

# DIGITAL THEATRE<sup>+</sup>

**CORRELATIONS WITH 2023 OKLAHOMA ACADEMIC STANDARDS FOR FINE ARTS DRAMA/THEATRE: Grades 6 through High School**

DIGITAL RESOURCE TITLE: DIGITAL THEATRE+ (<https://www.digitaltheatreplus.com> Username: [trial-4931175639@digitaltheatreplus.com](mailto:trial-4931175639@digitaltheatreplus.com) Password: [apple@838](mailto:apple@838))

GRADE 6	GRADES 6-8	GRADE 8	PROFICIENT	ADVANCED	HIGH SCHOOL	ACCOMPLISHED
<b>CREATING</b>						
<b>DT.CR.1: Generate and conceptualize dramatic ideas and work.</b>						
<p>6.DT.CR.1.1 Conceptualize a unified piece of drama/theatre by articulating creative ideas in playwriting, improvisation, and staging.</p> <p><a href="#">Teaching Guide: Unlocking Elements of Are you Teaching Playwriting?</a>  <a href="#">How To: Improvisation</a>  <a href="#">How To: Set</a>  <a href="#">Are You Teaching Set and Props?</a>  <a href="#">Are You Teaching Lighting?</a>  <a href="#">Are You Teaching Sound?</a></p>	<p>7.DT.CR.1.1 Conceptualize a unified piece of drama/theatre by experimenting with possible solutions to playwriting, improvisation, and staging.</p> <p><a href="#">Teaching Guide: Unlocking Elements of Are you Teaching Playwriting?</a>  <a href="#">How To: Improvisation</a>  <a href="#">How To: Set</a>  <a href="#">How To Storyboard Your Design</a></p>	<p>8.DT.CR.1.1 Conceptualize a unified piece of drama/theatre by elaborating upon creative ideas and devising possible solutions to playwriting, improvisation, and staging.</p> <p><a href="#">Teaching Guide: Unlocking Elements of Lesson Plan: Genre, Style, and Context</a>  <a href="#">How To: Storyboard Your Design</a>  <a href="#">Lesson Plan: Exploring Characters and</a></p>	<p>I.DT.CR.1.1 Conceptualize a unified piece of drama/theatre by investigating the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.</p> <p><a href="#">Teaching Guide: Unlocking Elements of Lesson Plan: Genre, Style, and Context</a></p>	<p>II.DT.CR.1.1 Conceptualize a unified piece of theatre by exploring performance and technical choices to develop a drama/theatre work that is believable, authentic, and relevant.</p> <p><a href="#">Lesson Plan: Genre, Style, and Context Form, Style, Language, and Context in On Design: Ian MacNeil</a></p>	<p>III.DT.CR.1.1 Conceptualize a unified piece of theatre by synthesizing knowledge from a variety of dramatic forms, drama/theatre conventions, and technologies.</p> <p><a href="#">Key Concepts in Set Design</a>  <a href="#">Key Concepts in Theatre Design</a>  <a href="#">Unlocked: Styles</a>  <a href="#">Teaching Guide: Unlocking Elements of Lesson Plan: Genre, Style, and Context</a></p>	
<p>6.DT.CR.1.2 Conceptualize and craft technical elements for a unified drama/theatre concept and use theatre vocabulary to describe the most appropriate and meaningful choices.</p> <p><a href="#">Spotlight On: Theatre Foundations</a>  <a href="#">Lesson Plan: Are You Teaching Design</a>  <a href="#">Spotlight On The Production Team</a>  <a href="#">Spotlight On: Types of Stages</a>  <a href="#">How To: Set</a>  <a href="#">How To: Props</a>  <a href="#">How To: Makeup</a>  <a href="#">How To: Costume</a>  <a href="#">Class Starters: Design &amp; Technical Theatre</a>  <a href="#">Theatrical Terms &amp; Literary Devices</a></p>	<p>7.DT.CR.1.2 Conceptualize and craft technical elements for a unified drama/theatre concept and use theatre vocabulary to describe the most appropriate and meaningful choices.</p> <p><a href="#">Spotlight On: Theatre Foundations</a>  <a href="#">Lesson Plan: Are You Teaching Design</a>  <a href="#">Spotlight On The Production Team</a>  <a href="#">Spotlight On: Types of Stages</a>  <a href="#">How To: Set</a>  <a href="#">How To: Props</a>  <a href="#">How To: Makeup</a>  <a href="#">How To: Costume</a>  <a href="#">Class Starters: Design &amp; Technical Theatre</a></p>	<p>8.DT.CR.1.2 Conceptualize and craft technical elements for a unified drama/theatre concept by analyzing elements (e.g., set, lights, costumes, props, sound, make up, special effects, media, and marketing/publicity) for an improvised or scripted work.</p> <p><a href="#">Lesson Plan: Analyzing Lighting in Hetty</a>  <a href="#">Lesson Plan: Creating Foley Sound for Spotlight On The Production Team</a>  <a href="#">Spotlight On: Types of Stages</a>  <a href="#">How To: Set</a>  <a href="#">How To: Props</a>  <a href="#">How To: Makeup</a>  <a href="#">How To: Costume</a>  <a href="#">Class Starters: Design &amp; Technical Theatre</a></p>	<p>I.DT.CR.1.2 Imagine technical elements for a unified drama/theatre concept by exploring the impact of technology on choices in a drama/theatre work.</p> <p><a href="#">Lesson Plan: Creating a Sound Design</a>  <a href="#">Lesson Plan: Exploring Virtual</a>  <a href="#">How To: Digital Performance</a>  <a href="#">Key Concepts in Video and Projection</a></p>	<p>II.DT.CR.1.2 Imagine technical elements for a unified drama/theatre concept by exploring technology and conducting research to inform the design of sets, costumes, sound, etc., in a drama/theatre work.</p> <p><a href="#">Lesson Plan: Creating a Sound Design</a>  <a href="#">Lesson Plan: Exploring Virtual</a>  <a href="#">How To: Digital Performance</a>  <a href="#">Key Concepts in Video and Projection</a></p>	<p>III.DT.CR.1.2 Develop technical elements for a unified drama/theatre concept by creating and implementing a major technical element for a production.</p> <p><a href="#">Lighting, Costume, and Sound in Jekyll</a>  <a href="#">Using Digital Technology and Social</a>  <a href="#">How To: Digital Performance</a>  <a href="#">Key Concepts in Video and Projection</a></p>	
<p>6.DT.CR.1.3 Develop characters authentic to the drama/theatre work by: developing physical and vocal character traits; exploring characters' inner thoughts and their impact on character traits, relationships, and story development; and formulating dialogue and actions.</p> <p><a href="#">Lesson Plan: Analyzing How Language Contributes to Setting</a></p>	<p>7.DT.CR.1.3 Develop characters authentic to the drama/theatre work by: demonstrating physical and vocal character traits; engaging in character analysis; and formulating or interpreting dialogue and actions.</p> <p><a href="#">Lesson Plan: Exploring Objectives and Tactics</a></p>	<p>8.DT.CR.1.3 Develop characters authentic to the drama/theatre work by: demonstrating physical and vocal character traits; engaging in character analysis to determine how characters' inner thoughts impact character back-story, character traits, relationships, and story development; and formulating or interpreting dialogue and actions.</p> <p><a href="#">Unlocked: Creating a Character series</a></p>	<p>I.DT.CR.1.3 Develop a character authentic to the work through application of vocal techniques, employing movement techniques, and engaging in character analysis.</p> <p><a href="#">Unlocking Script Analysis</a></p>	<p>II.DT.CR.1.3 Develop a character authentic to the work through application of vocal techniques, employing movement techniques, and demonstrating knowledge of motivation through the recall of emotional experience, blocking, and observations of the external world.</p> <p><a href="#">Are You Teaching Context?</a></p>	<p>III.DT.CR.1.3 Develop a character authentic to the work by: applying fundamental vocal techniques such as knowledge of dialects and accents, the International Phonetic Alphabet, increased range and control, intonation, and connotation; applying fundamental movement techniques and show increased poise and flexibility; and connecting and defending internal and external work to fully realize the character.</p> <p><a href="#">Are You Teaching Context?</a></p>	

