



# Illinois Arts Learning Standards

## Theatre

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# Theatre

## CREATING

**Anchor Standard 1:** Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry. Essential Question: What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

Envision, Conceptualize	PreK TH:Cr1.1.PK	Kindergarten TH:Cr1.1.K	1st TH:Cr1.1.1	2nd TH:Cr1.1.2	3rd TH:Cr1.1.3	4th TH:Cr1.1.4
<b>Cr1.a.</b> Conceptualize a unified piece of theatre.	a. With prompting and support, transition between imagination and reality in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, invent and inhabit an imaginary elsewhere in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. Propose potential choices characters could make in a guided drama experience (for example, process drama, story drama, creative drama).	a. Propose potential new details to plot and story in a guided drama experience (for example, process drama, story drama, creative drama).	a. Create roles, imagined worlds, and improvised stories in a drama/theatre work.	a. Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a drama/theatre work.
<b>Cr1.b.</b> Imagine technical elements for a unified drama/theatre concept.	b. With prompting and support, use nonrepresentational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	b. With prompting and support, use nonrepresentational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	b. Collaborate with peers to conceptualize costumes and props in a guided drama experience (for example, process drama, story drama, creative drama).	b. Collaborate with peers to conceptualize scenery in a guided drama experience (for example, process drama, story drama, creative drama).	b. Imagine and articulate ideas for costumes, props, and sets for the environment and characters in a drama/theatre work.	b. Propose design ideas that support the story and given circumstances in a drama/theatre work.
<b>Cr1.c.</b> Develop a character authentic to the work.	c. With prompting and support, students transition between imagination and reality in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	c. With prompting and support, students transition between imagination and reality in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	c. Imagine ways in which voice/sound and gesture/ movement may be used to create or retell a story in guided drama experiences (for example, process drama, story drama, creative drama).	c. Demonstrate ways in which voice/sound and gesture/movement may be used to create a character in a drama/theatre work.	c. Imagine how a character might move and speak to support the story and given circumstances in a drama/theatre work.	c. Collaborate to determine how characters interrelate to support the overall story and given circumstances in a drama/theatre work.

5th TH:Cr1.1.5	6th TH:Cr1.1.6	7th TH:Cr1.1.7	8th TH:Cr1.1.8	Introductory HS Levels TH:Cr1.1.I	Intermediate HS Levels TH:Cr1.1.II	Advanced HS Levels TH:Cr1.1.III
a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.	a. Identify possible solutions to performance challenges in a drama/theatre work.	a. Investigate multiple perspectives and solutions to performance challenges in a drama/theatre work.	a. Imagine and explore multiple perspectives and solutions to performance problems in a drama/theatre work.	a. Create a symbol or metaphor to unify the concept of a drama/theatre work.	a. Apply research to construct ideas about the unified concept of a drama/theatre work.	a. Synthesize knowledge from a variety of dramatic forms, drama/theatre conventions, and technologies to create the unified concept of a drama/theatre work.
b. Visualize and design elements that support the story and given circumstances in a drama/theatre work.	b. Identify solutions to design challenges in a drama/theatre work.	b. Explain and present solutions to design challenges in a drama/theatre work.	b. Imagine and explore solutions to design challenges for a specific performance space in a drama/theatre work.	b. Explore the impact of technology on design choices in a drama/theatre work.	b. Understand and apply technology to design solutions for a drama/theatre work.	b. Create a complete design for a drama/theatre work that incorporates multiple elements of technology.
c. Imagine how a character's inner thoughts impact the story and given circumstances in a drama/theatre work.	c. Explore a scripted or improvised character authentic to a drama/theatre work.	c. Envision and describe a scripted or improvised character's inner thoughts and objectives that are authentic to a drama/theatre work.	c. Develop a scripted or improvised character by articulating the character's authentic inner thoughts, objectives, and motivations in a drama/theatre work.	c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.	c. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.	c. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic in a drama/theatre work.

# Theatre

## CREATING

**Anchor Standard 2:** Organize and develop artistic ideas and work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

Essential Question: How, when, and why do theatre artists' choices change?

Develop	PreK TH:Cr2.1.PK	Kindergarten TH:Cr2.1.K	1st TH:Cr2.1.1	2nd TH:Cr2.1.2	3rd TH:Cr2.1.3	4th TH:Cr2.1.4
<b>Cr2.a.</b> Evolve a unified drama/theatre work.	a. With prompting and support, contribute through gestures and words to dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, interact with peers and contribute to dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, contribute to a sequential plot in a guided drama experience (for example, process drama, story drama, creative drama).	a. Collaborate with peers to contribute to a sequential plot in a guided drama experience (for example, process drama, story drama, creative drama).	a. Devise original ideas focused on character and plot for a drama/theatre work.	a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.
<b>Cr2.b.</b> Demonstrate collaborative & interdisciplinary skills in a drama/theatre process.	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	b. Contribute ideas and accept/incorporate the ideas of others in preparing or devising a drama/theatre work.	b. Demonstrate mutual respect for self and others and their roles in preparing or devising a drama/theatre work.

