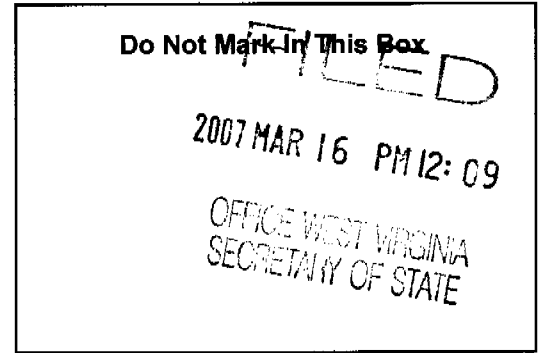


**WEST VIRGINIA
SECRETARY OF STATE**

BETTY IRELAND

ADMINISTRATIVE LAW DIVISION

Form #5



**NOTICE OF AGENCY ADOPTION OF A PROCEDURAL OR INTERPRETIVE RULE
OR A LEGISLATIVE RULE EXEMPT FROM LEGISLATIVE REVIEW**

AGENCY: West Virginia Board of Education TITLE NUMBER: 126

CITE AUTHORITY: W.Va. Constitution, Article XII, §2, W.Va. Code §18-2-5 and §18-9A-22

RULE TYPE: PROCEDURAL _____ INTERPRETIVE _____

EXEMPT LEGISLATIVE RULE X

CITE STATUTE(S) GRANTING EXEMPTION FROM LEGISLATIVE REVIEW

W.Va. Code §§29A-3B-1, et seq.; W.Va. Board of Education
v. Hechler, 180 W.Va. 451; 376 S.E.2d 839 (1988).

AMENDMENT TO AN EXISTING RULE: YES X NO _____

IF YES, SERIES NUMBER OF RULE BEING AMENDED: 44K

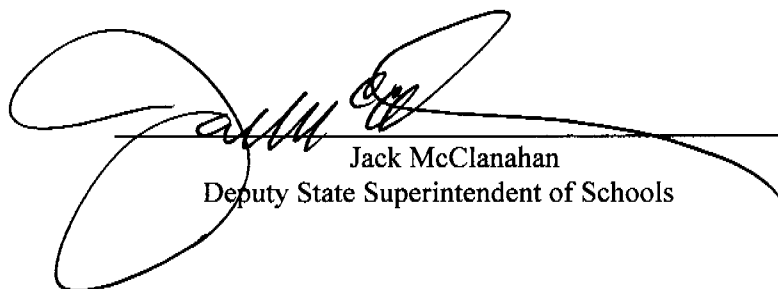
TITLE OF RULE BEING AMENDED: 21st Century Theatre Content Standards and

Objectives for West Virginia Schools (2520.11)

IF NO, SERIES NUMBER OF NEW RULE BEING PROPOSED: _____

TITLE OF RULE BEING PROPOSED: _____

THE ABOVE RULE IS HEREBY ADOPTED AND FILED WITH THE SECRETARY OF STATE. THE
EFFECTIVE DATE OF THIS RULE IS July 1, 2008.



Jack McClanahan
Deputy State Superintendent of Schools

**EXECUTIVE SUMMARY
FOR
WEST VIRGINIA BOARD OF EDUCATION POLICY 2520.11
21ST CENTURY THEATRE CONTENT STANDARDS AND OBJECTIVES
FOR WEST VIRGINIA SCHOOLS**

Policy Number and Title: West Virginia Board Of Education Policy 2520.11: *21st Century Theatre Content Standards and Objectives for West Virginia Schools.*

Background: Policy 2520.11 defines the content standards and objectives for theatre as required by 2510 and establishes a standardized format for such.

- The original effective date of Policy 2520 (Instructional Goals and Objectives for West Virginia Schools) was July 1997.
- The West Virginia Board of Education approved initial work on content standards Mathematics, Reading and English Language Arts, Science and Social Studies in December 2001. In January 2003, content standards for theatre were placed on comment until March 10, 2003. The version placed on comment created a separate policy for theatre.
- Policy 2520.11 was filed on May 8, 2003 and became effective July 1, 2003.

Major Revisions or Reasons for New Policy: A repeal and replace of Policy 2520.11 is being recommended due to the format changes.

- The major revision made to Policy 2520.11 is the alignment of theatre skills with 21st century learning skills. Upper level theatre courses require the serious theatre student to step into the workplace in a mentoring or job shadowing program.
- An equally major revision made in Policy 2520.11 is the integration of three standards into one new standard, Standard 5: Making Meaning through Connections. The new standard combines the following:
 - Old Standard 5: Researching
 - Old Standard 6: Comparing and Integrating
 - Old Standard 7: Analyzing and Constructing Meaning
 - Old Standard 8: Understanding Context
- The policy's revisions have been changed to reflect current philosophies in teaching theatre. While production and performance are still important, the emphasis is placed on the process of creating theatre and the learning that takes place as a result of that process.
- A glossary is offered.

Impact:

- Aligning the theatre CSOs with the 21st century learning skills placed new emphasis on skills that are particularly demanded in the content area of theatre: collaboration, creativity and innovation; communication skills; personal responsibility; adaptability; self-direction; and problem-solving skills. Upper level theatre courses align better prepare the serious theatre student for the 21st century workplace.
- The creation of the new standard, Standard 5, requires students to construct meaning by analyzing, comparing, critiquing and integrating concepts from theatre and other arts forms from a variety of contexts and cultures. The new standard better addresses the 21st century skills. The new standard emphasizes building better connections with the

community – embracing people skills, ethics, and the life skill of social responsibility.

- The revisions that reflect current philosophies in teaching theatre are more practical for the theatre student in the 21st century. In preparing students for the 21st century workplace and environment, process is just as important as product, and in some cases even more so.
- The glossary, to be made available and accessible to all teachers, provides clarity and better serves the needs of the users.
- Students will be better prepared for success on national assessments, in postgraduate studies and in the workplace of the 21st century.
- Students will acquire a higher level of critical thinking and problem solving skills needed for success in post graduate studies and the workplace of the 21st century.
- The revised format will better enable West Virginia educators to focus instruction on the approved CSOs.

Response to Comments:

- There was one comment directly addressing Policy 2520.11 (Theatre) and one comment made addressing theatre teacher certification within a comment addressed to Policy 2520.10 (Music).
- The comment that directly addressed the theatre CSOs was concerned mainly with four areas: the ambitious goals and objectives; the undue emphasis on measurement; the undue emphasis on the more refined cognitive skills at each level; and the broad range of implementation at the county levels. Since the committee's revision was based on the need to align the CSOs with the 21st century skills and to encourage rigor and richness, no action was considered necessary as a result of the comment.
- The comment that indirectly addressed the theatre CSOs was concerned with teacher certification in the performing arts. Since this comment's issue is certification and not curriculum, no action was considered necessary.

126CSR44K

FILED

TITLE 126
LEGISLATIVE RULE
BOARD OF EDUCATION

2007 MAR 16 PM 12: 09

SERIES 44K
21ST CENTURY THEATRE CONTENT STANDARDS AND OBJECTIVES FOR
WEST VIRGINIA SCHOOLS (2520.11)

OFFICE WEST VIRGINIA
SECRETARY OF STATE

§126-44K-1. General.

1.1. Scope. -- W. Va. 126CSR42, West Virginia Board of Education Policy 2510, Assuring the Quality of Education: Regulations for Education Programs (Policy 2510), provides a definition of a delivery system for, and an assessment and accountability systems for, a thorough and efficient education for West Virginia public school students. Policy 2520.11 defines the content standards (or instructional goals) and objectives for theatre as required by W. Va. 126CSR42 (Policy 2510).

1.2 Authority. -- W. Va. Constitution, Article XII, §2, W. Va. Code §18-2-5 and §18-9A-22.

1.3 Filing Date. -- March 16, 2007.

1.4 Effective Date. -- July 1, 2008.

1.5 Repeal of former rule. -- This legislative rule repeals and replaces W. Va. 126CSR44K, West Virginia Board of Education Policy 2520.11, "Theatre Content Standards and Objective for West Virginia Schools" filed May 8, 2003 and effective July 1, 2003.