<a href="#">Lesson Plan: Introduction to Physicality in Acting</a>	<a href="#">Unlocked: Creating a Character series</a>	<a href="#">Unlocking Script Analysis</a>	<a href="#">Lesson Plan: Understanding Script Analysis and Character Choices</a>	<a href="#">In Defence of Character - Portia - Context and Analysis</a>	<a href="#">Compare and Contrast: History and Fiction</a>
<a href="#">Lesson Plan: Introduction to Vocal Elements Using Peter Pan</a>	<a href="#">Unlocking Objectives and Tactics</a>	<a href="#">In Defence of Character - Hamlet - Context and Analysis</a>	<a href="#">Lesson Plan: Analyzing How Dialogue Reveals Beatrice and Ariel's Characters</a>	<a href="#">In Defence of Character</a>	<a href="#">On Acting: Richard Armitage</a>
<a href="#">Lesson Plan: Analyzing Character in Fish Cheeks</a>	<a href="#">Lesson Plan: Analyzing How Juliet Develops in Romeo and Juliet</a>	<a href="#">Lesson Plan: Creating Ensemble Characters</a>	<a href="#">Lesson Plan: Analyzing How MacBeth Develops the Theme of Ambition</a>		<a href="#">In Defence of Character</a>
<a href="#">Lesson Plan: Character Movement in Into the Woods</a>	<a href="#">Are You Teaching Acting Methods &amp; Techniques?</a>	<a href="#">How To: Improvisation</a>	<a href="#">Are You Teaching Script Analysis?</a>		
<a href="#">Lesson Plan: Exploring Characters and Improvisation</a>	<a href="#">Are You Teaching Movement and Physicality?</a>	<a href="#">Multiple Character Analysis Videos</a>	<a href="#">Multiple Character Analysis Videos</a>		