**Anchor Standard 3:** Revise, refine, and complete artistic work.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question: How do theatre artists transform and edit their initial ideas?

Rehearse	PreK TH:Cr3.1.PK	Kindergarten TH:Cr3.1.K	1st TH:Cr3.1.1	2nd TH:Cr3.1.2	3rd TH:Cr3.1.3	4th TH:Cr3.1.4
<b>Cr3.a.</b> Prepare a unified drama/theatre work for performance that conveys meaning.	a. With prompting and support, answer questions in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, ask and answer questions in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. Develop concentration while participating in a guided drama experience (for example, process drama, story drama, creative drama).	a. Demonstrate concentration while participating in a guided drama experience (for example, process drama, story drama, creative drama).	a. Contribute to the adaptation of the plot and dialogue in a drama/theatre work.	a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama/theatre work.
<b>Cr3.b.</b> Explore the connection to a character through mind/body/voice to create a vivid character.	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	b. Identify similarities and differences in sounds and movements in a guided drama experience (for example, process drama, story drama, creative drama).	b. Use and adapt sounds and movements in a guided drama experience (for example, process drama, story drama, creative drama).	b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.	b. Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.
<b>Cr3.c.</b> Integrate design elements that create an emotional impact or convey meaning.	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	c. Collaboratively transform the performance space into an imagined world for a guided drama experience (for example, process drama, story drama, creative drama).	c. Independently transform the performance space into an imagined world for a guided drama experience (for example, process drama, story drama, creative drama).	c. Practice and refine design and technical choices to support a devised or scripted drama/theatre work.	c. Collaborate on solutions to design and technical problems that arise in rehearsal for a drama/theatre work.

5th TH:Cr2.1.5	6th TH:Cr2.1.6	7th TH:Cr2.1.7	8th TH:Cr2.1.8	Introductory HS Levels TH:Cr2.1.I	Intermediate HS Levels TH:Cr2.1.II	Advanced HS Levels TH:Cr2.1.III
a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.	a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.	a. Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, background knowledge, and historical and cultural context.	a. Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a drama/theatre work.	a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.	a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre work.	a. Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and Western or non-Western theatre traditions.
b. Share leadership and responsibilities to develop collaborative goals when preparing or devising a drama/theatre work.	b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work.	b. Define and demonstrate the collaborative responsibilities of actor, director, and designer to present a drama/theatre work.	b. Participate in collaborative responsibilities required to present a drama/theatre work informally to an audience.	b. Investigate the collaborative nature of the actor, director, playwright, and designers (creative team) and explore their interdependent roles in a drama/theatre work.	b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.	b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.
5th TH:Cr3.1.5	6th TH:Cr3.1.6	7th TH:Cr3.1.7	8th TH:Cr3.1.8	Introductory HS Levels TH:Cr3.1.I	Intermediate HS Levels TH:Cr3.1.II	Advanced HS Levels TH:Cr3.1.III
a. Revise and improve an improvised or scripted drama/theatre work through repetition and self- and group-review.	a. Articulate and examine choices to refine a devised or scripted drama/theatre work.	a. Analyze and refine choices in a unified devised or scripted drama/theatre work.	a. Use repetition and analysis in order to unify a devised or scripted drama/theatre work during the rehearsal process.	a. Practice and revise a unified devised or scripted drama/theatre work using theatre conventions.	a. Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama/theatre work.	a. Refine, transform, or reimagine the unifying concept in a devised or scripted drama/theatre work using the rehearsal process.
b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.	b. Identify effective physical and vocal traits of characters in an improvised or scripted theatrical work.	b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.	b. Refine effective physical, vocal, and psychological traits of characters in an improvised or scripted drama/theatre work.	b. Explore physical, vocal, and psychological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.	b. Use research and script analysis to revise physical, vocal, and psychological choices impacting the believability and relevance of a drama/theatre work.	b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant to a drama/theatre work.
c. Create innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.	c. Explore a planned technical design during the rehearsal process for a devised or scripted drama/theatre work.	c. Consider multiple planned technical design elements during the rehearsal process for a devised or scripted drama/theatre work.	c. Implement and refine a planned technical design using simple technology during the rehearsal process for a devised or scripted drama/theatre work.	c. Refine technical design choices to support the symbols or metaphors to unify the concept in a devised or scripted drama/theatre work.	c. Reimagine and revise technical design choices during the course of a rehearsal process to enhance the unified concept in a devised or scripted drama/theatre work.	c. Apply a high level of technical proficiencies to the rehearsal process to enhance the unified concept in a devised or scripted drama/theatre work.

# Theatre

## PERFORMING

**Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Theatre artists make strong choices to convey meaning effectively.

Essential Question: Why are strong choices essential to interpreting a drama or theatre piece?