§126-44K-2. Purpose.

2.1. This policy defines the content standards (or instructional goals) and objectives for the program of study required by Policy 2510 in theatre education.

§126-44K-3. Incorporation by Reference.

3.1. A copy of 21st Century Theatre Content Standards and Objectives for West Virginia Schools is attached and incorporated by reference into this policy. Copies may be obtained in the Office of the Secretary of State and in the West Virginia Department of Education, Office of Instruction.

§126-44K-4. Summary of the Content Standards and Objectives.

4.1. The West Virginia Board of Education has the responsibility for establishing high quality standards pertaining to all educational standards pertaining to all education programs (W. Va. Code §18-9A-22). The content standards and objectives provide a focus for teachers to teach and students to learn those skills and competencies essential for future success in the workplace and further education. The document includes content standards for theatre, an explanation of terms; objectives that reflect a rigorous and challenging curriculum; and performance descriptors.

West Virginia Department of Education

West Virginia Board of Education Policy

2520.11

*21st Century Theatre Content Standards
and Objectives for West Virginia
Schools*

Steven L. Paine
State Superintendent of Schools

Foreword

A 21st century theatre curriculum is an increasingly important aspect of developing learners prepared for success in the 21st century. Thus, the West Virginia Board of Education and the West Virginia Department of Education are pleased to present Policy 2520.11, 21st Century Theatre Content Standards and Objectives for West Virginia Schools. The West Virginia Theatre Standards for 21st Century Learning include 21st century content standards and objectives as well as 21st century standards and objectives for learning skills and technology tools. This broadened scope of curriculum is built on the firm belief that quality engaging instruction must be built on a curriculum that triangulates rigorous 21st century content, 21st century learning skills and the use of 21st century technology tools.

A committee of educators from different areas of the state convened to revise the arts content standards and objectives. The overarching goal was to build a rigorous, relevant and challenging arts curriculum that would prepare students for the 21st century. West Virginia educators played a key role in shaping the content standards to align with national standards and best practice in the field of theatre education. The contribution of these professionals was critical in creating a policy that is meaningful to classroom teachers and appears in a format that can easily be used and understood.

Policy 2520.11 is organized around the three major components of a standards-based curriculum: learning standards, instructional objectives and performance descriptors. The learning standards are the broad descriptions of what all students must know and be able to do at the conclusion of the instructional sequence. The accompanying grade-level objectives are specific descriptors of knowledge, skills and attitudes that when mastered will enable the student to attain the standard. The instructional objectives guide instructional planning and provide a basis for determining appropriate assessments, instructional strategies and resources. The performance descriptors provide the basis for assessing overall student competence of grade level standards. The performance descriptors define the five student performance levels ranging from novice to distinguished. With the ultimate goal of "learning for all," these descriptors allow the teacher, students and parents to judge the level of student proficiency in each 21st century learning standard.

In combination, the use of learning standards, instructional objectives and performance descriptors become a comprehensive guide for delivering a rigorous and relevant theatre curriculum to all West Virginia students. These elements, when used to guide the instructional process and when delivered with the creativity and instructional expertise of West Virginia teachers, will become a powerful resource for preparing students to meet the challenges of the 21st century.

Steven L. Paine
State Superintendent of Schools

Explanation of Terms

Content Standards are broad descriptions of what students should know and be able to do in a content area. Content standards describe what students' knowledge and skills should be at the end of a K-12 sequence of study.

Objectives are incremental steps toward accomplishment of content standards. Objectives are listed by grade level and are organized around the content standards. Objectives build across grade levels as students advance in their knowledge and skills.

Performance Descriptors describe in narrative format how students demonstrate achievement of the content standards. West Virginia has designed five performance levels: distinguished, above mastery, mastery, partial mastery and novice. Performance Descriptors serve two functions. Instructionally, they give teachers more information about the level of knowledge and skills students need to acquire. Performance levels and descriptors are also used to categorize and explain student performance on statewide assessment instruments.

Numbering of Standards

The number for each content standard is composed of four parts, each part separated by a period:

- the content area code is TH for Theatre,
- the letter S, for Standard,
- the grade level or performance level
- the standard number.

Illustration: TH.S.LI.3 refers to Level 1 Theatre content standard #3.

Numbering of Objectives

The number of each objective is composed of five parts, each part separated by a period:

- the content area code (TH for Theatre),
- the letter O is for Objective,
- the grade level or performance level
- the number of the content standard addressed, and
- the objective number.

Illustration: TH.O.LI.4.5 refers to a Theatre Level 2 objective that addresses standard #4 in Theatre, the fifth objective listed under that standard.

Numbering of Performance Descriptors

The number for each group of three performance descriptors is composed of four parts, each part separated by a period:

- the content area (TH for Theatre),
- the letters PD are for Performance Descriptors,
- the grade level or performance level and
- the standard number.

Illustration: TH.PD.LI.2 refers to Theatre performance descriptors for Level 1 Theatre, content standard #2.

Unique Electronic Numbers (UENs)

Unique Electronic Numbers (or UENs) are numbers that help to electronically identify, categorize and link specific bits of information. Once Policy 2520.11 is available on the Web, each standard, each objective, and each group of five performance descriptors will have a Unique Electronic Number (UEN) that will always remain the same.

The codes printed in Policy 2520.11 form the basis of the UENs. The only additional set of numbers that will be added to each code to formulate its UEN will be a prefix that indicates the year and month that a particular version of Policy 2520.10 is approved by the State Board of Education.

The prefix for the UENs for each content area in Policy 2520.11 is noted at the top of each page containing standards, objectives and performance descriptors. As sections of 2520.11 are revised, UENs will be changed to reflect the new approval date.

UENs (Unique Electronic Numbers) are unique numbers that facilitate implementation of WV Standards into Electronic formats such as Databases and XML Files. The WV Department of Education encourages everyone who is going to use the WV 21st Century Content Standards in any kind of electronic distribution, alignment, or software development to use the UENs so that all efforts can be cross-referenced and there is consistency across initiatives.

Illustration: The UEN for beginning level 1 Theatre, standard #5 will be "200607.TH.S.LI.5".

Abbreviations

TH	Theatre
LI	Theatre Level I
LII	Theatre Level II
LIII	Theatre Level III
LIV	Theatre Level IV

Other Abbreviations

PD	Performance Descriptors
O	Objective
S	Standard (Content Standard)

THEATRE- POLICY 2520.11

ADOLESCENT THEATRE EDUCATION - POLICY 2520.11

Theatre is one of the four programs of study from which an elective course may be chosen to fulfill the graduation requirement of one course in the arts. Theatre electives must be offered to accommodate at least one level of student achievement (Theatre I). Electives must be provided to accommodate four sequential levels of student achievement (Theatre I - IV).

The number of class periods for which theatre is offered will depend upon enrollment and the availability of space for acting, constructing costumes, scenery, and properties. Theatre classes provide opportunities for both individual and group projects. For this reason, students working at two, three, or four different achievement levels may be accommodated in a single class if the enrollment is small. The instructional objectives provided in the following pages describe four sequential levels of student achievement.

***Elective Courses:**

Theatre I
Theatre II
Theatre III
Theatre IV

***Four sequential levels are required to be offered**

County school systems may exercise the option of offering additional specialized theatre electives such as play production, technical theatre, film, television, and electronic media production. Instructional goals and objectives must be developed for these courses and approved by the county board of education.

West Virginia's vision for education includes the integration of technology throughout the curriculum so that all West Virginia students have the opportunity to develop technology skills that support learning. Successful learning environments provide opportunities for students to use education technology interwoven with relevant curriculum content. West Virginia teachers are responsible for integrating technology appropriately in the students' learning environment.

Theatre Content Standards

Standard 1: Scriptwriting (TH.S.1)

Students will devise scripts through improvising, adapting, writing and refining texts based on personal experience and heritage, imagination, literature and history.

Standard 2: Acting (TH.S.2)

Students will act by developing, communicating, and sustaining characters in improvisations and informal or formal productions.

Standard 3: Designing and Producing (TH.S.3)

Students will design and produce by conceptualizing and realizing artistic interpretations for informal or formal productions.

Standard 4: Directing (TH.S.4)

Students will direct by interpreting dramatic texts and organizing and conducting rehearsals for theatrical projects and productions.

New Standard

Standard 5: Making Meaning through Connections (TH.S.5)

Students will construct meaning by analyzing, comparing, critiquing and integrating concepts from theatre and other art forms from a variety of contexts and cultures.

consistently develops and sustains diverse, believable characters in a variety of situations.	and voice to develop and sustain believable characters in a variety of situations.	voice to develop character(s) in a variety of situations.	body and voice to suggest character(s) in situations.	elements of characterization.
Objectives	Students will			
TH.O.LI.2.01	demonstrate the focus, concentration, observation and believable action necessary to sustain a character, improvisation or scene.			
TH.O.LI.2.02	experiment with a variety of ways to use the body and voice to react to actions and given situations (i.e. a child who has lost a favorite toy; an old man who is hungry but has no money) in solo, partner and group improvisations and performances.			
TH.O.LI.2.03	create and sustain believable characters who have internal and external qualities with wants, needs, objectives, and relationships in solo, partner and group improvisations and performances.			
TH.O.LI.2.04	discuss how style and genre influence the creation of character.			
TH.O.LI.2.05	communicate responsibly and respectfully in ensemble efforts and during critique.			

Level I	Theatre			
Standard: 3	Designing and Producing			
TH.S.LI.3	Students will design and produce by conceptualizing and realizing artistic interpretations for informal or formal productions.			
Performance Descriptors TH.PD.LI.3				
Distinguished	Above Mastery	Mastery	Partial Mastery	Novice
The Theatre I student performing at the distinguished level gives insightful explanation for how technical elements enhance the audience's understanding of the story. This student uses theatre vocabulary while collaborating with other students to create safe, functional technical theatre elements. This student independently designs some elements (e.g., costumes, makeup, sound, etc.) of a theatrical project and safely executes those designs.	The Theatre I student performing at the above mastery level gives justifiable explanation for how technical elements enhance the audience's understanding of the story. This student uses theatre vocabulary while collaborating with other students to create safe, functional technical theatre elements. This student develops some elements of a theatrical project and safely executes from the instructor.	The Theatre I student performing at the mastery level gives plausible explanation for how technical elements enhance the audience's understanding of the story. This student uses theatre vocabulary while collaborating with other students to create safe, functional technical theatre elements.	The Theatre I student performing at the partial mastery level collaborates with other students to create safe, functional technical theatre elements.	The Theatre I student performing at the novice level collaborates with other students to create safe, functional technical theatre elements under close supervision of the instructor.
Objectives	Students will			

TH.O.LI.3.01	recognize the ways in which technical elements contribute to the audiences' understanding and appreciation of a performance.
TH.O.LI.3.02.	identify the basic technical elements of theatre and explain how the constraints of physical space affect the use of those elements.
TH.O.LI.3.03	examine a variety of dramatic texts for cultural and historical clues and generate a list of production requirements.
TH.O.LI.3.04	experiment with visual and aural elements that convey environments (time, place) which support the text/story. (e.g. How can we use minimal scenery to convey a location? What sounds might help the audience imagine the location in a scene? What costume pieces might help the audience understand the status of a character? What kind of lighting will suggest dawn?)
TH.O.LI.3.05	demonstrate technical vocabulary, knowledge and skills to collaboratively and safely solve the problems of creating functional scenery, properties, lighting, sound, costumes, and makeup.
TH.O.LI.3.06	recognize coherent stage management, promotional and business plans.
TH.O.LI.3.07	articulate how each position in the production team hierarchy contributes to the production process.

Level I Theatre	
Standard: 4 Directing	
Performance Descriptors TH.PD.LI.4	
Distinguished	Novice
<p>The Theatre I student performing at the distinguished level creates insightful interpretations of text and implements those interpretations in basic stage composition and movement. Using the vocabulary of the discipline, this student independently directs other students and helps classmates interpret texts in classroom projects.</p>	<p>The Theatre I student performing at the novice level describes the duties of the director.</p>
<p>Above Mastery The Theatre I student performing at the above mastery level creates justifiable interpretations of text and illustrates those interpretations through basic stage composition and movement. He/she uses the vocabulary of theatre to direct other students and help classmates interpret texts in classroom projects with assistance from the instructor.</p>	<p>Partial Mastery The Theatre I student performing at the partial mastery level recognizes plausible interpretations. This student also recognizes how basic stage compositions communicate meaning to an audience.</p>
<p>Mastery The Theatre I student performing at the mastery level creates plausible interpretations of text and discusses how those interpretations may be represented through basic stage composition and movement. She/he tactfully communicates ideas to peers using theatre vocabulary.</p>	
Objectives	
TH.O.LI.4.01	Students will identify the role and the responsibilities of the director.
TH.O.LI.4.02	analyze texts for possible meanings.
TH.O.LI.4.03	research and analyze information related to the historical, cultural and social context of a play.
TH.O.LI.4.04	articulate how the director's concept and artistic choices affect the approach to and outcome of a scene or play.
TH.O.LI.4.05	demonstrate possible interpretations for text (improvisations, scenes, plays) using a variety of techniques such as discussion, stage pictures, tableaux, and pantomime.
TH.O.LI.4.06	apply the vocabulary of directing, staging and acting while discussing directorial choices with a small ensemble for improvised

TH.O.LI.4.07	or scripted scenes. practice respect, sensitivity and leadership in ensemble activities.
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Level I	Theatre
Standard: 5	Making meaning through connections
TH.S.LI.5	Students will construct meaning by analyzing, comparing, critiquing and integrating concepts from theatre and other art forms from a variety of contexts and cultures.

Performance Descriptors TH.PD.LI.5				
Distinguished	Above Mastery	Mastery	Partial Mastery	Novice
The Theatre I student performing at the distinguished level utilizes knowledge of history, culture and context to interpret and construct meaning in dramatic literature and performance.	The Theatre I student performing at the above mastery level explains how knowledge of history, culture and context contribute to an individual's interpretation and construction of meaning in dramatic literature and performance.	The Theatre I student performing at the mastery level recognizes how knowledge of history, culture and context contribute to an individual's interpretation and construction of meaning in dramatic literature and performance.	The Theatre I student performing at the partial mastery level recognizes how knowledge of history, culture and context contribute to an individual's interpretation and construction of meaning in dramatic literature and performance with assistance from the instructor.	The Theatre I student performing at the novice level describes how knowledge of history, culture and context contribute to an individual's interpretation and construction of meaning in dramatic literature and performance with assistance from the instructor.

Objectives	Students will
TH.O.LI.5.01	research how the other art forms are used to enhance the expression of ideas and emotions in a theatre production.
TH.O.LI.5.02	identify the origins and historical uses of theatre as popular entertainment and ritual within Western and non-Western cultures.
TH.O.LI.5.03	research the development of dramatic forms, production practices and theatrical traditions across cultures and historical periods.
TH.O.LI.5.04	explore examples of dramatic literature from various cultures and historical periods.
TH.O.LI.5.05	research and discuss the lives, works, and influence of representative theatre artists in various cultures and historical periods.
TH.O.LI.5.06	explore cultural, historical, and symbolic clues in dramatic texts and determine the practicality of the information to assist in making artistic choices for use in informal and formal productions.
TH.O.LI.5.07	explore the range of theatre careers including performance, production, technical theatre, teaching and supporting occupations.
TH.O.LI.5.08	develop personal aesthetic criteria for critiquing dramatic texts and performances.

Theatre II

Theatre II students write, perform, and evaluate theatre productions, identify and demonstrate selected historical style of theatre/drama, and perform contemporary and classical characters' parts. Students explain basic properties of technical theatre and apply that knowledge and skill. They develop multiple interpretations for production choices and explain how other art forms enhance a theatre production. Analysis and critique of dramatic performances is required.

Level II		Theatre		
Standard: 1	Scriptwriting	Students will devise scripts through improvising, adapting, writing and refining texts based on personal experience and heritage, imagination, literature and history.		
Performance Descriptors TH.PD.LII.1				
Distinguished				
The Theatre II student performing at the distinguished level writes, performs and evaluates a scene/monologue that moves a complex character(s) through exposition to resolution. The work is performance ready.	Above Mastery The Theatre II student performing at the above mastery level writes and performs scene/monologue that moves a conventional character(s) through exposition to resolution. The work is performance ready with minimal revision.	Mastery The Theatre II student performing at the mastery level writes and performs a scene/monologue that moves a conventional character(s) from exposition through resolution. The work is performance ready with some revision.	Partial Mastery The Theatre II student performing at the partial mastery level develops a scene/monologue with a conventional character(s). The work has performance potential.	Novice The Theatre II student performing at the novice level develops a premise for a scene/monologue with a character(s). The work is not performance ready.
Objectives				
TH.O.LII.1.01	Students will devise, perform and evaluate monologues and scenes, based on existing works, histories, and current events, that depict well-developed characters with a range of emotions whose choices influence the outcome of the story.			
TH.O.LII.1.02	Students will identify and apply a variety of theatrical conventions in writing and improvisation including narration, flashback, play within a play, chorus, aside, and soliloquy.			

Level II		Theatre		
Standard: 2	Acting	Students will act by developing, communicating, and sustaining characters in improvisations and informal or formal productions.		
Performance Descriptors TH.PD.LII.2				
Distinguished				
The Theatre II student performing at the distinguished level exhibits a command of improvisational and acting techniques in classroom	Above Mastery The Theatre II student performing at the above mastery level exhibits knowledge of improvisational and acting techniques in classroom	Mastery The Theatre II student performing at the mastery level develops and sustains believable characters in a variety of styles and situations as demonstrated	Partial Mastery The Theatre II student performing at the partial mastery level develops and sustains a simple character in a variety of styles and situations as demonstrated	Novice The Theatre II student performing at the novice level develops a simple character in theatrical projects.

performances. The student develops and sustains diverse, believable characters in a variety of styles and situations as demonstrated in theatrical projects. This student uses acting vocabulary to insightfully respond to classroom and performance work.	performance. The student develops and sustains believable characters in a variety of styles and situations as demonstrated in theatrical projects. This student uses acting vocabulary to respond to classroom and performance work.	in theatrical projects. This student uses acting vocabulary to respond to classroom and performance work (games, improvisations, pantomimes, monologues, scenes, plays and other live or recorded performances).	in theatrical projects. This student responds to classroom and performance work.
Objectives	Students will		
TH.O.LII.2.01	analyze a scene/play for contextual clues that inform and support character development		
TH.O.LII.2.02	communicate character through the expressive use of body and voice.		
TH.O.LII.2.03	research various classical acting and contemporary acting styles and use the information to inform and justify acting choices in a scene/play (e.g.: period manner and gesture, Stanislavski, Meisner, Spolin, Adler, Hagan).		
TH.O.LII.2.04	research historical periods of theatre and relate the concepts, conventions and innovations of those periods to character development. (e.g. Greek masks, chorus, Kabuki, commedia dell'arte, realism, absurdist, Renaissance).		
TH.O.LII.2.05	perform and sustain a variety of vivid characters who communicate with audiences in solo, partner and ensemble improvisation and performances.		
TH.O.LII.2.06	communicate responsibly and respectfully while using content-specific vocabulary to create and respond to solo, partner and ensemble improvisations and performances.		

Level II	Theatre		
Standard: 3	Designing and Producing		
TH.S.LII.3	Students will design and produce by conceptualizing and realizing artistic interpretations for informal or formal productions.		
Performance Descriptors	TH.PD.LII.3		
Distinguished	Above Mastery	Mastery	Partial Mastery
The Theatre II student performing at the distinguished level independently creates insightful designs for elements theatrical project(s) and safely executes those designs.	The Theatre II student performing at the above mastery level independently creates justifiable designs for some elements of a theatrical project(s) and safely executes those designs.	The Theatre II student performing at the mastery level independently creates plausible designs for some elements of a theatrical project and safely executes those designs.	The Theatre II student performing at the partial mastery level describes design elements of a theatrical project.
Objectives	Students will		
TH.O.LII.3.01	articulate how design is affected by the constraints of physical space. (e.g.: proscenium, thrust, touring venues such as cafeterias and gymnasiums)		

TH.O.LII.3.02	investigate theatre design components (e.g. flats, platforms, undergarments, costume accessories, hand props, fresnels, puppets)
TH.O.LII.3.03	describe the process designers use to create their designs and communicate them to the production team.
TH.O.LII.3.04	use text analysis and research to generate design ideas.
TH.O.LII.3.05	generate designs that use visual and aural elements to convey environments that clearly support the text.
TH.O.LII.3.06	demonstrate the safe use of specific tools used by theatre designers and technicians.
TH.O.LII.3.07	apply technical knowledge and skills to collaboratively and safely solve the problems of creating functional scenery, properties, lighting, sound, costumes, and makeup.
TH.O.LII.3.08	design and implement stage management, promotional and business plans.

Level II Theatre				
Standard: 4 Directing				
Students will direct by interpreting dramatic texts and organizing and conducting rehearsals for theatrical projects and productions.				
Performance Descriptors TH.PD.II.4				
Distinguished	Above Mastery	Mastery	Partial Mastery	Novice
The Theatre II student performing at the distinguished level executes an insightful visual concept that supports the meaning of the text. This student independently directs other students, organizes materials and helps classmates interpret texts in theatrical projects. A distinguished student exhibits leadership skills in group situations.	The Theatre II student performing at the above mastery level executes a justifiable visual concept that supports the meaning of the text. This student independently directs other students, organizes materials and helps classmates interpret texts in theatrical projects. The student exhibits leadership skills in group situations.	The Theatre II student performing at the mastery level executes a plausible visual concept that supports the meaning of the text. The student independently directs other students, organizes materials and helps classmates interpret texts in classroom projects. The student exhibits leadership skills in group situations.	The Theatre II student performing at the partial mastery level recognizes visual concepts that support text. This student helps classmates interpret texts in classroom projects under the supervision of the instructor.	The Theatre II student performing on the novice level demonstrates an understanding of the duties of the director by assisting the instructor in classroom projects.
Objectives				
Students will				
TH.O.LII.4.01 analyze text for meaning and defend that analysis.				
TH.O.LII.4.02 create a director's concept based on text analysis and research (playwright, historical, social and cultural context.)				
TH.O.LII.4.03 demonstrate the director's concept and communicate the text's meaning through stage pictures, pantomime, and improvisation.				
TH.O.LII.4.04 devise blocking and movement with actors and basic scenic elements (furniture, hand props) to form stage pictures and compositions which communicate character relationships, status, focus and action.				
TH.O.LII.4.05 recognize how the director's vision for the play affects casting.				
TH.O.LII.4.06 implement directorial choices in a respectful, sensitive manner with a small ensemble for improvised or scripted scenes.				
TH.O.LII.4.07 respond constructively to actors' work using the vocabulary of directing, staging and acting.				
Level II Theatre				

Standard: 5 Making Meaning through Connections				
Students will construct meaning by analyzing, comparing, critiquing and integrating concepts from theatre and other art forms from a variety of contexts and cultures.				
Performance Descriptors TH.PD.LII.5				
Distinguished	Above Mastery	Mastery	Partial Mastery	Novice
The Theatre II student performing at the distinguished level utilizes knowledge of history, culture and context to create insightful interpretations of dramatic literature and performance. This student participates in opportunities for artistic growth.	The Theatre II student performing at the above mastery level utilizes knowledge of history, culture and context to create justifiable interpretations of dramatic literature and performance. This student identifies opportunities for artistic growth that meet his/her needs.	The Theatre II student performing at the mastery level utilizes knowledge of history, culture and context to create plausible interpretations of dramatic literature and performance. This student demonstrates an interest in artistic growth.	The Theatre II student performing on the partial mastery level recognizes interpretations of dramatic literature and performance influenced by history, culture and context.	The Theatre II student performing at the novice level recognizes interpretations of dramatic literature and performance influenced by history, culture and context with assistance from the instructor.
Objectives	Students will			
TH.O.LII.5.01	identify and research cultural, historical, and symbolic clues in dramatic texts, and use the information to make artistic choices for use in informal and formal productions.			
TH.O.LII.5.02	articulate social concepts (e.g. themes, lessons, attitudes, values, morals) from informal and formal productions and from dramatic performances from a variety of cultures and historical periods; and relate these to current personal, national and international issues.			
TH.O.LII.5.03	compare and contrast how similar themes are treated in drama from various cultures and historical periods, demonstrate with informal performances, and discuss how theatre can reveal universal concepts.			
TH.O.LII.5.04	demonstrate the integration of several arts disciplines in informal presentations.			
TH.O.LII.5.05	analyze the social and aesthetic impact of underrepresented theatre artists.			
TH.O.LII.5.06	analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.			
TH.O.LII.5.07	discuss cultural and historical sources of American theatre and musical theatre			
TH.O.LII.5.08	analyze the effect of their own cultural experiences on their dramatic works.			
TH.O.LII.5.09	identify opportunities for artistic growth (e.g. portfolio development, workshops, camps, lessons, study abroad, Governor's Schools, professional training programs)			
TH.O.LII.5.10	constructively evaluate their own and others' collaborative efforts and artistic choices in informal and formal productions using theatre vocabulary.			

Theatre III

Theatre III students will collaborate in developing original dramatic pieces or short plays and will demonstrate ensemble in rehearsing and performing informal and formal theatre works. They will identify how scientific and technological advances have impacted theatre and will assist directors in developing safe production concepts. Students will also assist in creating and implementing a production.

Level III		Theatre		
Standard: 1		Scriptwriting		
TH.S.LIII.1		Students will devise scripts through improvising, adapting, writing and refining texts based on personal experience and heritage, imagination, literature and history.		
Performance Descriptors TH.PD.LIII.1				
Distinguished		Above Mastery		
The Theatre III student performing at the distinguished level writes scripts that communicate the inner life of the characters and follows a well-defined dramatic structure. All work is performance ready.	The Theatre III student performing at the above mastery level writes scripts that move complex characters through exposition to resolution. Work may be performance ready with minimal revision.	The Theatre III student performing at the mastery level writes scripts that move complex characters through exposition to resolution. The scripts may require some revision to be performance ready.	The Theatre III student performing at the partial mastery level writes scripts that move conventional characters through exposition to resolution. The characters and structure may require significant revision to be performance ready.	The Theatre III student at the novice level writes scripts that move conventional characters through exposition to resolution. The characters and structure may require significant revision to be performance ready.
Objectives				
TH.O.LIII.1.01	Students will create, write and perform original dramatic pieces that communicate the inner life of the character and the social and cultural forces that influence the characters' wants, needs, intentions and actions.			
TH.O.LIII.1.02	create a complex plot structure which includes preliminary situation, inciting/initial incident, rising action, complications, climax, falling action, and resolution.			
TH.O.LIII.1.04	create meaningful stage directions that enhance character, setting and plot.			
TH.O.LIII.1.05	explain initial inspiration and justify artistic choices.			
Level III		Theatre		
Standard: 2		Acting		
TH.S.LIII.2		Students will act by developing, communicating, and sustaining characters in improvisations and informal or formal productions.		
Performance Descriptors TH.PD.LIII.2				
Distinguished		Above Mastery		
The Theatre III student performing at the distinguished level exhibits a command of acting	The Theatre III student performing at the above mastery level exhibits a command of acting	The Theatre III student performing at the mastery level exhibits an understanding of acting	The Theatre III student performing at the partial mastery level develops and sustains believable characters as	The Theatre III student performing at the novice level develops and sustains believable characters as

techniques in classroom and public theatrical performances. The student communicates insightful text interpretation by developing and sustaining diverse, believable characters in a variety of styles and situations as demonstrated in theatrical projects. This student offers critique that elevates the quality of ensemble performance.	techniques in classroom and public theatrical performances. The student communicates justifiable text interpretation by developing and sustaining diverse, believable characters in a variety of styles and situations as demonstrated in theatrical projects. This student offers critique that enhances the quality of ensemble performance.	techniques in classroom performances. The student communicates plausible text interpretation by developing and sustaining believable characters in a variety of styles and situations as demonstrated in theatrical projects. This student offers critique that contributes to the quality of ensemble performance.	characters in a variety of styles and situations as demonstrated in theatrical projects. This student works to achieve ensemble.	demonstrated in theatrical projects. This student works to achieve ensemble with assistance.
Objectives	Students will			
TH.O.LIII.2.01	interpret meaning of text and infer that meaning through character portrayal.			
TH.O.LIII.2.02	create strong physical gestures and utilize a range of vocal skills to portray a variety of vivid, interesting characters.			
TH.O.LIII.2.03	demonstrate artistic discipline to achieve ensemble in rehearsal and performance.			
TH.O.LIII.2.04	create consistent, believable performances in informal and formal theatre.			
TH.O.LIII.2.05	assess the performances of self and others through responsible critique.			

Level III Theatre				
Standard: 3 Designing and Producing				
Students will design and produce by conceptualizing and realizing artistic interpretations for informal or formal productions.				
Performance Descriptors TH.PD.LIII.3				
Distinguished	Above Mastery	Mastery	Partial Mastery	Novice
The Theatre III student performing at the distinguished level researches current innovations and independently creates insightful designs of some elements for a public performance. This student safely executes those designs.	The Theatre III student performing at the above mastery level researches innovations and independently creates justifiable designs for all assigned elements of a theatrical project and safely executes those designs.	The Theatre III student performing at the mastery level researches innovations and independently creates plausible designs for some elements of more than one theatrical project. This student safely executes those designs.	The Theatre III student performing at the partial mastery level independently designs some elements of a theatrical project and safely executes those designs with assistance from the instructor.	The Theatre III student performing at the novice level independently designs one element of a theatrical project and safely executes that design with the assistance from the teacher.
Objectives	Students will			
TH.O.LIII.3.01	identify how scientific and technological advances have affected set, light, sound and costume design and implementation for theatre.			

TH.O.L.III.3.02	film, television and electronic media productions.
TH.O.L.III.3.03	explore the use of symbols and symbolism in design.
TH.O.L.III.3.04	develop unified production concepts, in collaboration with directors and production team that convey the metaphorical nature of theatre, film, television or electronic media productions.
TH.O.L.III.3.05	practice techniques of safe construction and efficient operation of technical aspects of theatre, film, television or electronic media productions.
TH.O.L.III.3.05	use problem solving skills to assist in creating and reliably implementing production schedule, stage management plans, promotional ideas and business and front of house procedures for theatre, film, television or electronic media productions.

Level III	Theatre
Standard: 4	Directing
TH.S.L.III.4	Students will direct by interpreting dramatic texts and organizing and conducting rehearsals for theatrical projects and productions.
Performance Descriptors	TH.PD.L.III.4

Distinguished	Above Mastery	Mastery	Partial Mastery	Novice
The Theatre III student performing at the distinguished level executes an insightful artistic vision for text. This student independently directs other students in performance (10 minute scenes, one-act plays). The distinguished student exhibits leadership and collaboration skills in production situations.	The Theatre III student performing at the above mastery level executes a justifiable artistic vision for text. This student independently directs other students in theatrical projects. The above mastery student also exhibits leadership and collaboration skills in group situations.	The Theatre III student performing at the mastery level executes a plausible artistic vision for text. This student directs independently, organizes materials, and helps classmates interpret texts in theatrical projects. The mastery student also exhibits leadership and collaboration skills in group situations.	The Theatre III student performing at the partial mastery level recognizes a plausible artistic vision for text. This student independently directs other students, organizes materials, and helps classmates interpret texts in classroom theatrical projects. A student at the partial mastery level also exhibits leadership skills in group situations.	The Theatre III student performing at the novice level demonstrates an understanding of the duties of the director by assisting in the direction of classroom projects and by exhibiting leadership in group situations.

Objectives	Students will
TH.O.L.III.4.01	reframe information from text analysis and research to create a director's concept that speaks to current society and culture.
TH.O.L.III.4.02	collaborate with designers and actors to develop aesthetically unified production concepts for informal and formal theatre, film, television or electronic media productions.
TH.O.L.III.4.03	communicate meaning and artistic vision to the audience through blocking, movement, actions, composition, pacing, patterns, etc.
TH.O.L.III.4.04	organize the procedures, schedules and rehearsal time necessary to produce a theatre event.
TH.O.L.III.4.05	manage a rehearsal in an organized, respectful manner.