**DT.CR.2: Organize, develop, and rehearse dramatic ideas and work.**

GRADE 6	GRADE 7	GRADE 8	PROFICIENT	ADVANCED	ACCOMPLISHED
<p>6.DT.CR.2.1 Imagine and refine ideas and artistic choices through exploration and critical analysis in an original or scripted drama/theatre work.</p> <p><a href="#">Discover, Explore, Assess: The Comedy of Errors</a></p> <p><a href="#">Insights into Creating Theatre (Master Cast)</a></p> <p><a href="#">Are You Teaching Playwriting?</a></p> <p><a href="#">Compare and Contrast: Characters</a></p>	<p>7.DT.CR.2.1 Imagine, develop, and refine artistic choices through research and the application of Aristotle's six elements of drama during the dramatic writing process.</p> <p><a href="#">On Directing: Tony Graham</a></p> <p><a href="#">Insights into Creating Theatre</a></p> <p><a href="#">Are You Teaching Context?</a></p> <p><a href="#">Are You Teaching Playwriting?</a></p> <p><a href="#">Lesson Plan: Genre, Style, and Context</a></p> <p><a href="#">Spotlight On: World Theatre</a></p> <p><a href="#">Compare and Contrast Characters</a></p>	<p>8.DT.CR.2.1 Through critical analysis, refine artistic choices through research and the application of Aristotle's six elements of drama during the dramatic writing process.</p> <p><a href="#">Interview with Co-Composer and Musical Director: DJ Walde</a></p> <p><a href="#">Insights into Creating Theatre</a></p> <p><a href="#">Are You Teaching Context?</a></p> <p><a href="#">Are You Teaching Playwriting?</a></p> <p><a href="#">Lesson Plan: Genre, Style, and Context</a></p> <p><a href="#">Spotlight On: World Theatre</a></p>	<p>I.DT.CR.2.1 Develop a unified drama/theatre work by refining a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas.</p> <p><a href="#">On Directing: Arnold Mittelman</a></p> <p><a href="#">Lesson Plan: Analyzing Historical Context in Allegiance</a></p> <p><a href="#">Are You Teaching Context?</a></p> <p><a href="#">Are You Teaching Playwriting?</a></p> <p><a href="#">Spotlight On: World Theatre</a></p> <p><a href="#">Essential Greeks</a></p> <p><a href="#">Unlocking Elizabethan Theatre</a></p> <p><a href="#">Unlocking Greek Theatre</a></p>	<p>II.DT.CR.2.1 Develop a unified drama/theatre work by generating ideas from research (historical and cultural) and script analysis to devise a performance.</p> <p><a href="#">The Director's Creative Process</a></p> <p><a href="#">Blood Brothers In Focus</a></p> <p><a href="#">Are You Teaching Context?</a></p> <p><a href="#">Are You Teaching Playwriting?</a></p> <p><a href="#">Spotlight On: World Theatre</a></p> <p><a href="#">Essential Greeks</a></p> <p><a href="#">Unlocking Elizabethan Theatre</a></p> <p><a href="#">Unlocking Greek Theatre</a></p>	<p>III.DT.CR.2.1 Develop a unified drama/theatre work by generating ideas from research and script analysis and applying meaningful cultural, literary, and historical influences to acting choices, technical choices, or directorial concepts.</p> <p><a href="#">A Guide to Understanding Context</a></p> <p><a href="#">Concise Introductions</a></p> <p><a href="#">Are You Teaching Context?</a></p> <p><a href="#">Spotlight On: World Theatre</a></p> <p><a href="#">Essential Greeks</a></p> <p><a href="#">Unlocking Elizabethan Theatre</a></p> <p><a href="#">Unlocking Greek Theatre</a></p>
<p>6.DT.CR.2.2 Demonstrate collaborative skills by working effectively and respectfully with a diverse team to incorporate a variety of artistic ideas in an original or scripted drama/theatre work.</p> <p><a href="#">Unlocking Elizabethan Theatre</a></p> <p><a href="#">Unlocking Collaboration: Group Discussions</a></p> <p><a href="#">Are You Teaching Rehearsal and Collaboration?</a></p> <p><a href="#">Lesson Plan: Creating Goals for a Production</a></p> <p><a href="#">Unlocking Collaboration: Democratic Discussions</a></p> <p><a href="#">Unlocking Collaboration: Teacher-led Discussions</a></p>	<p>7.DT.CR.2.2 Demonstrate collaborative skills by assuming roles, identifying responsibilities, and being receptive to a variety of artistic ideas in an original or scripted drama/theatre work.</p> <p><a href="#">Discover, Explore, Assess: The Wind in the Willows</a></p> <p><a href="#">How To Begin Stage Combat Work</a></p> <p><a href="#">Unlocking Collaboration: Group Discussions</a></p> <p><a href="#">Lesson Plan: Establishing Agreements in Improvisation</a></p> <p><a href="#">Unlocking Collaboration: Democratic Discussions</a></p> <p><a href="#">Unlocking Collaboration: Teacher-led Discussions</a></p>	<p>8.DT.CR.2.2 Demonstrate collaborative skills by working effectively with a diverse team and modeling actor etiquette in an original or scripted drama/theatre work.</p> <p><a href="#">Theatre Production: Roles and Relationships</a></p> <p><a href="#">Unlocking Collaboration: Group Discussions</a></p> <p><a href="#">Unlocking Community: Teamwork and Collaboration</a></p> <p><a href="#">Lesson Plan: Creating Goals for a Production</a></p> <p><a href="#">Class Starters: Directing</a></p> <p><a href="#">Spotlight On: The Production Team</a></p> <p><a href="#">Theatre Production: Roles and Responsibilities</a></p>	<p>I.DT.CR.2.2 Demonstrate collaborative and interdisciplinary skills by investigating the collaborative nature of the actor, director, playwrights, and designers and exploring their interdependent roles in a drama/theatre work.</p> <p><a href="#">Theatre Production: Roles and Relationships</a></p> <p><a href="#">Inights Into Collaborative Theatre Making: A Series of Interviews</a></p> <p><a href="#">Lesson Plan: Collaborating in 42nd Street</a></p> <p><a href="#">Spotlight On The Production Team</a></p> <p><a href="#">Are You Teaching Acting Methods &amp; Techniques?</a></p> <p><a href="#">Are You Teaching Lighting?</a></p> <p><a href="#">Are You Teaching Sound?</a></p> <p><a href="#">Are You Teaching Costume and Makeup?</a></p> <p><a href="#">Are You Teaching Directing?</a></p> <p><a href="#">Are You Teaching Movement and Physicality?</a></p> <p><a href="#">Are You Teaching Playwriting?</a></p> <p><a href="#">Are You Teaching Set and Props?</a></p> <p><a href="#">Are You Teaching Theatre Management?</a></p>	<p>II.DT.CR.2.2 Demonstrate collaborative and interdisciplinary skills by cooperating as a creative team to make interpretive choices for a drama/theatre work.</p> <p><a href="#">Lyric 360</a></p> <p><a href="#">Inights Into Collaborative Theatre Making: A Series of Interviews</a></p> <p><a href="#">My West End</a></p> <p><a href="#">Are You Teaching the Rehearsal and Collaboration?</a></p> <p><a href="#">Are You Teaching Acting Methods &amp; Techniques?</a></p> <p><a href="#">Are You Teaching Lighting?</a></p> <p><a href="#">Are You Teaching Sound?</a></p> <p><a href="#">Are You Teaching Costume and Makeup?</a></p> <p><a href="#">Are You Teaching Directing?</a></p> <p><a href="#">Are You Teaching Movement and Physicality?</a></p> <p><a href="#">Are You Teaching Playwriting?</a></p> <p><a href="#">Are You Teaching Set and Props?</a></p> <p><a href="#">Are You Teaching Theatre Management?</a></p>	<p>III.DT.CR.2.2 Demonstrate collaborative and interdisciplinary skills by working to develop theatrical production concepts, discover artistic solutions, and make interpretive choices in a drama/theatre work.</p> <p><a href="#">Malcolm Rippeth on Kneehigh</a></p> <p><a href="#">Devising with the Paper Birds</a></p> <p><a href="#">My West End</a></p> <p><a href="#">Are You Teaching the Rehearsal and Collaboration?</a></p> <p><a href="#">Are You Teaching Acting Methods &amp; Techniques?</a></p> <p><a href="#">Are You Teaching Lighting?</a></p> <p><a href="#">Are You Teaching Sound?</a></p> <p><a href="#">Are You Teaching Costume and Makeup?</a></p> <p><a href="#">Are You Teaching Directing?</a></p> <p><a href="#">Are You Teaching Movement and Physicality?</a></p> <p><a href="#">Are You Teaching Playwriting?</a></p> <p><a href="#">Are You Teaching Set and Props?</a></p> <p><a href="#">Are You Teaching Theatre Management?</a></p>