Select	PreK TH:Pr4.1.PK	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
<b>Pr4.a.</b> Demonstrate that there are multiple choices for every drama/theatre work and select the most supportable choice for the moment.	a. With prompting and support, identify characters in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, identify characters and setting in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. Suggest original story elements in a guided drama experience (for example, process drama, story drama, creative drama).	a. Apply original story elements in a guided drama experience (for example, process drama, story drama, creative drama).	a. Identify major dramatic elements in a drama/theatre work.	a. Describe the underlying thoughts and emotions that impact the dramatic structure in a drama/theatre work.
<b>Pr4.b.</b> Understand that there are multiple choices for each character and select the most supportable choice for the moment.	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	b. Investigate how movement and voice are incorporated into a guided drama experience (for example, process drama, story drama, creative drama).	b. Make physical and vocal choices to develop a character in a guided drama experience (for example, process drama, story drama, creative drama).	b. Use body, face, gestures, and voice to communicate character traits and emotions in a scene.	b. Alter voice and body to expand and articulate nuances of a character in a scene.

**Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question: What can I do to fully prepare a performance or technical design?

Prepare	PreK TH:Pr5.1.PK	Kindergarten TH:Pr5.1.K	1st TH:Pr5.1.1	2nd TH:Pr5.1.2	3rd TH:Pr5.1.3	4th TH:Pr5.1.4
<b>Pr5.a.</b> Theatre artists work to develop expertise through a personalization of techniques.	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	a. Participate in a variety of improvisational exercises.	a. Recognize how acting exercises and techniques can be applied to a drama/theatre work.
<b>Pr5.b.</b> Integrate design elements that create an emotional impact or convey meaning.	b. Explore and experiment with various technical elements (costumes, props, set) through dramatic/creative play.	b. Explore and experiment with various technical elements (costumes, props, set) through dramatic/creative play.	b. With prompting and support, identify technical elements (costumes, lights, props, set, sound) that can be used in a guided drama experience (for example, process drama, story drama, creative drama).	b. Explore technical elements (costumes, lights, props, set, sound) in a guided drama experience.	b. Identify the basic technical elements (costumes, lights, props, set, sound) that can be used in a drama/theatre work.	b. Propose the use of technical elements in a drama/theatre work.

5th TH:Pr4.1.5	6th TH:Pr4.1.6	7th TH:Pr4.1.7	8th TH:Pr4.1.8	Introductory HS Levels TH:Pr4.1.I	Intermediate HS Levels TH:Pr4.1.II	Advanced HS Levels TH:Pr4.1.III
a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.	a. Identify the dramatic arc of a scene.	a. Analyze the dramatic arc of a drama/theatre work.	a. Identify various choices to enhance the interpretation of a drama/theatre work.	a. Apply choices to the interpretation of a drama/theatre work.	a. Explore various choices to the interpretation of a drama/theatre work.	a. Apply reliable research of directors' styles to form unique choices for a directorial concept in a drama/theatre work.
b. Explore physical & vocal choices to create meaning in a scene.	b. Identify character objectives and motives in a scene.	b. Use a variety of character objectives and motives in a scene.	b. Use various character objectives, motives, and tactics in a scene to overcome obstacles.	b. Shape character choices using given circumstances in a drama/theatre work.	b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.	b. Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work.
5th TH:Pr5.1.5	6th TH:Pr5.1.6	7th TH:Pr5.1.7	8th TH:Pr5.1.8	Introductory HS Levels TH:Pr5.1.I	Intermediate HS Levels TH:Pr5.1.II	Advanced HS Levels TH:Pr5.1.III
a. Practice selected exercises that can be used in a group setting for a drama/theatre work.	a. Apply acting exercises to a drama/theatre work.	a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.	a. Choose a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.	a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.	a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.	a. Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.
b. Demonstrate the use of technical elements in a drama/theatre work.	b. Articulate how technical elements (costumes, lights, props, set, sound) are integrated into a drama/theatre work.	b. Experiment with a variety of technical elements that can be applied to a design in a drama/theatre work.	b. Incorporate a variety of technical elements to create a design for a rehearsal or drama/theatre production.	b. Research technical elements to increase the impact of a design for a drama/theatre production.	b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.	b. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.

# Theatre

## PERFORMING

**Anchor Standard 6:** Convey meaning through the presentation of artistic work.

Enduring Understanding: Theatre artists share and present stories, ideas, and envisioned worlds to explore human experience.

Essential Question: What happens when theatre artists and audiences share a creative experience?

Share, Present	PreK TH:Pr6.1.PK	Kindergarten TH:Pr6.1.K	1st TH:Pr6.1.1	2nd TH:Pr6.1.2	3rd TH:Pr6.1.3	4th TH:Pr6.1.4
<b>Pr6.a.</b> Perform a drama/theatre work with a defined purpose or intent.	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	a. With prompting and support, use movement and gestures to communicate in an informal drama.	a. Contribute to group-guided drama experiences (for example, process drama, story drama, creative drama) and informally share with peers.	a. Communicate through a drama/theatre work with peers as an audience.	a. Communicate for a specific purpose through a drama/theatre work with peers as an audience.

## RESPONDING

**Anchor Standard 7:** Perceive and analyze artistic work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question: How do theatre artists comprehend the essence of drama processes and theatre experiences?

