| **Required Course Numbers** | | | | | | | | | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Test Content Categories** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **I. Curriculum, Instruction, and Classroom Practices (29%)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **A. Understands how to select appropriate materials and plan instruction for various theatre subject areas** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Selecting materials that are appropriate (developmentally, contextually, etc.) and reinforce learning objectives |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Dramatic literature and other performance, design, or history texts |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Acting exercises, improvisation games, creative dramatics, readers theatre, process drama materials, etc. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Textbooks, videos, software, etc. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Planning instruction that is developmentally appropriate and reinforces learning objectives |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Pacing guides and curriculum maps |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Unit plans |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Lesson plans |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Cross-curricular collaboration with other teachers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Aligning curriculum with current standards (district, state, national) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **B. Understands how to select, create, and modify appropriate assessments for evaluating instructional effectiveness and student learning and progress** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Formative assessments |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Summative assessments |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Performance assessments |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Formal and informal assessments |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Authentic assessments |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Aligning assessments with appropriate standards (district, state, national) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Appropriate and effective interpretation and use of assessment results |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **C. Understands how to provide students with learning experiences that enhance their knowledge and skills in theatre** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Appropriate use of performance and production opportunities in: |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Class |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Rehearsal |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Shops |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Productions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Touring |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Workshops |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Appropriate use of media |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Filmed versions of performances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Interviews with artists |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Multimedia presentations detailing the design process |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Video of student rehearsal and performances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Audio recordings of student rehearsal and performances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Is familiar with basic film technique and terminology (e.g., camera angles, blue screen, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Appropriate use of guest artists and residencies such as |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Directors |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Dramaturgs |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Playwrights |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Performers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Designers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Producers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Critics |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Technicians |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Appropriate opportunities for students to view live performances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Schools |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Community theatres |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Professional theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Other venues |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **D. Understands how to provide students with learning experiences that make theatre personally relevant and meaningful** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Supporting student input in the learning process as appropriate |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Working with students to select and create material that is relevant to student interests and needs (e.g., connected to students’ real lives, communities, and families) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Working with students to select and create material that addresses contemporary social issues (e.g., oral history, ethno-theatre, political theatre, forum theatre, feedback theatre, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Appropriate use of: discussions, games, presentations, dialogues, etc. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **E. Understands how to provide students with learning experiences that demonstrate ways in which theatre can help us explore/understand human nature and the human condition** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Introducing students to dramatic literature and other performance texts that deal with philosophical, social, cultural, personal, and political issues |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Exploration of dramatic situations and methods that deal with philosophical, social, cultural, personal, and political issues |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Exploration of personal experiences through performance |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Exploration of human nature and the human condition through theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **F. Knows how to provide students with learning experiences that foster creativity** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Knows the steps of the creative process, |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| such as |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Preparation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Incubation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Illumination |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Implementation and modeling |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Evaluation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Knows how to use exploration and imaginative play |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Knows the kinds of learning activities that stimulate imagination in order to foster creativity |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **G. Knows how to provide students with learning experiences that foster independence, responsibility, and self-direction** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Supporting students in |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Setting goals |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Managing time |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Organizing information |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Monitoring progress |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Reflecting on outcomes |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Establishing a productive work environment |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Guiding students in making ethical decisions related to goals and avoiding unethical behavior (e.g., plagiarism, cheating, violations of privacy, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Facilitating effective collaboration among students |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **H. Knows how to provide students with learning experiences that foster critical thinking and problem solving** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Identifying complex cognitive processes as they apply to theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Concept learning |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Problem solving |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Metacognition |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Critical thinking |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Transfer |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Instructional activities specific to the development of students’ cognitive processes |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Distinguishing fact from opinion |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Comparing and contrasting |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Detecting bias |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Predicting |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Categorizing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Analyzing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Sequencing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Summarizing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| i. Inferring |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| j. Decision making |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| k. Visualizing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| l. Evaluating |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| m. Synthesizing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| n. Creating |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| o. Generalizing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **I. Understands how to identify developmentally appropriate instructional activities for students** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Variables that affect how students learn, engage, and perform |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Learning style |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Gender and sexual orientation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Biases |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Culture and ethnicity |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Socioeconomic status |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Background knowledge and experience |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Motivation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Self-confidence, self-esteem |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| i. Cognitive development |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| j. Maturity |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| k. School environment and culture |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| l. Language use and development (e.g., first language other