**DT.CR.3: Revise, refine, and complete dramatic work.**

GRADE 6	GRADE 7	GRADE 8	PROFICIENT	ADVANCED	ACCOMPLISHED
<p>6.DT.CR.3.1 Examine choices (performance, design, tech) contributing to a unified drama/theatre work.</p> <p><a href="#">Are You Teaching Rehearsal and Collaboration?</a></p>	<p>7.DT.CR.3.1 Prepare choices (performance, design, tech) contributing to a unified drama/theatre work.</p> <p><a href="#">Are You Teaching Rehearsal and Collaboration?</a></p> <p><a href="#">Are You Teaching Devising?</a></p>	<p>8.DT.CR.3.1 Prepare, refine, and justify choices (performance, design, tech) contributing to a unified drama/theatre work.</p> <p><a href="#">Are You Teaching Rehearsal and Collaboration?</a></p> <p><a href="#">Are You Teaching Devising?</a></p>	<p>I.DT.CR.3.1 Practice and revise a unified devised or scripted drama/theatre work using varied theatrical styles (e.g., realism, mime, vaudeville, etc.).</p> <p><a href="#">Are You Teaching Rehearsal and Collaboration?</a></p> <p><a href="#">Are You Teaching Devising?</a></p> <p><a href="#">Blood Brothers In Focus</a></p>	<p>II.DT.CR.3.1 Use the rehearsal process to analyze the dramatic concept and technical design elements of devised or scripted drama/theatre work.</p> <p><a href="#">Are You Teaching Rehearsal and Collaboration?</a></p> <p><a href="#">Are You Teaching Devising?</a></p> <p><a href="#">Devising with the Paper Birds</a></p>	<p>III.DT.CR.3.1 Refine, transform, and demonstrate the unifying concept in a devised or scripted drama/theatre work using the rehearsal process.</p> <p><a href="#">Are You Teaching Rehearsal and Collaboration?</a></p> <p><a href="#">Are You Teaching Devising?</a></p> <p><a href="#">Devising with the Paper Birds</a></p>
<p>6.DT.CR.3.2 Develop characters through imagination, research, observation, physical movement, gesture, sound, word choice, dialogue, rate, pitch, volume, etc.</p> <p><a href="#">The Woodsman</a></p> <p><a href="#">Spotlight On: Voice</a></p> <p><a href="#">How To: Commedia</a></p> <p><a href="#">Unlocking Movement</a></p> <p><a href="#">Discover. Explore. Assess</a></p> <p><a href="#">Are You Teaching Movement and Physicality?</a></p> <p><a href="#">Are You Teaching Voice?</a></p> <p><a href="#">Lesson Plan: Analyzing How Language Contributes to Setting</a></p> <p><a href="#">Lesson Plan: Introduction to Physicality in Acting</a></p> <p><a href="#">Lesson Plan: Introduction to Vocal Elements Using Peter Pan</a></p> <p><a href="#">Lesson Plan: Analyzing Character in Fish Cheeks</a></p> <p><a href="#">Lesson Plan: Character Movement in Into the Woods</a></p>	<p>7.DT.CR.3.2 Develop and identify effective physical and vocal traits of characters through the use of acting techniques (character analysis, character morgue, Stanislavski, Strasberg, Meisner, Hagen, etc.).</p> <p><a href="#">Unlocked: Creating a Character</a></p> <p><a href="#">How To: Commedia</a></p> <p><a href="#">Unlocking Voice</a></p> <p><a href="#">Lesson Plan: Making Vocal Choices with Breath: Much Ado About Nothing</a></p> <p><a href="#">Lesson Plan: Creating a Character Voice</a></p> <p><a href="#">Are You Teaching Movement and Physicality?</a></p> <p><a href="#">Are You Teaching Voice?</a></p> <p><a href="#">Lesson Plan: Analyzing How Language Contributes to Setting</a></p> <p><a href="#">Lesson Plan: Introduction to Physicality in Acting</a></p> <p><a href="#">Lesson Plan: Introduction to Vocal Elements Using Peter Pan</a></p> <p><a href="#">Lesson Plan: Analyzing Character in Fish Cheeks</a></p> <p><a href="#">Lesson Plan: Character Movement in Into the Woods</a></p>	<p>8.DT.CR.3.2 Refine effective physical, vocal, and physiological traits of characters through the use of acting techniques (character analysis, character morgue, Stanislavski, Strasberg, Meisner, Hagen, etc.).</p> <p><a href="#">Unlocked: Creating a Character series</a></p> <p><a href="#">How To: Commedia</a></p> <p><a href="#">Unlocking Voice</a></p> <p><a href="#">Lesson Plan: Making Vocal Choices with Breath: Much Ado About Nothing</a></p> <p><a href="#">Are You Teaching Acting Methods &amp; Techniques?</a></p> <p><a href="#">Are You Teaching Movement and Physicality?</a></p> <p><a href="#">Are You Teaching Voice?</a></p> <p><a href="#">Introductions to Acting and Actor Training</a></p> <p><a href="#">A Concise Introduction to Stanislavski</a></p> <p><a href="#">A Concise Introduction to Meisner</a></p> <p><a href="#">A Concise Introduction to Strasberg</a></p>	<p>I.DT.CR.3.2 Explore the connection to a character through physical, vocal, and psychological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.</p> <p><a href="#">Unlocked: Creating a Character</a></p> <p><a href="#">Lesson Plan: Making Physical Choices in MacBeth</a></p> <p><a href="#">Lesson Plan: Making Vocal Choices with Breath in MacBeth</a></p> <p><a href="#">How To: Commedia</a></p> <p><a href="#">Are You Teaching Acting Methods &amp; Techniques?</a></p> <p><a href="#">Are You Teaching Movement and Physicality?</a></p>	<p>II.DT.CR.3.2 Explore the connection to a character through mind/body/voice and use research and script analysis to revise dramatic choices and create a vivid character.</p> <p><a href="#">In Rehearsal: Othello, Act 3, Scene 3</a></p> <p><a href="#">Lesson Plan: Experimenting with Vocal Choices</a></p> <p><a href="#">Lesson Plan: Preparing a Scene from a Text</a></p> <p><a href="#">Unlocking Movement</a></p> <p><a href="#">Are You Teaching Acting Methods &amp; Techniques?</a></p> <p><a href="#">Are You Teaching Movement and Physicality?</a></p> <p><a href="#">Are You Teaching Script Analysis?</a></p>	<p>III.DT.CR.3.2 Explore the connection to a character through mind/body/voice to create a vivid character and apply appropriate acting techniques and styles in performances of characters from a variety of dramatic genres and historical periods.</p> <p><a href="#">Prison Context: Education Pack</a></p> <p><a href="#">Unlocking Script Analysis</a></p> <p><a href="#">Are You Teaching Acting Methods &amp; Techniques?</a></p> <p><a href="#">Are You Teaching Movement and Physicality?</a></p>
<p>6.DT.CR.3.3 Integrate technical elements to create emotional impact or convey meaning by working creatively and collaboratively to conceptualize and create settings, costumes, and props for drama/theatre experiences.</p> <p><a href="#">How To: Distress Costumes</a></p> <p><a href="#">How To Apply Age Makeup</a></p> <p><a href="#">How To Create Bruises and Scabs</a></p> <p><a href="#">Spotlight On: The Set Designer</a></p> <p><a href="#">Spotlight On: The Lighting Designer</a></p> <p><a href="#">Spotlight On: The Costume Designer</a></p> <p><a href="#">Spotlight On: The Sound Designer</a></p>	<p>7.DT.CR.3.3 Integrate technical elements to have emotional impact or convey meaning by considering multiple elements to communicate mood, period, culture, and locale.</p> <p><a href="#">Unlocked: Creating a Design</a></p> <p><a href="#">Unlocking Elements and Principles of Design</a></p> <p><a href="#">Comparing Design Choices</a></p>	<p>8.DT.CR.3.3 Conceptualize, design, and implement solutions to technical challenges in a drama/theatre experience.</p> <p><a href="#">Unlocked: Creating a Design</a></p> <p><a href="#">Unlocking Elements and Principles of Design</a></p> <p><a href="#">Comparing Design Choices</a></p>	<p>I.DT.CR.3.3 Collaborate with peers to create a technical design using simple technology for devised or scripted drama/theatre work.</p> <p><a href="#">Demonstrating Theatre Design</a></p> <p><a href="#">Demonstrating Set Design</a></p> <p>I.DT.CR.3.4 Select a scene from literature, original, or scripted material, and contribute to the development of a scene as a member of an ensemble.</p> <p><a href="#">How To Improvise Scripted Scenes</a></p>	<p>II.DT.CR.3.3 Revise and improve technical design choices to create an emotional impact and support the story of a devised or scripted drama or theatre work.</p> <p><a href="#">Demonstrating Theatre Design</a></p> <p><a href="#">Demonstrating Set Design</a></p> <p>II.DT.CR.3.4 Interpret drama using scripted material, literature, original material, and use improvisation to create extended theatrical pieces as a solo actor or as a member of an ensemble.</p> <p><a href="#">Exploring Characters and Improvisation</a></p>	<p>III.DT.CR.3.3 Integrate, refine, and apply technical design elements to enhance the unified concept and create an emotional impact or convey meaning in a devised or scripted drama/theatre work.</p> <p><a href="#">Demonstrating Theatre Design</a></p> <p><a href="#">Demonstrating Set Design</a></p> <p><a href="#">Key Concepts in Theatre Design</a></p> <p>III.DT.CR.3.4 Interpret drama using scripted material by independently writing a one-act play with correct form and structure including full character development, believable dialogue, and logical plot outcomes.</p> <p><a href="#">Character Development</a></p> <p><a href="#">Understanding Character Development: Macbeth</a></p>