Level III	Theatre
Standard: 5	Making Meaning Through Connections
TH.S.L.III.5	Students will construct meaning by analyzing, comparing, critiquing and integrating concepts from theatre and other art forms from a

variety of contexts and cultures.				
Performance Descriptors TH.PD.LIII.5				
Distinguished	Above Mastery	Mastery	Partial Mastery	Novice
The Theatre III student performing at the distinguished level reframes concepts from history, culture and context to create insightful interpretations of dramatic literature and performance which are then translated to projects and presentations. This student participates in the on-going evaluation and development of his/her artistic growth.	The Theatre III student performing at the above mastery level reframes concepts from history, culture and context to create justifiable interpretations of dramatic literature and performance which are then translated to projects and presentations. This student identifies his/her artistic strengths and weaknesses and participates in opportunities for artistic growth.	The Theatre III student performing at the mastery level reframes concepts from history, culture and context to create plausible interpretations of dramatic literature and performance which are then translated to projects and presentations. This student identifies his/her artistic strengths and weaknesses and opportunities for artistic growth.	The Theatre III student performing at the partial mastery creates interpretation of dramatic literature and performance influenced by history, culture and context which are then translated to projects and performances. The student identifies his/her artistic strengths and weaknesses and opportunities for artistic growth with the assistance of the instructor.	The Theatre III student performing at the novice level explains interpretations of dramatic literature and performance influenced by history, culture and context which are then translated to projects and performances. The student identifies his/her artistic strengths and weaknesses with the assistance of the instructor.
Objectives	Students will			
TH.O.LIII.5.01	determine the unique interpretive and aesthetic qualities of traditional and contemporary art forms from various cultures and historical periods.			
TH.O.LIII.5.02	identify the conventions of nontraditional theatrical performances.			
TH.O.LIII.5.03	explore various interpretations of the same texts and/or performances.			
TH.O.LIII.5.04	research several dramatic works in terms of other aesthetic philosophies (e.g., the underlying ethos of Greek drama, French classicism with its unities of time and place, Shakespeare and romantic forms, India's classical drama, Japanese Kabuki).			
TH.O.LIII.5.05	define the relationships among cultural values, freedom of artistic expression, ethics, and artistic choices in various cultures and historical periods.			
TH.O.LIII.5.06	explain the historical and cultural influences on contemporary theatre, film, television and electronic media productions.			
TH.O.LIII.5.07	analyze and evaluate critical comments about personal dramatic work explaining which points are most appropriate to facilitate further development of the work.			
TH.O.LIII.5.08	identify post-secondary education and training opportunities for pursuing a career in theatre.			

Theatre IV

Theatre IV students will write scripts which may include multi-media productions and will demonstrate artistic discipline to achieve ensemble in rehearsal and performance of informal and formal theatre works as well as in film, television, or electronic media. They will explain how scientific and technological advances have impacted theatre, and will collaborate with directors to develop unified production concepts. Students will collaborate with designers and actors, and will be able to demonstrate direction skills. Students will develop and document evidence of their own artistic growth.

Level IV		Theatre		
Standard: 1				
Scriptwriting				
Students will devise scripts through improvising, adapting, writing and refining texts based on personal experience and heritage, imagination, literature and history.				
Performance Descriptors TH.PD.LIV.1				
Distinguished		Above Mastery		
The Theatre IV student performing at the distinguished level writes scripts that move complex characters through exposition to resolution. The work is ready for performance, competition and/or publication.	The Theatre IV student performing at the above mastery level writes scripts that move complex characters through exposition to resolution. The work is ready for performance and competition.	The Theatre IV student performing at the mastery level writes scripts that move complex characters through exposition to resolution. The work is ready for performance.	The Theatre IV student performing at the partial mastery level writes scripts that move complex characters through exposition to resolution. The scripts are performed as theatrical projects.	The Theatre IV student performing at the novice level writes scripts that move conventional characters through exposition to resolution. With revision, the scripts are ready to be performed as classroom theatrical projects.
Objectives				
Students will				
TH.O.LIV.1.01	articulate the writing process as it applies to script development (brainstorm, organize, draft, revise, correct, perform).			
TH.O.LIV.1.02	generate script ideas using research, observation, and reflection.			
TH.O.LIV.1.03	generate and organize ideas related to complex characters and plot.			
TH.O.LIV.1.04	devise historical and social context based on research.			
TH.O.LIV.1.05	write a script based on their planning.			
TH.O.LIV.1.06	organize opportunities for readings, feedback and revision.			
TH.O.LIV.1.07	defend their inspiration, artistic choices, stage directions, dialogue and dramatic style.			
Level IV		Theatre		
Standard: 2				
Acting				
Students will act by developing, communicating, and sustaining characters in improvisations and informal or formal productions.				
Performance Descriptors TH.PD.LIV.2				
Distinguished		Above Mastery		
The Theatre IV student	The Theatre IV student	The Theatre IV student	The Theatre IV student	The Theatre IV student
		Mastery	Partial Mastery	Novice

performing at the distinguished level exhibits a command of acting techniques in ensemble performances. The student communicates insightful interpretations of a variety of dramatic texts by developing and sustaining diverse, complex characters in a variety of styles. This student establishes a repertoire of contrasting monologues and assesses his/her own performance in a disciplined manner. The student uses his/her repertoire of monologues outside the school.	performing at the above mastery level exhibits a command of acting techniques in ensemble performances. The student justifiable interpretations of a variety of dramatic texts by developing and sustaining diverse, complex characters in a variety of styles. This student establishes a repertoire of contrasting monologues and assesses and refines his/her own performance in a disciplined manner.	performing at the mastery level exhibits a command of acting techniques in ensemble performances. The student communicates plausible interpretations of a variety of dramatic texts by developing and sustaining multi-dimensional characters in a variety of styles. This student establishes a repertoire of contrasting monologues and assesses and refines his/her own performance.	performing at the partial mastery level exhibits a command of improvisational techniques in classroom performances. The student develops and sustains diverse characters in a variety of styles and situations as demonstrated in theatrical projects.	performing at the novice level develops and sustains diverse characters in a variety of styles and situations as demonstrated in theatrical projects.
Objectives	Students will			
TH.O.LIV.2.01	create and perform multi-dimensional characters whose needs, wants, actions, objectives, obstacles, emotions and subtext are rooted in text.			
TH.O.LIV.2.02	determine personal blocking, physicalization and character nuances based on intuitive response to text.			
TH.O.LIV.2.03	refine artistic discipline to achieve an ensemble in rehearsal and performance.			
TH.O.LIV.2.04	develop contrasting, consistent characters from classical, contemporary, realistic and nonrealistic dramatic texts in informal and formal theatre, film, television or electronic media productions.			
TH.O.LIV.2.05	assess and refine performances through responsible critique			
Level IV	Theatre			
Standard: 3	Designing and Producing			
TH.S.LIV.3	Students will design and produce by conceptualizing and realizing artistic interpretations for informal or formal productions.			
Performance Descriptors TH.PD.LIV.3				
	Distinguished	Above Mastery	Mastery	Partial Mastery
The Theatre IV student performing at the distinguished level serves as assistant technical theatre director, overseeing	The Theatre IV student performing at the above mastery level researches current innovations and independently designs all	The Theatre IV student performing at the mastery level researches current innovations and independently designs	The Theatre IV student performing at the partial mastery level researches current innovations and independently designs	The Theatre IV student performing at the novice level independently designs some elements of a theatrical project. The

the safe implementation of all designs for public performances. This student independently assesses the work and makes insightful recommendations for revision.	assigned elements of a public performance. The student responsibly and safely executes those designs. This student independently assesses the work and makes justifiable recommendations for revision.	some elements of a public performance and safely executes those designs. This student independently assesses the work and makes plausible recommendations for revision.	some elements of more than one theatrical project. The student responsibly and safely executes those designs. This student assesses the work and with the assistance of the instructor makes recommendations for revision.	student safely and responsibly executes those designs. This student assesses the work and makes recommendations for revision with the assistance of the instructor.
Objectives Students will				
TH.O.LIV.3.01	explain the impact of scientific and technological advances on set, light, sound and costume design and implementation for theatre, film, television and electronic media productions.			
TH.O.LIV.3.02	test unified production concepts, in collaboration with directors and production team, that convey the metaphorical nature of the drama for informal and formal theatre, film, television or electronic media productions.			
TH.O.LIV.3.03	assess the safe construction and effective operation of technical aspects of theatre, film, television or electronic media productions.			
TH.O.LIV.3.04	determine the implementation of production schedules, stage management plans, promotional ideas and business and front of house procedures for informal and formal theatre, film, television or electronic media productions.			

Level IV Theatre				
Standard: 4 Directing				
Students will direct by interpreting dramatic texts and organizing and conducting rehearsals for theatrical projects and productions.				
Performance Descriptors TH.PD.LIV.4				
Distinguished				
The Theatre IV student performing at the distinguished level independently executes artistic vision in a fully developed performance (one-act play, monologue showcase, readers' theatre, full length play). This student offers an insightful explanation for artistic choices and recommendations for revision.	Above Mastery The Theatre IV student performing at the above mastery level executes artistic vision in a fully developed performance (one-act play, monologue showcase, readers' theatre, full length play). This student offers a justifiable explanation for artistic choices and recommendations for revision.	Mastery The Theatre IV student performing at the mastery level executes artistic vision in a fully developed performance (e.g., 10-minute scenes, one-act plays). This student offers plausible explanation for artistic choices and recommendations for revision.	Partial Mastery The Theatre IV student performing at the partial mastery level independently directs other students, organizes materials, and helps classmates interpret texts in theatrical projects. The student exhibits leadership skills in group situations and recognizes the execution of artist vision in fully developed performances. This student also offers plausible recommendations for revision.	Novice The Theatre IV student performing at the novice level directs other students, organizes materials and helps classmates interpret texts in classroom theatrical projects. This student demonstrates leadership skills in group situations and offers recommendations for revision.

Objectives	Students will
TH.O.LIV.4.01	facilitate the production of a theatre event— from the generation of ideas to the evaluation of a realized performance -- within the limitations of the performance space, time and budget.
TH.O.LIV.4.02	respond to criticism; defend artistic choices; assess the process and the product and recommend changes.

Level IV	Theatre			
Standard: 5	Making Meaning through Connections			
TH.S.LIV.5	Students will construct meaning by analyzing, comparing, critiquing and integrating concepts from theatre and other art forms from a variety of contexts and cultures.			
Performance Descriptors TH.PD.LIV.5				
Distinguished		Above Mastery		Mastery
The Theatre IV student performing at the distinguished level creates and criticizes realized projects and performances based on interpretations influenced by history, culture and context. This student makes insightful recommendations for revision. This student models artistic growth.	The Theatre IV student performing at the above mastery level creates and criticizes realized projects and performances based on interpretations influenced by history, culture and context. This student makes justifiable recommendations for revision. This student participates in the on-going evaluation and development of his/her artistic growth.	The Theatre III student performing at the mastery level creates and criticizes realized projects and performances based on interpretations influenced by history, culture and context. This student makes plausible recommendations for revision. This student participates in opportunities for artistic growth.	The Theatre IV student performing at the partial mastery level analyzes realized projects and performances based on interpretations influenced by history, culture and context. This student makes recommendations for revision with assistance from the instructor. This student participates in opportunities for artistic growth.	The Theatre IV student performing at the novice level explains realized projects and performances based on interpretations influenced by history, culture and context. This student interprets recommendations for revision made by others. This student participates in opportunities for artistic growth.
Objectives	Students will			
TH.O.LIV.5.01	research and describe appropriate historical production designs, techniques and performances from various cultures to assist in making artistic choices for theatre, film, television or electronic media productions.			
TH.O.LIV.5.02	apply integrated designs using several arts and/or media in theatre, film, television or electronic media productions.			
TH.O.LIV.5.03	construct personal meanings from nontraditional dramatic performances.			
TH.O.LIV.5.04	research and recommend post secondary education and training opportunities for pursuing a career in theatre.			
TH.O.LIV.5.05	examine their place as a theatre artist in the context of the local and global community.			

FISCAL NOTE WORKSHEET
(Submit 4 Copies)

HD NO _____ DRAFT NO _____ BILL NO _____ RESOLUTION NO _____

SUBJECT State Board Policy 2520.11: 21st Century Theatre Content Standards and Objectives FUND _____

SOURCE OF REVENUE: GENERAL FUND SPECIAL OTHER (SPECIFY) _____

COST OF ESTIMATE BASED ON: AN ORIGINAL ESTIMATE BUDGET BILL OTHER (SPECIFY) _____

INCOME ESTIMATE BASED ON: AN ORIGINAL ESTIMATE BUDGET BILL OTHER (SPECIFY) _____

SHOW OVER-ALL EFFECT IN ITEMS 1 AND 2 & GIVE EXPLANATION OF BREAKDOWN BY FISCAL YEAR INCLUDING LONG-RANGE EFFECT

EFFECT OF PROPOSAL	ANNUAL		FISCAL YEAR		
	INCREASE	DECREASE	CURRENT	NEXT	THEREAFTER
1. ESTIMATED TOTAL COST	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
PERSONAL SERVICES CURRENT EXPENSES REPAIRS/ALTERATIONS EQUIPMENT OTHER	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
2. ESTIMATED TOTAL REVENUES	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0

3. EXPLANATION OF ABOVE ESTIMATES (INCLUDING LONG-RANGE EFFECT):

DATE

AGENCY

AUTHORIZED REPRESENTATIVE

12/8/2006

West Virginia Department of Education

Original Fiscal Note Signed by: Steven L. Paine

**Policy 2520.11: 21ST CENTURY VISUAL THEATRE CONTENT STANDARDS AND OBJECTIVES
FOR WEST VIRGINIA SCHOOLS**

Comment Log

Comment Period: January 12, 2007 – February 12, 2007

Action
 N: No Response
 NA: Not Accepted
 A: Accepted

Type
 - Negative
 + Positive
 o Neutral

Date	Individual/Organization	Comments	Action/ Type	Rationale
Posted Feb. 10, 2007 15:59:02	Harry Rich, Music Prof. <i>Emeritus</i> / Glenville State College	Comments for section 126-44J of Policy 2520.10 addressing Theatre and Dance Theater and Dance--another fine looking thing on paper but taught in an appalingly great many case by people not at all competent in either discipline. People all to often are put in those positions to satisfy a "paper" requirement.	NA/0	This comment on theatre and dance curriculum actually was addressed to the music policy (2520.10) and pertains to teacher certification – an issue addressed by Policy 5202.
Posted Feb. 10, 2007 09:34:37	Jim Walker, artistic director/Landmark Studio for the Arts, Braxton County	Comments for section 126-44K Having been one of those persons responsible for writing the original standards, it was very interesting to read through the newly revised standards for theatre. As a former teacher of theatre for over 20 years, I feel I have a fairly solid foundation of experience on which to comment. When I worked on the original standards I felt strongly that the skill levels incorporated into the standards be based on Bloom's taxonomy; I see that this has been done for the revised standards.	NA/-	The comment writer compares the newly revised standards to the 2003 version of the state theatre CSOs through comparing how he taught when he was a public school theatre teacher and how his experience compared to that of other theatre teachers in the state. He may not be aware of the revision committee's (1)