than English, links between language and culture, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Examples of how these variables might affect how students learn and perform |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Applies knowledge of human growth and development to theatre instruction |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **J. Understands how to select and differentiate teaching methods and materials to address a variety of student needs (e.g., learning styles, diverse backgrounds, exceptionalities)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Can identify learning accommodations specific to theatre for students with diverse needs (e.g., English language learners, gifted and talented, special needs, local cultures, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Can identify areas of exceptionality that may impact a student’s learning (e.g., developmental delays, health impairments, deafness, giftedness, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Develops appropriate adaptations and accommodations for learning about and working in theatre (e.g., as an Individualized Education Program team member) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **K. Understands how to use a variety of instructional methods (e.g., cooperative learning, direct instruction, discovery) in teaching theatre** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Variety of instructional methods and strategies, including |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Direct |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Indirect |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Independent |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Experiential |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Exploration |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Interactive |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Cooperative |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Workshops |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| i. Hands-on |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| j. Small group |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| k. Ensemble |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| l. Apprenticeship |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| m. Coaching |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| n. Mentoring |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| o. Problem-based learning |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| p. Scaffolding |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **L. Understands the appropriate uses of cooperation and competition in theatre** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Recognizing theatre as a collaborative art form and the skills required to work with others on theatrical projects |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Team-building |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Listening and the communication process |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Being reliable |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Having a good work ethic |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Sharing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Creating a supportive environment |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Confidence-building |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Helping students understand and work with competitive aspects of theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Audition process (e.g., productions, scholarships, college applications, internships, professional work, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Applications for various programs |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Theatre competitions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Career paths |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Helping students understand the ethical issues related to the competitive aspects of theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Respect for other competitors |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Honesty and integrity |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Maintaining fairness and transparency within the adjudication and performance processes |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **M. Understands the importance of both process and product in theatre** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Learning activities that explore the process of creating a performance |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Creative drama |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Process drama |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Role play |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Developing dialogue |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Improvisation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Imaginative play |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Script building |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Drafting, rendering, modeling, building, hanging, etc. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Learning activities that explore theatrical products, such as |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Readings and performances: in class and elsewhere |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Scripts |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Designs |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Works-in-progress |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Reviews |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Talk-backs |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Master classes |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Videos and other recordings |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| i. Portfolios |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **N. Knows how to use current technologies to support theatre instruction (e.g., video cameras, use of digital audio media)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Use of technology in the classroom |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. To review productions (e.g., videos, multimedia, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. To create and coach theatrical works (e.g., performances, designs, digital storytelling, radio drama, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Other teaching tools (e.g., software, websites, blogs, student response systems, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Use of technology in productions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Use of technology in assessment |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **O. Understands theatre as a collaborative art form and its relationship to the other arts** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Encourages collaboration in the classroom and in productions with peers and other professionals |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Encourages students to see the connections between theatre and other art forms |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Visual arts |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Music |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Dance |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Literature |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Film and media |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **P. Knows how to create learning activities that place theatre in a social and historical context** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Discussing and/or having classes create performances that deal with contemporary and historical issues and concerns in an appropriate manner |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Researching and creating re-enactments to interpret historical events (e.g., 9/11 plays, Hurricane Katrina projects, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Recognizing and discussing developments in theatre as they relate to history and society (e.g., introduction of female performers, development of the Federal Theatre Project, oral history theatre, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Discussing issues contemporary with a play’s historical context |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Exploring theatre as a reflection of society and an instrument of social change |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Q. Is familiar with the interdisciplinary connections between theatre and other academic subjects (e.g., social studies, science, mathematics)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Influence of other academic subjects on theatrical materials and courses (e.g., influence of science in certain play scripts, impact of developments in visual art on scenic design, use of mathematics in set design, importance of writing skills and reading in theatre courses, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Ways of supporting other subjects using theatre activities and processes |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Integration of theatre methods and practices in the teaching and learning of other subjects |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Collaboration with other faculty members (e.g., history teacher helping with production of Grapes of Wrath, science on stage, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Alignment and integration of curriculum across subjects |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **R. Knows scope and sequence of curriculum development in theatre** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Recognizes how to align scope and sequence with learning standards |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Knows the role of scope and sequence in curriculum, unit, lesson, and activity planning |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Knows how to evaluate student readiness within scope and sequence and provide appropriate differentiated instruction to meet student needs |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **S. Understands ethical and legal issues related to theatre education and practice** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Physical and emotional safety |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. In the classroom |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. In rehearsals and performances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. In shops and work areas |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. In student relations (e.g., bullying, dating, harassment, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Laws related to theatrical productions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Acquiring rights for performance works and use of copyrighted materials |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Safety regulations for shop, stage, storage, and other facilities |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Legally regulated accommodations |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Ethical issues with interactions among administrators, teachers, students, and parents |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Trips