PERFORMING					
DT.PR.1: Select, analyze, and interpret dramatic work for presentation.					
GRADE 6	GRADE 7	GRADE 8	PROFICIENT	ADVANCED	ACCOMPLISHED
<p>6.DT.PR.1.1 Demonstrate that there are multiple technical and performance choices for every drama/theatre work and select the most supportable choice for the moment.</p> <p><a href="#">Lesson Plan: Identifying the Dramatic Structure of Violets</a> <a href="#">Discover, Explore, Assess: Peter Pan</a> <a href="#">How to Stage a Play</a></p> <p><a href="#">Discover, Explore, Assess: Peter Pan</a></p> <p><a href="#">Spotlight On Dramatic Structure</a></p>	<p>7.DT.PR.1.1 Develop performance and technical choices (e.g., dramatic structure/plot, characters, setting, theme, design elements, props, sound, etc.) contributing to the most supportable and convincing drama/theatre work.</p> <p><a href="#">Lesson Plan: Identifying the Dramatic Structure of Violets</a> <a href="#">Discover, Explore, Assess: Peter Pan</a> <a href="#">How to Stage a Play</a></p> <p><a href="#">Discover, Explore, Assess: Peter Pan</a></p> <p><a href="#">Spotlight On Dramatic Structure</a></p>	<p>8.DT.PR.1.1 Develop and select performance and technical elements contributing to the most supportable and convincing drama/theatre work.</p> <p><a href="#">Lesson Plan: Identifying the Dramatic Structure of Violets</a> <a href="#">Discover, Explore, Assess: Peter Pan</a> <a href="#">How to Stage a Play</a></p> <p><a href="#">Discover, Explore, Assess: Peter Pan</a></p> <p><a href="#">Spotlight On Dramatic Structure</a></p>	<p>I.DT.PR.1.1 Explore various technical elements contributing to the most supportable and convincing drama/theatre work.</p> <p><a href="#">How to Stage a Play</a></p> <p><a href="#">Unlocked: Creating a Design</a> <a href="#">Lesson Plan: Analyzing Theatrical Choices in the Crucible</a> <a href="#">Lesson Plan: Comparing and Contrasting Directing in Othello</a></p>	<p>II.DT.PR.1.1 Develop and select technical elements contributing to the most supportable and convincing drama/theatre work.</p> <p><a href="#">How to Stage a Play</a></p> <p><a href="#">Unlocked: Creating a Design</a> <a href="#">Lesson Plan: Analyzing Theatrical Choices in the Crucible</a> <a href="#">Lesson Plan: Comparing and Contrasting Directing in Othello</a></p>	<p>III.DT.PR.1.1 Demonstrate the ability to utilize the fundamental conventions and the following styles: non-realism, commedia dell'arte, Shakespeare, absurdism, mask work, improvisation, environmental drama, and other theatre arts styles.</p> <p><a href="#">Using Mask in Drama</a></p> <p><a href="#">How To Improvisation</a> <a href="#">Shakespeare</a></p> <p><a href="#">How To Commedia Dell'arte</a></p> <p><a href="#">What's Absurdism</a></p>
<p>6.DT.PR.1.2 Experiment with meaningful, effective, and appropriate physical and vocal traits of characters in improvised, original, or scripted drama/theatre work and select the most supportable choices.</p> <p><a href="#">Unlocking Movement</a></p> <p><a href="#">Introduction to Physicality in Acting</a></p> <p><a href="#">Lesson Plan: Exploring Movement-The Wind in the Willows</a></p>	<p>7.DT.PR.1.2 Evaluate and apply meaningful, effective, and appropriate physical and vocal traits of characters in improvised, original, or scripted drama/theatre work and select the most supportable choices.</p> <p><a href="#">Unlocking Objectives and Tactics</a></p> <p><a href="#">Lesson Plan: Exploring Characters and Improvisation</a> <a href="#">Are You Teaching Script Analysis?</a></p>	<p>8.DT.PR.1.2 Evaluate and apply meaningful, effective, and appropriate physical and vocal traits of characters and react and respond appropriately in character with awareness of verbal and non-verbal cues in improvised, original, or scripted drama/theatre work.</p> <p><a href="#">Unlocking Objectives and Tactics</a></p> <p><a href="#">Lesson Plan: Experimenting with Tactics in The Comedy of Errors</a> <a href="#">Are You Teaching Script Analysis?</a></p>	<p>I.DT.PR.1.2 Understand that there are multiple choices for each character and select the most supportable choices for the moment.</p> <p><a href="#">All My Sons Study Guide</a></p> <p><a href="#">Unlocking Objectives and Tactics</a></p> <p><a href="#">Are You Teaching Script Analysis?</a></p>	<p>II.DT.PR.1.2 Research and apply the development of acting skills for character creation and performance including historical movements, personal experience, and cultural influences utilizing various acting methods and techniques (e.g., Stanislavski, Uta Hagen, sense memory, emotional recall).</p> <p><a href="#">Lesson Plan: Experimenting with Acting Techniques</a></p>	<p>III.DT.PR.1.2 Apply a variety of researched acting techniques as an approach to character in a drama/theatre work.</p> <p><a href="#">First Steps with the Audition Doctor</a></p> <p><a href="#">Key Concepts in Acting</a></p> <p><a href="#">Are You Teaching Acting Methods &amp; Techniques?</a></p>
DT.PR.2: Develop and refine dramatic techniques and work for presentation.					
GRADE 6	GRADE 7	GRADE 8	PROFICIENT	ADVANCED	ACCOMPLISHED
<p>6.DT.PR.2.1 Develop expertise by participating in a variety of dramatic and theatre forms (e.g., pantomime, tableau, puppetry, story enactment, reader's theatre, musical theatre, documentary theatre, etc.).</p> <p><a href="#">Lesson Plan: Introduction to Physicality in Acting</a> <a href="#">How To: Stage Combat</a></p> <p><a href="#">A Frantic Assembly Warm Up</a></p>	<p>7.DT.PR.2.1 Assume roles (performance and technical) in a variety of dramatic and theatrical forms and develop expertise through a personalization of techniques.</p> <p><a href="#">Unlocking Physical Theatre</a> <a href="#">How To: Improvisation</a></p> <p><a href="#">Lesson Plan: Introduction to 'Yes, And'</a></p>	<p>8.DT.PR.2.1 Assume roles (performance and technical) in a variety of dramatic and theatrical forms to refine the approaches and requirements demanded by each style and form and develop expertise through a personalization of techniques.</p> <p><a href="#">Key Concepts in Acting</a> <a href="#">Some Like It Hop Hop resource pack</a></p> <p><a href="#">How To: Stage Combat</a></p>	<p>I.DT.PR.2.1 Develop experience through practice and a personalization of acting techniques to expand skills in a rehearsal or drama/theatre performance.</p> <p><a href="#">Key Concepts in Acting</a></p> <p><a href="#">Lesson Plan: Preparing a Scene</a></p> <p><a href="#">Introductions to Acting and Actor Training</a> <a href="#">Styletaster: Artaud, Grotowski, Stanislavsky</a></p>	<p>II.DT.PR.2.1 Develop proficiency through practice and implement the voice, body, observation, and imagination to expand skills in a rehearsal or drama/theatre performance.</p> <p><a href="#">Lesson Plan: Experimenting with Acting Techniques</a> <a href="#">Lesson Plan: Preparing a Scene</a></p>	<p>III.DT.PR.2.1 Develop expertise through practice, use and justify a collection of acting exercises from reliable resources, and implement the voice, body, observation, and imagination to expand skills in a rehearsal or drama/theatre performance.</p> <p><a href="#">Introductions to Acting and Actor Training</a> <a href="#">Barbara Houseman: Developing Your Voice</a> <a href="#">Devising with the Paper Birds</a></p>
<p>6.DT.PR.2.2 Through script analysis, determine the technical elements necessary for a drama/theatre work.</p> <p><a href="#">Exploring Props and Sets: Into the Woods</a> <a href="#">Analyzing Lighting in the Hetty Feather</a></p> <p><a href="#">Spotlight On: Types of Stages</a></p> <p><a href="#">How To: Set</a></p>	<p>7.DT.PR.2.2 Incorporate available technology and technical elements (e.g., music, sound effects, images, text, etc.) to convey or enhance meaning in a drama/theatre work.</p> <p><a href="#">Exploring Props and Sets: Into the Woods</a> <a href="#">Analyzing Lighting in the Hetty Feather</a></p> <p><a href="#">Spotlight On: Types of Stages</a></p> <p><a href="#">How To: Set</a></p>	<p>8.DT.PR.2.2 Assess the effectiveness of technical elements at creating emotional impact and conveying meaning in a drama/theatre work.</p> <p><a href="#">Exploring Props and Sets: Into the Woods</a> <a href="#">Analyzing Lighting in the Hetty Feather</a></p> <p><a href="#">Spotlight On: Types of Stages</a></p> <p><a href="#">How To: Set</a></p>	<p>I.DT.PR.2.2 Integrate technical elements to create an emotional impact or convey meaning by researching elements to increase the impact of a design, introduce technical knowledge of safety procedures, and participating as a member of a technical crew and management team for a production.</p> <p><a href="#">Technical Theatre: Design Process</a> <a href="#">Collaborating in 42nd Street</a></p> <p><a href="#">Spotlight On: Types of Stages</a></p> <p><a href="#">How To: Set</a></p>	<p>II.DT.PR.2.2 Integrate technical elements to create an emotional impact or convey meaning by researching elements to increase the impact of a design, applying technical knowledge of safety procedures, and participating as a member of a technical crew and management team for a production.</p> <p><a href="#">Demonstrating Set Design</a></p> <p><a href="#">Lesson Plan: Exploring Set Design in Dr. Jekyll and Mr. Hyde</a> <a href="#">Lesson Plan: Design Choices: Compare and Contrast Set Design in Realistic</a> <a href="#">Interview with Set Designer: Ben Stones</a></p>	<p>III.DT.PR.2.2 Integrate technical elements to create an emotional impact or convey meaning by developing a plan for the coordination of all aspects of a theatrical production from a technical leadership perspective.</p> <p><a href="#">Lesson Plan: Comparing and Contrasting Lighting in the Tempest</a> <a href="#">Lesson Plan: Comparing and Contrasting: Costume</a> <a href="#">Lesson Plan: Exploring Set Design in Dr. Jekyll and Mr. Hyde</a></p>