Reflect	PreK TH:Re7.1.PK	Kindergarten TH:Re7.1.K	1st TH:Re7.1.1	2nd TH:Re7.1.2	3rd TH:Re7.1.3	4th TH:Re7.1.4
<b>Re7.a.</b> Identify choices in a drama/theatre work to understand personal reactions as a participant in a drama/theatre event.	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	a. Recall choices made in a guided drama experience (for example, process drama, story drama, creative drama).	a. Recognize when artistic choices are made in a guided drama experience (for example, process drama, story drama, creative drama).	a. Describe without judgement what is seen, felt, and heard in a drama/theatre work.	a. Identify artistic choices made in a drama/theatre work through participation and observation.



5th TH:Pr6.1.5	6th TH:Pr6.1.6	7th TH:Pr6.1.7	8th TH:Pr6.1.8	Introductory HS Levels TH:Pr6.1.I	Intermediate HS Levels TH:Pr6.1.II	Advanced HS Levels TH:Pr6.1.III
a. Communicate for a specific purpose through a drama/theatre work to an invited audience.	a. Explore a theme through a drama/theatre performance for an informal audience.	a. Demonstrate a primary theme in a drama/theatre performance.	a. Explore multiple themes within a drama/theatre performance.	a. Express a theme through the unified concept in the performance of a drama/theatre work.	a. Express a theme through the unified concept in the performance of a drama/theatre work for a specific purpose.	a. Express a theme through the unified concept in the performance of a drama/theatre work for a specific purpose to a specific audience.

5th TH:Re7.1.5	6th TH:Re7.1.6	7th TH:Re7.1.7	8th TH:Re7.1.8	Introductory HS Levels TH:Re7.1.I	Intermediate HS Levels TH:Re7.1.II	Advanced HS Levels TH:Re7.1.III
a. Describe why artistic choices are made in a drama/theatre work.	a. Explain and justify artistic choices made in a drama/theatre work.	a. Articulate personal reactions to artistic choices in a drama/theatre work.	a. Compare personal and peer reactions to artistic choices in a drama/theatre work.	a. Justify personal reactions to artistic choices made in a drama/theatre work.	a. Recognize the validity of multiple interpretations of artistic choices in a drama/theatre work.	a. Demonstrate an understanding of multiple interpretations and how each might be used to influence future artistic choices in a drama/theatre work.

# Theatre

## RESPONDING

**Anchor Standard 8:** Construct meaningful interpretations of artistic work.

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.

Essential Question: How can the same work of art communicate different messages to different people?

Interpret	PreK TH:Re8.1.PK	Kindergarten TH:Re8.1.K	1st TH:Re8.1.1	2nd TH:Re8.1.2	3rd TH:Re8.1.3	4th TH:Re8.1.4
<p><b>Re8.a.</b> Use personal experience and background knowledge to create or interpret a drama/theatre work.</p> <p><b>Re8.b.</b> Interpret how culture influences a performance.</p> <p><b>Re8.c.</b> Identify personal aesthetics to create and interpret a drama/theatre work.</p>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	a. Explore personal feelings and emotions in a guided drama experience.	a. Explain personal feelings and emotions in a guided drama experience.	a. Describe a personal experience that relates to a moment in a drama/theatre work.	a. Consider personal experiences when participating in a drama/theatre work.
	b. With prompting and support, explore the student's own culture through dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	b. With prompting and support, explore the student's own culture through dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	b. Investigate a folk tale or story from a culture other than the student's through a guided drama experience (for example, process drama, story drama, or creative drama).	b. Compare a folk tale or story from a culture other than the student's to a story from the student's culture through a guided drama experience (for example, process drama, story drama, or creative drama).	b. Explore folk tales or stories from multiple cultures through drama/theatre experience.	b. Identify different cultural elements that contribute to a drama/theatre experience.
	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience (for example, process drama, story drama, creative drama).	c. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a guided drama experience (for example, process drama, story drama, creative drama).	c. Examine characters' feelings and make connections to personal feelings in a drama/theatre work.	c. Investigate the text and make connections to personal feelings in a drama/theatre work.

5th TH:Re8.1.5	6th TH:Re8.1.6	7th TH:Re8.1.7	8th TH:Re8.1.8	Introductory HS Levels TH:Re8.1.I	Intermediate HS Levels TH:Re8.1.II	Advanced HS Levels TH:Re8.1.III
a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.	a. Contrast multiple personal experiences when participating in a drama/theatre work.	a. Contrast multiple personal experiences and choose the most appropriate when participating in a drama/theatre work.	a. Contrast multiple personal experiences and choose the most appropriate based on textual evidence when participating in a drama/theatre work.	a. Identify and compare artistic choices developed from personal experience, textual evidence, and appropriate criteria in a drama/theatre work.	a. Analyze personal experience, textual evidence, and appropriate criteria to reinforce artistic choices when participating in or observing a drama/theatre work.	a. Apply personal experience, textual evidence, and appropriate criteria to revise personal work and/or interpret the work of others in a drama/theatre work.
b. Compare and contrast thematically similar folk tales and stories from multiple cultures through drama/theatre experience.	b. Identify cultural perspectives that may influence the interpretation of a drama/theatre work.	b. Describe how cultural perspectives can influence the interpretation of a drama/theatre work.	b. Analyze how cultural perspectives influence the interpretation of a drama/theatre work.	b. Identify and compare cultural perspectives and contexts that may influence the interpretation of a drama/theatre work.	b. Apply cultural perspectives and understandings to interpret a drama/theatre work.	b. Demonstrate/ articulate new understandings of cultures and contexts to interpret a drama/theatre work.
c. Examine aesthetics in a drama/theatre work.	c. Identify personal aesthetics through participation in, or observation of, a drama/theatre work.	c. Interpret how the use of personal aesthetics can be used to discuss a drama/theatre work.	c. Apply personal aesthetics to interpret a drama/theatre work.	c. Support and explain personal aesthetics through participation in, and observation of, a drama/theatre work.	c. Justify how aesthetics inform artistic decisions in a drama/theatre work.	c. Debate and distinguish multiple aesthetics through participation in, and observation of, drama/theatre work.

# Theatre

## RESPONDING

**Anchor Standard 9:** Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

Essential Question: How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

Evaluate	PreK TH:Re9.1.PK	Kindergarten TH:Re9.1.K	1st TH:Re9.1.1	2nd TH:Re9.1.2	3rd TH:Re9.1.3	4th TH:Re9.1.4
<b>Re9.a.</b> Develop and apply criteria to evaluate a drama/theatre work.	a. With prompting and support, identify favorite or least favorite parts of a drama/theatre experience.	a. With prompting and support, identify favorite or least favorite parts of a drama/theatre experience.	a. With prompting and support, identify favorite or least favorite parts of a drama/theatre experience.	a. Understand how and why groups evaluate drama/theatre work.	a. Apply ideas about evaluation to a drama/theatre work.	a. Propose criteria as a class or group to evaluate drama/theatre work.
<b>Re9.b.</b> Evaluate the effectiveness of the technical elements.	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	b. Identify props and costumes that are used in a guided drama experience (for example, process drama, story drama, creative drama).	b. Use a prop or costume in a guided drama experience (for example, process drama, story drama, creative drama) to describe characters, settings, or events.	b. Identify the contributions of each design artist in the whole design of a drama/theatre work.	b. Investigate how technical elements may support a theme or idea in a drama/theatre work.
<b>Re9.c.</b> Establish an active relationship between audience and performer.	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	c. Demonstrate appropriate audience behavior during a drama/theatre performance.	c. Investigate how audience behavior impacts a performance.	c. Compare and contrast the roles of audience and performer in a drama/theatre work.	c. Observe how a character's choices impact an audience's perspective in a drama/theatre work.

## CONNECTING

**Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

Essential Question: What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

Empathize	PreK TH:Cn10.1.PK	Kindergarten TH:Cn10.1.K	1st TH:Cn10.1.1	2nd TH:Cn10.1.2	3rd TH:Cn10.1.3	4th TH:Cn10.1.4
<b>Cn10.a.</b> Explore the connections of theatre artists to their community and the world at large.	a. With prompting and support, identify similarities between a story and personal experience in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, identify similarities between characters and oneself in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. Identify character emotions in a guided drama experience (for example, process drama, story drama, creative drama) and relate it to personal experience.	a. Relate character experiences to personal experiences in a guided drama experience (for example, process drama, story drama, creative drama).	a. Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.	a. Identify the ways drama/theatre work reflects the perspectives of a community or culture.

5th TH:Re9.1.5	6th TH:Re9.1.6	7th TH:Re9.1.7	8th TH:Re9.1.8	Introductory HS Levels TH:Re9.1.I	Intermediate HS Levels TH:Re9.1.II	Advanced HS Levels TH:Re9.1.III
a. Develop and implement criteria as a small group to evaluate drama/theatre work.	a. Apply criteria to evaluate drama/theatre work as an individual.	a. Explain preferences, using supporting evidence and criteria to evaluate drama/theatre work.	a. Respond to a drama/theatre work using supporting evidence, personal aesthetics, and artistic criteria.	a. Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.	a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.	a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.
b. Evaluate the effectiveness of the technical elements in supporting mood and environment in a drama/theatre work.	b. Consider the aesthetics of the production elements in a drama/theatre work.	b. Evaluate the production elements used in a drama/theatre work to assess aesthetic choices.	b. Assess how the production elements present the theme of a drama/theatre work.	b. Judge the effectiveness of production elements in conveying the theme of the drama/theatre work while respecting others' interpretations.	b. Citing evidence, evaluate the production elements in conveying the theme of a drama/theatre work.	b. Analyze and evaluate varied aesthetic interpretations of production elements for the same drama/theatre work.
c. Recognize how a character's circumstances impact an audience's perspective in a drama/theatre work.	c. Evaluate and analyze problems and situations in a drama/theatre work from an audience's perspective.	c. Identify a specific audience or purpose for a drama/theatre work.	c. Identify how the intended purpose of a drama/theatre work appeals to a specific audience.	c. Assess the impact of a drama/theatre work on a specific audience.	c. Articulate how a drama/theatre work communicates for a specific purpose and audience.	c. Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.