and tours |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. After-school rehearsals |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Individual coaching |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Written communications |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Social networking |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **T. Knows how to create a safe and supportive learning environment to encourage student participation within the artistic process** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Fostering an environment of trust and collaboration among all participants |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Coaching and feedback that encourage participation and improvement |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Basic techniques for establishing and maintaining standards of conduct for discussions, critiques, and performance activities |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Engaging all learners equitably and/or fairly |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Creating a supportive environment |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Respecting diverse opinions and lifestyles |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Supporting risk taking |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Ensuring access to learning opportunities for everyone |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **U. Knows how to use creative drama and process drama techniques in the classroom** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Theatre games and other exercises |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Improvisations |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Storytelling |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Adaptation, interpretation, and performance of literature |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Role-play |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Interactive theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Devised theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Creative dramatics (e.g., acting out stories, narrative pantomime) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 9. Puppetry |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 10. Masks |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 11. Tableau |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **V. Is familiar with the theatre profession, including current trends, possible career paths, and other opportunities** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Current trends in the theatre profession |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Trends in professional training and development, including |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – New uses of technology |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Networking trends |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Professional development through courses and continuing theatrical experience |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Trends in professional and amateur productions, such as |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Flocking, flashmobs, and invisible theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Site-specific and community-based theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Readers theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Organic theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Theatre of the oppressed |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Performance art |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Jukebox musicals |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Storytelling and oral history performances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Integration of technology into live productions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Career opportunities in theatre and non-theatrical contexts |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. College programs (e.g., BA, BSE and BFA) and other pathways to the profession |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Resources for young actors, directors, or designers (e.g., Actors Connection, USITT, International Thespians Society, Educational Theatre Association, American Alliance of Theatre Education, Actors Access, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Theatre for young audiences |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Drama therapy |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Acting, directing, technical, design, dramaturgy, playwright, TV and film, management, producing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Education |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Acting in non-theatrical contexts (e.g., medical schools) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **II. Creating and Performing (29%)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **A. Knows various methods for creating performance material** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Researching |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Writing and revising scripts |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Literary adaptation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Adapting, editing, or modifying a script |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Storytelling techniques |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Drama play |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Creative dramatics |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Process drama |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 9. Theatre games |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 10. Role playing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 11. Improvisation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 12. Storyboarding |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **B. Knows how to teach students to select or create appropriate performance material** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Types of material to be selected or created |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Audition materials |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Scene study |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Class work |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Competition works |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Performance works |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Knows script development and the writing process and how to introduce it to students |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Recognizes literary merit in various pieces of performance material |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Helps students evaluate and address their own strengths and weaknesses when selecting and creating appropriate performance material |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **C. Is familiar with major theoretical approaches to acting** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Konstantin Stanislavski |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Jerzy Grotowski |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Uta Hagen |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Viola Spolin |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Sanford Meisner |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Lee Strasberg |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Stella Adler |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Anne Bogart |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 9. Augusto Boal |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **D. Understands the common approaches and basic steps involved in creating a performance (e.g., script analysis, character development, improvisation)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Script analysis |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Beats or units of action |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Superobjectives, objectives, obstacles, and actions (tactics or intentions) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Given circumstances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Subtext |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Researching character, place, period, playwright, style, etc. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Developing physical characterization |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Developing voice and speech appropriate for the character |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Using improvisation approaches and techniques |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Rehearsal approaches and techniques |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Understanding the importance of imagination in the creation of a character |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Understanding relationship of character to other characters in the piece |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Memorizing lines and blocking |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 9. Listening and responding to other performers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **E. Understands the basic principles of vocal production and technique (e.g., projection, articulation, variety)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Basic anatomy and maintenance of vocal instrument |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Breath and support |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Relaxation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Warm-ups |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Projection |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Pitch and tone |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Articulation and enunciation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Dialect |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 9. Variety and contrast |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 10. Tempo, timing, and rhythm |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **F. Understands the basic principles of movement, physicality, and expression** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Basic anatomy and physiology |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Basic kinesiology |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Breath and its relationship to movement |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Balance |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Relaxation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Warm-ups |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Movement safety and basic health concerns |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Spatial awareness |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 9. Tempo, timing, and rhythm |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 10. Basic understanding of mime, pantomime, and mask work |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 11. Basic understanding of stage combat |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **G. Understands the basic elements of the audition process** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Types of auditions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Cattle call |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Cold or provided readings |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Group or ensemble |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Improvisations |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Call-backs |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Dance auditions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Singing auditions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Scholarship |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| i. Technical/portfolio |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Audition preparation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Performance and/or design material selection |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Monologues |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Cold readings |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Interview and portfolio |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Improvisations |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Vocal and physical warm-ups |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Introduction/slating |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Importance of preparation for all types of auditions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| i. Maintaining concentration |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| j. Appropriate dress and etiquette |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| k. Materials that could be required (e.g., résumé, headshot, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Running an audition |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Preparing materials |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Organizing the audition |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Role of the stage manager |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Making casting decisions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Nontraditional casting |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Creating an ensemble |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Understands the need for fairness and providing opportunities for student growth |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Ways to help students and parents deal appropriately with audition results |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Understands ethical considerations related to auditions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **H. Understands the importance of considering the audience when selecting and creating performance material** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Selecting appropriate material for school theatre programs |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Age and developmental appropriateness |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Meeting/addressing standards (school, curricular, community) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Knows common issues and concerns regarding censorship and how to address them |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Selecting appealing material that meets student interests |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Choosing and/or making material that is relevant to a contemporary audience |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Selecting challenging material |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Material at an appropriate level |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Material that helps develop skills |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **I. Understands the role of the audience in various performance contexts (e.g., traditional play, storytelling, classroom)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Audience expectations and reactions in various contexts |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. What those expectations are likely to be |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. How and when to play to and/or challenge expectations |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Recognizes the audience’s role as a participant in a variety of theatrical contexts |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Knows how to engage the audience in a variety of theatrical contexts |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Recognizes when audience interaction is appropriate and inappropriate in a variety of theatrical contexts |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **J. Knows ways to use performance material and theatrical exercises for developing and refining student skills and knowledge** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Knows how to select, develop, and coach scenes from a variety of theatrical and non-theatrical sources for addressing specific theatre skills and knowledge |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Selecting improvisation exercises that address specific theatre skills and knowledge |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Adapting cross-curricular instructional materials |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Using various technologies (e.g., video and audio recording) for instructional purposes |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Using performance material for instructional and life-skill purposes |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Presentations |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. General communication skills |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Quantitative skills |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Creative thinking |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Problem-solving, developing solutions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Managing life issues such as conflict, stress, peer pressure |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **K. Knows how to observe student performances and provide feedback that enhances those** **performances** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Recognizes and communicates appropriate goals and outcomes for performance assignments |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Knows techniques for providing effective side-coaching |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Knows techniques for facilitating peer feedback sessions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Recognizes effective approaches for providing individuals and groups with appropriate feedback |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Knows how to guide students in self-reflection |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **III. Production (25%)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **A. Understands standard theatre terminology used in acting, directing, and technical elements** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Acting terminology |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Beats or units of action |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Objectives, obstacles, and actions (tactics or intentions) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Sense memory and emotional recall |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Characterization |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Subtext |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Focus |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Monologues, dialogues, soliloquies |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Stage business |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| i. Pantomime or mime |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| j. Improvisation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| k. Role play |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| l. Mirroring |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| m. Truthfulness |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Directing terminology |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Blocking and stage directions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Table work |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Fourth wall |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Composition and picturization |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Focus |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Script analysis |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Rhythm, tempo, and pacing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Concept/world of the play |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| i. Approaches or styles (e.g., realism, absurdism, Brechtian, Viewpoints, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Technical theatre terminology |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Cues |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Prompt book |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Call |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Curtain call |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Cue-to-cue |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Dress rehearsal |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Green room |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Strike |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| i. Spike |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| j. Props |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| k. Costumes and make-up |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| l. Types of stages (e.g., proscenium, thrust, arena, environmental) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| m. Areas in a theatre (e.g., front of house, on stage, back stage, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| n. Basic technical equipment (e.g., lighting board, sound board, fly rigging, curtain types, lighting instruments, flats, platforms, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **B. Understands the various roles in theatre production** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Performance roles, such as |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Actor |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Dancer |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Singer |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Chorus |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Puppeteer |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Musician |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Technical roles, such as |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Designers (lighting, scenic, costume, props master, makeup, sound) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Production manager |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Technical director |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Master electrician |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Light board operator, sound board operator |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Stage crew (e.g., fly, running, dressers, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Production roles, such as |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Director |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Stage manager |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Producer |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Conductor |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Music director |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Choreographer |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Fight director |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Dialect/vocal coach |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| i. Vocal director |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| j. House manager |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| k. Dramaturg |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| l. Usher |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| m. Public relations staff |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| n. Box office manager |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| o. Theatre critic |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **C. Understands key elements of production (e.g., rehearsal, casting, set construction)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Production timelines and scheduling |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Play selection and analysis |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Production meetings |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Auditions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Casting |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Rehearsals |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Read through |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Blocking and exploration |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Technical |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Dress |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Load-in, hang and focus |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Performances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Strike |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Post-mortem |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Required staff and roles |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Collaboration among all people working on a production |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Interrelationship of the key elements of a production (e.g., technical elements impacting the rehearsal schedule or how design elements relate to one another) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **D. Knows the processes of theatre operations/management (e.g., producing, publicity, front of house)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Producing responsibilities |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Play and/or season selection |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Fund raising and/or grant/proposal writing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Developing budgets |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Building a theatre program within an educational context |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Royalties and legal requirements |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Publicizing a production |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Designing a playbill or program |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Front-of-house responsibilities |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Box office responsibilities |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. House manager’s responsibilities |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **E. Is familiar with the production of works in a variety of theatre genres and styles (e.g., musicals, theatre for social change, theatre for young audiences)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Production responsibilities common to all genres and styles |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Production responsibilities specific to particular genres, styles, and theatrical spaces, such as |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Production of musicals |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Production of theatre for young audiences |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Production of theatre for social change |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **F. Is familiar with the use of a variety of technologies (e.g., software, projection) to produce theatrical works** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. How various technologies can be used pre-production (e.g., computer-assisted design, script-writing software, set construction equipment) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. How various technologies can be used during productions (e.g., projections, sound effects, microphones) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Documentation or archiving of performances and portfolio creation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **G. Understands key elements of the directing process** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Basic approaches to directing (e.g., organic versus structured, time management, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Directing in various theatre spaces |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Play selection and analysis |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Developing a production concept or a unified vision for the production |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Knowing the stages of the production process, including scheduling and planning |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Collaboration with designers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Collaboration with producers and/or administrators |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Collaboration with other teachers and colleagues |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 9. Collaboration with the local community |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 10. Auditions and casting |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 11. Rehearsal process |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Table work |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Exploration (e.g., scene work, characterization, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Staging and blocking |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Collaboration with actors |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Collaboration with stage manager |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Continuing collaboration with designers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Giving notes and other kinds of feedback |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **H. Knows the design and technical skills required for a variety of theatre productions and spaces** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Different skills related to various types of production spaces |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Skills, such as |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – All design elements |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – All technical elements |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Touring |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Related to spaces, such as |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Proscenium |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Thrust |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Arena |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Black box |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Flexible |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Outdoor |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Environmental and site-specific |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Different skills related to various types and styles of productions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Skills, such as |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – All design elements |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – All technical elements |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Related to types of productions, such as |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Musicals |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Realistic plays |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Minimalist theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Classical productions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Theatre for young audiences |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Theatre for social change |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Being familiar with technical standards (e.g., USITT) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **I. Understands current safety guidelines for theatre spaces, classrooms, and productions** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Age-appropriate safety guidelines and practices within |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Classrooms |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Rehearsal spaces |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Shops and technical areas |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Productions (build, rehearsals, performance, and strike) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **J. Knows key elements of lighting design and production** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Familiar with basic lighting instruments and their uses (e.g., LEDs, par cans, ellipsoidals, follow spots, tracking lights, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Familiar with lighting tools and technologies (e.g., gels, gobos, software) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Familiar with light and color theory |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Familiar with basic aspects of electrics (e.g., plugging in equipment, dimmer board, load capabilities, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Familiar with basic lighting areas and angles (e.g., key light, back light, hot spot, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Familiar with lighting cue sheets and instrument schedules |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Appropriate lighting practices for various performance spaces |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Uses of lighting to further storytelling |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 9. Use of lighting design to create the style, mood, and world of the play |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 10. Unifying lighting design with the production’s vision |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **K. Knows key elements of sound design and production** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Familiar with basic sound tools and technologies |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Recordings |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Sound board |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Microphones |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Wireless devices |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Amplifiers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Sources (e.g., CDs, MP3s, etc.) and copyright issues |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Monitors and speakers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| h. Headsets |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| i. DAW (digital audio workstation) and other software |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| j. Placement and set-up |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Use of sound design to create the style, mood, and world of the play |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Sound effects |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Recorded and live music |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **L. Knows script analysis as it applies to the design and technical aspects of theatre** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Role and process of script analysis in the work of designers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Lighting |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Set |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Costume |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Makeup and hair |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Sound |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Projections |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Properties |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **M. Knows the key elements of scenic and property design and construction** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Types of theatre spaces |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Proscenium |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Thrust |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Arena |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Black box |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Flexible |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Outdoor |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| g. Environmental and site-specific |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Familiar with basic types of sets and set designs |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Box set |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Wing-and-drop |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Realistic exterior |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Minimalist |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Unit set |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Familiar with tools and processes for set design and construction, including safety considerations (e.g., rigging) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Familiar with tools and techniques for painting scenery |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Use of set design to create the style, mood, and world of the play |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Unifying set design with the production’s vision |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Property design, selection, and construction consistent with the world of the play |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **N. Knows key elements of costuming a production, and is familiar with stage makeup design and application** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Basic elements of costume and makeup design |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Basic techniques of costume and makeup design and production/application |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Familiar with care, health, and safety considerations related to costumes and makeup |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Use of costume and makeup design to reveal character, mood, and the world of the play |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Unifying costume and makeup design with the production’s vision |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **IV. History, Literature, and Criticism (17%)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **A. Understands how to respond to, analyze, and critique theatrical works in a variety of genres and styles** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Responding both affectively and cognitively to theatrical works and performances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Written responses (reviews, articles, adjudication, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Verbal responses (talk-backs, classroom discussions, adjudication, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Creative responses (artistic works, movement, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Analyzing theatrical works and performances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Use of approaches appropriate to the genre or style to analyze: |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Performance |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Production |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| – Historical and literary elements |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Critiquing theatrical works and performances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Valuing and making judgments |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Recognizing personal viewpoints, biases, and philosophical perspectives |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Understanding etiquette in various contexts (e.g., printed review, classroom critiques) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Knows how to respond to, analyze, and critique performance works in a variety of media (e.g., radio, stage, film, television, multimedia) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Knows the characteristics, strengths, and limitations of different media |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Is familiar with the similarities and differences of a variety of live and mediated performances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **B. Understands the importance of theatre and its impact on society and history** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Role of theatre in various periods and cultures |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Theatre as it reflects and/or influences society and history, both past and present |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Importance of religion in various theatre traditions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Influence of class and socioeconomic structures on various theatre traditions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. The role of theatre in questioning social norms |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Use of political satire in various theatre traditions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Theatre as a vehicle for addressing social issues |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. History of theatre education |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **C. Understands the principles of theatre etiquette as a participant and a spectator** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Appropriate behavior for participants (e.g., actors, directors, crew, front of house, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. During rehearsals |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. During performances |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. During in-class work |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Appropriate audience behavior in different performance settings |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Classroom spaces |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Performances spaces |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **D. Knows theatre traditions from a variety of cultures and perspectives** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Historical and contemporary world theatre traditions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Africa |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. The Americas |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Asia and the Pacific Rim |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Europe |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Various performance perspectives, including: |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Feminist theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Theatre from various ethnic groups (e.g., African American, Latino/a, Yiddish) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. Gay, lesbian, bisexual, and transgender theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Political theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. Religious theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Indigenous theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **E. Knows the development of theatre in key historical periods** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Classical theatre: Greek and Roman |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Key periods of European theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Middle Ages and Renaissance |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Elizabethan England |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| c. British Restoration |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| d. Spanish Golden Age |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| e. French Neo-Classical Theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| f. Development of Realism |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. American theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a. Theatre in the United States, including musical theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| b. Other theatre traditions of the Americas |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Modernist and post-modernist theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Key periods and styles of non-western theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **F. Is familiar with current developments in theatre** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Broadway, Off-Broadway, West End, and regional theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Theatre for young audiences |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Theatre for social change |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Major contemporary playwrights, directors, and production companies |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Major developments in world theatre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **G. Understands how to respond to, analyze, and critique key works of dramatic literature from different historical periods and cultures** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Major playwrights and key works of dramatic literature (e.g., Sophocles, Shakespeare, Moliére, Ibsen, Chekov, Hansberry, Beckett, etc.) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. How works relate to periods and cultures from which they come |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Analyzing performance and literary elements in key works of dramatic literature |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |