters and print a list of Anchor Standards, Enduring Understandings, Essential Questions and Performance Indicators specific to your needs.

<http://www.nyartsstandards.org/>



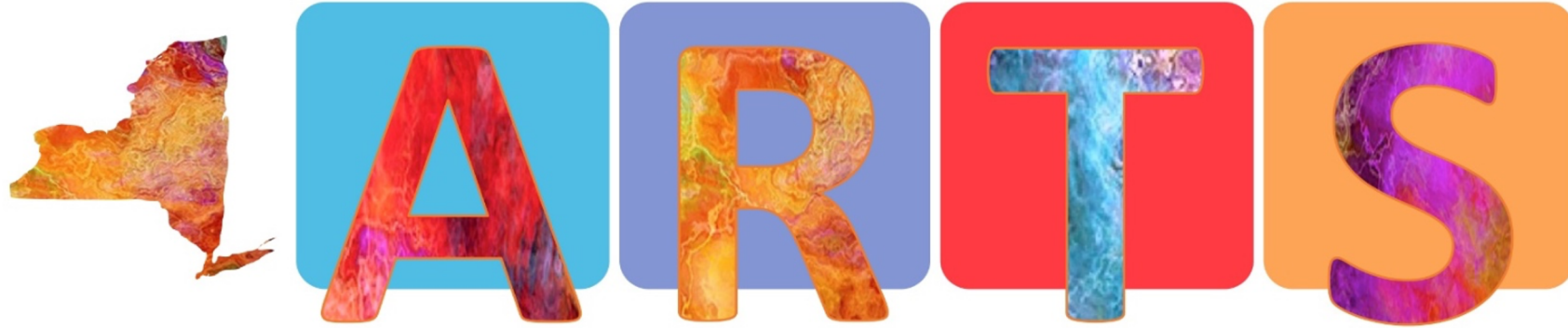
# Links to Student Exemplars

The interactive New York State Arts Standards Workbooks site also provides access to National Core Arts Standards Model Cornerstone Assessments and samples of student work. Teachers can select Arts discipline, grade level(s), and Artistic Process to view examples of student works most applicable to their own teaching situation.

<http://www.nyartsstandards.org/>

The screenshot shows the website header with the NYS ED .gov logo and the title "NEW YORK STATE LEARNING STANDARDS for the ARTS". Below the header are navigation links for "Dance • Music • Theater • Visual and Media Arts". The main content area is divided into sections: "LEARN ABOUT THE STANDARDS:" with three columns for "What Are The Standards?", "CR Creating", and "PR Performing/ Presenting/ Producing"; "Model Cornerstone Assessments"; and "Choose Discipline" with a dropdown menu listing "Choose", "Dance", "Dance: High School", "Media Arts", "Media Arts: High School", "Music", "Theatre", "Theatre: High School", "Visual Arts", and "Visual Arts: High School". The "Resources" section is also visible.

# New York State Learning Standards for the



TOGETHER WE • CREATE • PRESENT  
PERFORM • RESPOND • CONNECT  
PRODUCE

## Thank you!

For more information, please visit <http://www.nysed.gov/standards-instruction/arts>