5th TH:Cn10.1.5	6th TH:Cn10.1.6	7th TH:Cn10.1.7	8th TH:Cn10.1.8	Introductory HS Levels TH:Cn10.1.I	Intermediate HS Levels TH:Cn10.1.II	Advanced HS Levels TH:Cn10.1.III
a. Explain how drama/theatre connects oneself to a community or culture.	a. Explain how the actions and motivations of characters in a drama/theatre work demonstrate the perspective of a community or culture.	a. Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.	a. Examine a community issue through multiple perspectives in a drama/theatre work.	a. Choose and interpret a drama/theatre work to reflect or question personal beliefs.	a. Investigate how community ideas and personal beliefs impact a drama/theatre work.	a. Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.

# Theatre

## CONNECTING

**Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

Essential Question: What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

Interrelate	PreK TH:Cn11.1.PK	Kindergarten TH:Cn11.1.K	1st TH:Cn11.1.1	2nd TH:Cn11.1.2	3rd TH:Cn11.1.3	4th TH:Cn11.1.4
<b>Cn11.1.a.</b> Create works that express/connect historical context to a community, social, or global concern.	a. With prompting and support, use skills and knowledge from other areas in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. Apply skills and knowledge from different art forms and content areas in a guided drama experience (for example, process drama, story drama, creative drama).	a. Integrate skills and knowledge from different art forms and content areas to make connections with community and social issues in a guided drama experience.	a. Identify connections to community, social issues, and other content areas in drama/theatre work.	a. Respond to community and social issues and incorporate other content areas in drama/theatre work.

**Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work. Essential Question: In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

Research	PreK TH:Cn11.2.PK	Kindergarten TH:Cn11.2.K	1st TH:Cn11.2.1	2nd TH:Cn11.2.2	3rd TH:Cn11.2.3	4th TH:Cn11.2.4
<b>Cn11.2.a.</b> Research societal, historical, and cultural context for a performance.	a. With prompting and support, identify stories that are similar to one another in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, identify stories that are similar and different from one another in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. Identify similarities and differences in stories from one's own community in a guided drama experience (for example, process drama, story drama, creative drama).	a. Identify similarities and differences in stories from multiple cultures in a guided drama experience (for example, process drama, story drama, creative drama).	a. Explore how stories are adapted from literature to drama/theatre work.	a. Investigate cross-cultural approaches to storytelling in drama/theatre work.
<b>Cn11.2.b.</b> Research societal, historical, and cultural context to create a unified drama/theatre design.	b. With prompting and support, research visual elements for a dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	b. With prompting and support, tell a short story in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	b. Collaborate on the creation of visual and aural elements in a literary-based guided drama experience based on research.	b. Collaborate on the creation of a short scene based on a nonfiction literary source in a guided drama experience based on research.	b. Research how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.	b. Identify historical sources that explain drama/theatre terminology and design conventions.

5th TH:Cn11.1.5	6th TH:Cn11.1.6	7th TH:Cn11.1.7	8th TH:Cn11.1.8	Introductory HS Levels TH:Cn11.1.I	Intermediate HS Levels TH:Cn11.1.II	Advanced HS Levels TH:Cn11.1.III
a. Investigate community, historical, and social issues and incorporate other content areas in drama/theatre work.	a. Identify universal themes or common social issues and express them through a drama/theatre work.	a. Examine contemporary social, cultural, or global issues by using music, dance, art, and/or media in a drama/theatre work.	a. Incorporate different forms of theatre to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historic context.	a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.	a. Develop a drama/theatre work that identifies and questions cultural, global, and historic belief systems.	a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.
5th TH:Cn11.2.5	6th TH:Cn11.2.6	7th TH:Cn11.2.7	8th TH:Cn11.2.8	Introductory HS Levels TH:Cn11.2.I	Intermediate HS Levels TH:Cn11.2.II	Advanced HS Levels TH:Cn11.2.III
a. Analyze commonalities and differences between stories set in different cultures in preparation for a drama/theatre work.	a. Research and analyze two different versions of the same drama/theatre story or plot to determine differences and similarities in the visual and aural world of each story.	a. Research the story elements of a staged drama/theatre work and compare them to another production of the same work.	a. Research and discuss how a playwright might have intended a drama/theatre work to be produced.	a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work.	a. Discuss creative choices for a devised or scripted drama/theatre work based on research about selected topics.	a. Justify the performance choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific information from theatrical research.
b. Examine artifacts from a time period and geographic location to better understand design choices in a drama/theatre design.	b. Identify and use artifacts from a time period and place to develop choices in a drama/theatre design.	b. Compare the drama/theatre conventions of a given time period with those of the present.	b. Investigate the time period and place of a theatrical work to better understand design choices.	b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.	b. Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre design, based on critical research.	b. Synthesize and apply critical research on a historical time period to create a design for a modern drama/theatre space.

# Theatre Glossary

**Acting technique:** Specific skills, pedagogies, theories, or methods of investigation used by an actor to prepare for a theatre performance.

**Adaptation:** Transformation of a literary source (for example, a novel, short story, poem) to another genre or medium, such as a film or a stage play.

**Artistic choices:** Aesthetic decisions made by a theatre artist about a situation, action, direction, and design in order to convey meaning and purpose.