		<p>Assuming that the teacher is able to implement these "cognitive" descriptors at each level, I feel, (as I felt before), an even more important consideration is growth at the "affective" levels of development, which are just as important, if not more important, than the cognitive elements. And, I feel, as I have always felt, most instructors, whether in the area of theatre or in other areas, are not equipped educationally or emotionally to help students bridge the delicate balance between cognitive and affective descriptors. Consequently, what one is left with, regarding the standards, are ambitious goals and objectives, clearly with emphasis on "measurement", clearly with emphasis on more refined cognitive skills at each level, and clearly with a broad range of implementation of programs at the county levels. This, in itself, is a formula for disaster in the arts. I use my own county (Braxton), as an example of what typically happens. I had one of the most successful programs in the state in regards to theatre. I probably had more students going into the field of theatre from my program than from any school in the state. I did this without a theatre at the high school and I did it based on a concentration of the "performance" aspects of theatre, and I emphasized "process" primarily in achieving a high level of "performance". I had no lights, no costume area, no set construction area...I had to pull from community resources to assist in all of that, and because of that community involvement, I was able to put together one of the outstanding theatre programs</p>	<p>use of the newly revised Bloom's taxonomy as well as (2) the committee's application of the 21st century skills framework – neither of which make for a "formula for disaster in the arts" as he contends. The application of the 21st century skills as they are developed in the arts program has been a new emphasis since the comment writer served on the 2003 theatre CSO writing committee.</p> <p>The new CSOs do not place an undue emphasis on the cognitive over the affective. Nor do the new CSOs set up "... a lock-step series of activities" as the comment writer claims. The comment does not actually explain how the CSOs are "lock step" in nature.</p>
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		<p>in the state.</p> <p>I retired three years ago. No attempt was made to continue what I had begun. The person who took my job was qualified on paper, but certainly not in reality. What I worked for years to achieve, was gone in a month. The superintendent, (who seems to be regarded as one of the most competent superintendents in the state), totally disregarded any attempt to continue a quality program in the theatre arts. Her comment was, "well, it always boils down to the personality of the person heading up the program". How true.</p> <p>I don't think West Virginia has the ability to implement and MONITOR these standards. The superintendent nor the principal ever attended my productions. I suspect that many teachers in the arts are in a similar position. We do what works best, we become "one trick ponies"; most of the theatre teachers in the state, regardless of all the areas covered in the standards, emphasize either production elements or technical elements...because that's what they're good at. The standards are wonderful on an idealistic level, but by their very nature, they bring about mediocrity, attempting to make "everyone the same".</p> <p>I helped to train teachers in the first round of standards. I was positive in those presentations. Most of what I saw was a negative reaction, if not hostile. And most teachers didn't care because</p>		
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they knew there would be no follow-up...and there wasn't for the next two years...nothing was ever mandated, and time marched on.

Hopefully, teachers, principals and those who have to implement these standards will recognize that flexibility is still important in helping students to learn. Many of the students who would be considered level III and level IV students in my program have gone on to accomplish great things in the arts, and it was because they were allowed to discover their strengths and have those strengths nurtured, whether acting, costume design, or whatever....they were not taken through a lock-step series of activities for the sake of taking them into those areas. In retrospect, it would have wasted valuable time whereas they were able to engage in an almost independent study atmosphere where they were able to explore and refine their strengths.

Fortunately, since I've retired, I've been able to bring to the students of Braxton County the opportunity to confine that exploration without the gobbledygook of "standards" I think that more and more communities will look to their arts organizations to provide what is so sorely missing in the public schools: a concerned, competent, skilled person who can inspire students to achieve whatever they may dream of becoming.

Julia Lee

From: Carla Williamson [cljwilli@access.k12.wv.us]
Sent: Sunday, February 11, 2007 7:15 PM
To: Julia Lee
Subject: FW: Comment Received for Policy 2520.11 (2007-02-10 09:34:37)

Carla Williamson, Executive Director
Office of Instruction
Division of Curriculum & Instruction
West Virginia Department of Education
Building 6, Room 304
1900 Kanawha Blvd. East
Charleston, West Virginia 25305-0330
E Mail: cljwilli@access.k12.wv.us
Phone: (304) 558-8098
Fax: (304) 558-0048

-----Original Message-----

From: Nobody [mailto:nobody@wvde.state.wv.us]
Sent: Saturday, February 10, 2007 9:35 AM
To: fibanez@wvde.state.wv.us; cljwilli@access.k12.wv.us
Subject: Comment Received for Policy 2520.11 (2007-02-10 09:34:37)

Please save this email in a "Comments Received Online" folder.
Your folder will be a backup. All comments are saved in our database.
The Complete Comments Report from the database can be found here:
<http://129.71.2.32/r.html?id=f8e98ac0b3e1c7b124a56582f4c44663>
This is an encrypted URL. Please Bookmark it.

Comment Received for Policy 2520.11

Name: Jim Walker
Organization: Landmark Studio for the Arts, formerly Braxton Counth High School
Email: jdonnnwalker@hotmail.com
Title: artistic director for Landmark Studio
Address1: 619 Main Street,
Address2:
City/State/Zip: Sutton, WV 26601
Role: Community Member
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Comments for section 126-44K-1 General

Comments for section 126-44K-2 Purpose

Comments for section 126-44K-3 Incorporation by References

Comments for section 126-44K-4 Summary of the Content Standards and

Objectives

Comments for section 126-44K 21 Century Theatre Content Standards and Objectives for West Virginia Schools

Having been one of those persons responsible for writing the original standards, it was very interesting to read through the newly revised standards for theatre.

As a former teacher of theatre for over 20 years, I feel I have a fairly solid foundation of experience on which to comment. When I worked on the original standards I felt strongly that the skill levels incorporated into the standards be based on Bloom's taxonomy; I see that this has been done for the revised standards.

Assuming that the teacher is able to implement these "cognitive" descriptors at each level, I feel, (as I felt before), an even more important consideration is growth at the "affective" levels of development, which are just as important, if not more important, than the cognitive elements. And, I feel, as I have always felt, most instructors, whether in the area of theatre or in other areas, are not equipped educationally or emotionally to help students bridge the delicate balance between cognitive and affective descriptors. Consequently, what one is left with, regarding the standards, are ambitious goals and objectives, clearly with emphasis on "measurement", clearly with emphasis on more refined cognitive skills at each level, and clearly with a broad range of implementation of programs at the county levels. This, in itself, is a formula for disaster in the arts. I use my own county (Braxton), as an example of what typically happens. I had one of the most successful prog!

rams in the state in regards to theatre. I probably had more students going into the field of theatre from my program than from any school in the state. I did this without a theatre at the high school and I did it based on a concentration of the "performance" aspects of theatre, and I emphasized "process" primarily in achieving a high level of "performance". I had no lights, no costume area, no set construction area...I had to pull from community resources to assist in all of that, and because of that community involvement, I was able to put together one of the outstanding theatre programs in the state.

I retired three years ago. No attempt was made to continue what I had begun. The person who took my job was qualified on paper, but certainly not in reality. What I worked for years to achieve, was gone in a month. The superintendent, (who seems to be regarded as one of the most competent superintendents in the state), totally disregarded any attempt to continue a quality program in the theatre arts. Her comment was, "well, it always boils down to the personality of the person heading up the program". How true.

I don't think West Virginia has the ability to implement and MONITOR these standards. The superintendent nor the principal ever attended my productions. I suspect that many teachers in the arts are in a similar position. We do what works best, we become "one trick ponies"; most of the theatre teachers in the state, regardless of all the areas covered in the standards, emphasize either production elements or technical elements...because that's what they're good at. The standards are wonderful on an idealistic level, but by their very nature, they bring about mediocrity, attempting to make "everyone the same".

I helped to train teachers in the first round of standards. I was positive in those presentations. Most of what I saw was a negative reaction, if not hostile. And most teachers didn't care because they knew there would be no follow-up...and there wasn't for the next two years...nothing was ever mandated, and time marched on.

Hopefully, teachers, principals and those who have to implement these

standards will recognize that flexibility is still important in helping students to learn. Many of the students who would be considered level III and level IV students in my program have gone on to accomplish great things in the arts, and it was because they were allowed to discover their strengths and have those strengths nurtured, whether acting, costume design, or whatever....they were not taken through a lock-step series of activities for the sake of taking them into those areas. In retrospect, it would have wasted valuable time whereas they were able to engage in an almost independent study atmosphere where they were able to explore and refine their strengths.

Fortunately, since I've retired, I've been able to bring to the students of Braxton County the opportunity to continue that exploration without the gobbledygook of "standards" I think that more and more communities will look to their arts organizations to provide what is so sorely missing in the public schools: a concerned, competent, skilled person who can inspire students to achieve whatever they may dream of becoming.