**Audience:** Observers of, or participants in, a performing art, either presented informally or formally.

**Authentic:** Thought to be “true” based upon an understanding of a given fictional moment, interpretation of text, and/or human interaction.

**Believable:** Theatrical choices thought to be “true” or realistic.

**Character:** A person, animal, or entity in a story, scene, process drama, or play with specific distinguishing physical, mental and attitudinal attributes.

**Characterization:** Embodiment of the physical, vocal, social, and/or psychological attributes of a character.

**Character traits:** Identifiable embodied actions that illustrate a character’s personality, values, beliefs, and history.

**Collaborators:** The personnel required to realize a production, improvisation, or devised piece, including the lighting, set, costumes, props, sound, and makeup designers, dramaturges, managers, directors, actors, musicians, and playwrights.

**Commitment:** Engagement in a role, with focus that is central to the character’s needs and intentions.

**Concentration:** The ability to focus and maintain attention upon an object, image, idea, action or experience while excluding distracting factors.

**Conventions:** Practices and/or devices unique to theatre that the audience and actors accept in the world of the play, such as a narrator, flashback, or an aside.

**Costumes:** Clothing, accessories, or materials worn by an actor that can express the personality or status of the character, the time period, and the style of the play.

**Creative drama:** A process-centered, nonexhibitional approach to drama intended to benefit the performers themselves; story drama and process drama are two types of creative drama.

**Creative team:** All of the collaborators in a drama/theatre work including the actors, director, playwright, and designers.

**Cross-cultural drama:** The blending of Western and non-Western theatre forms to create a new form (for example, Kabuki Macbeth).

**Cultural context:** An examination of how culture affects all aspects of a devised or scripted drama/theatre work.

**Designer:** The person or people responsible for the creative process of envisioning, developing, and executing aesthetic or functional choices about the visual or aural world of the play.

**Design elements:** The elements of spectacle, such as sets, sound, costume, lights, music, props, and makeup, used to create a unified and meaningful design.

**Devised drama:** The creation of an original experience or performance piece by an ensemble.

**Dialogue:** A conversation between two or more characters spoken by the characters in a play to communicate their thoughts, feelings, and actions.

**Director:** (a) The individual responsible for developing and carrying out the overarching artistic vision and interpretation of a particular production of a play or devised piece; (b) the person who integrates an entire production, from the basic interpretation of the text, through all the acting and technical phases, and up to the time of performance.

**Director’s concept:** The overarching artistic vision and interpretation of a particular a play or devised piece.

**Drama:** (a) An art form that uses the body, voice, and imagination to convey meaning; (b) educational approach to explore pre-text strategies; a drama may or may not lead to a performance; (c) a representation of life improvised in dramatic activities or portrayed on a stage by actors before an audience; (d) a piece of writing intended for stage presentation; (e) conflict, tension, or emotional intensity.

**Dramatic arc:** The emotional journey and events characters go through created by the structure of the play or devised piece.

**Dramatic play:** Spontaneous free play in which children explore their universe, imitating the actions and character traits of others; make believe and fantasy may be part of the experience; it is play for the child’s own enjoyment and not for performance.

**Dramatic forms:** The many different methods of structuring a drama work.

**Dramatic structure:** (a) The exposition, conflict, rising action, climax, falling action, and resolution of a play or devised piece; (b) linear or nonlinear plots.

**Drama work:** Improvisational, process-centered work in which participants are guided by a leader to imagine, enact, and reflect upon human experiences.

**Empathy:** (a) The act of the actors or audience identifying closely with the characters and/or action of the play or devised piece; (b) to empathize is to “walk in the shoes” of another.

**Evaluation:** Appraising personal efforts as well as reflecting on, and making judgments about, the efforts of others.

**Genre:** Relating to a specific kind or type of drama and theatre, such as a tragedy, drama, melodrama, comedy, or farce.

**Gesture:** An expressive and planned movement of the body or limbs.

**Given circumstances:** The underlying actions and events that have happened before the play, story, or devised piece begins.

**Guided drama:** A leader guides participants during a process drama, story drama, or creative drama experience (see the definitions) through side-coaching, narration, and prompting; the action of the drama does not stop in order for the leader to support the students; a facilitator may guide participants in or out of role.

**Historical context:** The influence of the time period on the characters, plot, or setting in a play or scene; in scripted theatre, the time period in which the play was written is an important consideration for actors, technicians, and directors.

**Imaginary elsewhere:** An imagined location, which can be historical, fictional, or realistic.

**Imagined worlds:** An imaginary world created collectively by participants in a drama experience.

**Improvisation:** The spontaneous use of movement and speech to create a character or object in a particular situation.

**Improvise:** The spontaneous, intuitive, and immediate response of movement and speech; a distinction could be made between spontaneous improvisation, which is immediate and unrehearsed, and prepared improvisation, which is shaped and rehearsed.

**Inner thoughts:** The underlying and implied meaning or intentions in the character’s dialogue or actions; also known as subtext.

**Lighting:** The illumination of the stage by means of artificial light.

**Metaphor:** The nonliteral or symbolic comparison of one thing to another through words or images.

**Mood:** To create the emotional tone of the play or devised piece.

**Motivation/motives:** The reasons why a character behaves or reacts in a particular way in a scene or play.

**Nonrepresentational materials:** Objects that can be transformed into specific props through the imagination.

**Non-Western drama:** Any form of drama outside the traditions of Europe and America.

**Objective:** A goal or particular need or want that a character has within a scene or play.



**Obstacles:** A character or event that creates conflict and keeps or delays a character from achieving an objective.

**Performance:** The imitation of life in front of at least one other person; in a broad sense, the presentation of any kind of entertainment – from play to rock concert, from solo presentation to ensemble collaboration.

**Personal aesthetics:** Personal belief about what makes a piece of art or performance emotionally effective, meaningful, pleasing, or beautiful.

**Physical characterization:** The process of communicating a character's emotions, ideas, and temperament through movement, which may include expression, gesture, posture, movement quality and tempo, entrances and exits, and position within the performance space.

**Performance space:** An area for dramatic activities; for informal drama, this may simply be the space in a classroom without a designated place for observation by an audience; in formal theater, it is a stage or clearly established acting area and a designated audience area: proscenium (one side), thrust (three sides), or arena (four sides).

**Playwright:** The creator of the plot, theme, characters, dialogue, spectacle, and structure of a play and the organizer of the material into a script form; involves the ability to imagine the entire production scene by scene and to put it into written form so that others may interpret it for the stage.

**Plot:** A narrative as revealed through the action and/or dialogue; traditionally, contains the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action.

**Process drama:** A nonlinear, episodic, process-centered, improvised form of drama in which teacher and students are in-role exploring and reflecting on an issue, story, theme, problem, or idea in a nonexhibitional format that is intended to benefit the performers themselves.

**Production elements:** Technical elements selected for use in a specific production; may include design elements such as set, sound, costume, lights, music, props, and make-up but also include elements specific to the production, like puppets, masks, special effects, or other storytelling devices/concepts.

**Props (properties):** Objects used in drama or theatre that express information about the story, theme, character, and time period.

**Protagonist:** A main character with whom the drama participants or the audience identifies most strongly; the protagonist is opposed by the antagonist who provides an obstacle to the protagonist's goal or objective; in process drama, students often take on the role of the protagonist.

**Psychological character traits:** The aspects of a character's personality that an actor embodies to create a vivid character.

**Puppets:** Any object brought to life by human hands to create a performance.

**Rehearsal:** Steps in preparation for a performance or presentation that can include character development, analysis, blocking/staging, and refining and modifying the work of theatre or drama to convey meaning.

**Role-play:** To take on the particular perspective or point of view of another person.

**Scene:** The subdivision of an act in a play or process drama, identified by place and time.

**Scenery/set:** The arrangement of scenery (for example, curtains, flats, drops, platforms), properties, and lights to represent the locale in a dramatic performance.

**Scripted drama:** A piece of writing for the theatre that explores the human experience and that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters.

**Script analysis:** The study of a script to understand the underlying structure and themes of the play's story and the motives and objectives of its characters.

**Setting:** The time and place of a story, scene, or play.

**Sound:** Any aural event that adds to the mood atmosphere or meaning of a devised or scripted drama/theatre work.

**Story elements:** A linear or nonlinear series of events that includes such things as character, setting, and plot.

**Story drama:** An episodic, process-centered, improvised form of drama that uses existing literature as a starting point for drama exploration; the drama explores implied moments (before, after, or within) that may not exist in the story and is presented in a nonexhibitional format that is intended to benefit the performers themselves.

**Story dramatization:** The process of using improvisation to make an informal play based on a story.

**Style:** The use of a specific set of characteristic or distinctive techniques such as realism, expressionism, epic theatre, documentary theatre, or classical drama; the unique artistic choices of a particular playwright, director, or actor.

**Subtext:** The unspoken meaning or intention behind the actions and dialogue of a text or performance, which is implied by paralinguistic and nonverbal behavior.

**Symbol:** The nonliteral representation of an idea, visual image, belief, or action.

**Tactic:** The means by which a character seeks to achieve an objective; the selection of tactics is based on the obstacle presented; in acting and directing, refers to a specific action verb.

**Technical design:** Unifying visual or aural aspects, including design and creation of sets, lighting, sound, properties (props), costumes, and makeup.

**Technical elements:** The specific materials and type of technology used to create a technical design; the elements of spectacle such as sets, sound, costume, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production.

**Text:** The script of a play or the inspiration for a devised piece, which could include photos, song lyrics, newspaper clippings, or historical documents.

**Textual evidence:** The use of the text to support decisions that are made about a scripted or devised drama/theatre work.

**Theatre work:** Theatrical activity that is focused on participants creating an event that will be observed by others.

**Theme:** The aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas.

**Transformation:** The internal or external changing of a person or object into another through imagination.

**Unified concept:** The metaphor, theme, or idea that is identified as central to a work of theatre.

**Vocal characterization:** The use of techniques such as rate, pitch, volume, intensity, clarity, and accent to create the unique voice of the character.

**Western theatre tradition:** Includes the elements of drama created by Aristotle, which include thought (theme), music (sound), spectacle, diction, character, and plot.



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