<a href="#">Unlocked: Creating a Design</a>	<a href="#">Unlocked: Creating a Design</a>	<a href="#">Unlocked: Creating a Design</a>	<a href="#">Unlocked: Creating a Design</a>	<a href="#">My West End: An Insight Into Working as a Lighting Designer</a>
<a href="#">Spotlight On The Production Team</a>	<a href="#">Spotlight On The Production Team</a>	<a href="#">Spotlight On The Production Team</a>	<a href="#">Spotlight On The Production Team</a>	<a href="#">Guide to A Career in Stage Management</a>
<a href="#">Unlocking Sound</a>	<a href="#">Unlocking Sound</a>	<a href="#">Unlocking Sound</a>	<a href="#">Unlocking Sound</a>	

**DT.PR.3: Convey meaning through the presentation of a dramatic work.**

GRADE 6	GRADE 7	GRADE 8	PROFICIENT	ADVANCED	ACCOMPLISHED
6.DT.PR.3.1 Present a rehearsed original or scripted drama/theatre work for a classroom or community audience and engage in shared reflection.	7.DT.PR.3.1 Present a rehearsed original or scripted drama/theatre work for a classroom or community audience and engage in shared reflection.	8.DT.PR.3.1 Present a rehearsed original or scripted drama/theatre work for a classroom or community audience and engage in shared reflection.	I.DT.PR.3.1 Present a drama/theatre work with a defined purpose or intent through selection and use of performance spaces, drama and theatre conventions, and technical elements appropriate to an audience.	II.DT.PR.3.1 Present a drama/theatre work using creative processes to shape the technical elements for a specific audience.	III.DT.PR.3.1 Present a drama/theatre work for a specific audience, employing research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
<a href="#">Interactive Play Text: The Importance of Being Earnest</a> <a href="#">Interactive Play Text: Macbeth</a> <a href="#">Suitcase Stories</a>	<a href="#">Interactive Play Text: The Importance of Being Earnest</a> <a href="#">Interactive Play Text: Macbeth</a> <a href="#">Suitcase Stories</a>	<a href="#">Interactive Play Text: The Importance of Being Earnest</a> <a href="#">Interactive Play Text: Macbeth</a>	<a href="#">Unlocking Musical Theatre</a>  <a href="#">Unlocking Greek Theatre</a>	<a href="#">Unlocking Elizabethan Theatre - Teacher Notes</a> <a href="#">Are You Teaching Script Analysis?</a> <a href="#">Behind the Scenes: Developing the Idea</a>	<a href="#">Interactive Playtext: Romeo and Juliet</a>

**RESPONDING**

**DT.RE.1: Perceive and analyze dramatic work.**

GRADE 6	GRADE 7	GRADE 8	PROFICIENT	ADVANCED	ACCOMPLISHED
6.DT.RE.1.1 Model audience skills of observing attentively; analyze reactions to a read, live, or recorded performance; and develop criteria necessary to analyze a drama/theatre work.	7.DT.RE.1.1 Employ a variety of self-evaluation processes (including journaling, rubrics, and aesthetic responses) to analyze choices made in live or recorded drama/theatre work.	8.DT.RE.1.1 Evaluate live or recorded drama/theatre presentations using a created rubric.	I.DT.RE.1.1 Analyze and evaluate theatrical works of extended length and complexity, demonstrating an understanding of the protocols of audience etiquette appropriate to the style of the performance.	II.DT.RE.1.1 Analyze and critique a performance work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.	III.DT.RE.1.1 Compare and debate the connection between a performance and contemporary issues that may affect audiences.
<a href="#">Theatrical Terms and Literary Devices and Effects on Audience</a> <a href="#">Responding to an Image</a>	<a href="#">Responding to an Image</a>  <a href="#">Evaluation Template - Performance</a>  <a href="#">Evaluation Template - Design/Technical Theatre</a>	<a href="#">Spotlight On: Evaluating a Play</a>  <a href="#">Lesson Plan: Evaluating a Scene From Much Ado About Nothing</a> <a href="#">Are You Teaching Evaluating Theatre?</a>	<a href="#">A Concise Introduction to Audience</a>  <a href="#">Anne Bogart: The Vital and Energetic Role of the Audience</a> <a href="#">The Performer and the Audience: A Changing Contract</a>  <a href="#">A Christmas Carol</a>	<a href="#">Spotlight On: Evaluating a Play</a>    <a href="#">Compare and Contrast</a>	<a href="#">Are You Teaching Context?</a>  <a href="#">Are You Teaching Theatre History?</a>    <a href="#">Compare and Contrast</a>
			I.DT.RE.1.2 Identify choices in a drama/theatre work to understand and explain personal reactions as a participant in a drama/theatre event.	II.DT.RE.1.2 Identify choices in a drama/theatre work and demonstrate the ability to receive and act upon coaching, feedback, and constructive criticism.	III.DT.RE.1.2 Identify choices in a drama/theatre work to understand multiple interpretations of a drama/theatre event and demonstrate the ability to receive and act upon coaching and feedback.

**DT.RE.2: Interpret intent and meaning in dramatic work.**

GRADE 6	GRADE 7	GRADE 8	PROFICIENT	ADVANCED	ACCOMPLISHED
6.DT.RE.2.1 Discuss related personal experiences relevant to plot events in a performance.	7.DT.RE.2.1 Identify the artistic choices made based on personal experiences relevant to plot events in a performance.	8.DT.RE.2.1 Identify the artistic choices made based on personal experiences relevant to plot events in a performance and identify how the intended purpose of a drama/theatre work appeals to specific audiences.	I.DT.RE.2.1 Use personal experience and background knowledge to create or interpret a drama/theatre work by identifying and comparing artistic choices developed from personal experience, textual evidence, and appropriate criteria in a drama/theatre work.	II.DT.RE.2.1 Use personal experience and background knowledge to create or interpret a drama/theatre work by analyzing artistic choices developed from personal experience, textual evidence, and appropriate criteria to reinforce artistic choices when participating in or observing a drama/theatre work.	III.DT.RE.2.1 Use personal experience and background knowledge to create or interpret a drama/theatre work by analyzing artistic choices developed from personal experience, textual evidence, and appropriate criteria to reinforce artistic choices when participating in or observing a drama/theatre work.
<a href="#">On Acting: Dudley Sutton</a>  <a href="#">Any Actor Interview</a> <a href="#">Comparing Characters</a>	<a href="#">Interview with ZooNation Artist: Bradley Charles</a>	<a href="#">A Christmas Carol</a>	<a href="#">At Home with Shakespeare: Romeo and Juliet, Act 1, Scene 5</a> <a href="#">Compare and Contrast</a>	<a href="#">Compare and Contrast</a>  <a href="#">Unlocked</a>	<a href="#">On Acting: Natalie Gavin</a>  <a href="#">Evaluation Template - Performance</a>
6.DT.RE.2.2 Discuss responses to character and technical elements based on cultural perspectives when participating in, contributing to, or observing drama/theatre.	7.DT.RE.2.2 Identify and explain responses to character and technical elements based on cultural perspectives when participating in, contributing to, or observing drama/theatre.	8.DT.RE.2.2 Analyze how culture influences a performance by identifying, researching, and explaining responses to character and technical elements based on cultural perspectives when participating in, contributing to, or observing drama/theatre.	I.DT.RE.2.2 Interpret how culture influences a performance by identifying and comparing cultural perspectives and contexts influencing the interpretation of a drama/theatre work.	II.DT.RE.2.2 Interpret how culture influences a performance by applying cultural perspectives and contexts influencing the interpretation of a drama/theatre work.	III.DT.RE.2.2 Interpret how culture influences a performance by demonstrating and articulating understandings of culture contexts to interpret a drama/theatre work.
<a href="#">Unlocking Community: Culture and the Arts</a>	<a href="#">Unlocking Community: Culture and the Arts</a>	<a href="#">Unlocking Community: Culture and the Arts</a>	<a href="#">Unlocked Community</a>	<a href="#">Unlocked Community</a>	<a href="#">Unlocked Community</a>

	<a href="#">Black Magic</a>	<a href="#">Discover, Explore, Assess: Hetty Feather</a>	<a href="#">On Sound: Finn Pfeffer</a>	<a href="#">Allegiance Educator Resource Guide</a>	<a href="#">Kabuki for the West</a>
6.DT.RE.2.3 Recognize and share artistic and aesthetic preferences when contributing to or observing drama/theatre works.	7.DT.RE.2.3 Research the concept of a personal aesthetic and recognize and share artistic preferences when contributing to or observing drama/theatre works.	8.DT.RE.2.3 Formulate a personal aesthetic and how to apply it to a drama/theatre work.	I.DT.RE.2.3 Identify personal aesthetics by researching the concept of a personal aesthetic, recognizing and sharing artistic/aesthetic preferences and choices, and forming a personal aesthetic when contributing to or observing drama/theatre works.	II.DT.RE.2.3 Identify personal aesthetics by justifying a personal aesthetic when contributing to or observing drama/theatre works.	III.DT.RE.2.3 Identify personal aesthetics by debating and distinguishing multiple aesthetics when contributing to or observing drama/theatre works.
<a href="#">Are You Teaching Evaluating Theatre?</a>	<a href="#">Are You Teaching Evaluating Theatre?</a>	<a href="#">Are You Teaching Evaluating Theatre?</a>	<a href="#">Comparing and Contrasting Lighting: The Tempest</a>	<a href="#">Comparing and Contrasting Lighting: The Tempest</a>	<a href="#">Evaluation Template: Performance</a>
<a href="#">Billy The Kid</a>	<a href="#">Unlocking Lighting</a>	<a href="#">Henry V</a>	<a href="#">Compare and Contrast Artistic Choices: Macbeth</a>	<a href="#">Compare and Contrast Artistic Choices: Macbeth</a>	<a href="#">Evaluation Template: Design/Technical Theatre</a>
<a href="#">Any production</a>	<a href="#">Any production</a>	<a href="#">Any production</a>	<a href="#">Any production</a>	<a href="#">Any production</a>	<a href="#">Gulf View Drive Study Guide</a>
			I.DT.RE.2.4 Evaluate and critique elements of drama, dramatic techniques, and theatrical conventions using guidelines for evaluating a theatrical production.	II.DT.RE.2.4 Critique various aspects of theatre using appropriate supporting evidence, analyze why artistic choices are made in drama /theatre work, and develop and utilize meaningful, structured criteria for assessing the work of an actor.	III.DT.RE.2.4 Use critical analysis to make an informed decision about the quality of a theatrical production.
			<a href="#">Are You Teaching Evaluating Theatre? How To Read, Watch, and Write About Plays</a>	<a href="#">Are You Teaching Evaluating Theatre? Evaluation Template: Performance</a>	<a href="#">Are You Teaching Evaluating Theatre? How To Read, Watch, and Write About Plays</a>
<b>DT.RE.3: Apply criteria to evaluate dramatic work.</b>					
<b>GRADE 6</b>	<b>GRADE 7</b>	<b>GRADE 8</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>	<b>ACCOMPLISHED</b>
6.DT.RE.3.1 Collaboratively develop criteria to evaluate a variety of aspects of drama/theatre work.	7.DT.RE.3.1 Determine the similarities and differences between criteria necessary for the evaluation of various genres and styles of theatre produced in a variety of historical periods and cultures.	8.DT.RE.3.1 Respond to a drama/theatre work using supporting evidence, personal aesthetics, and artistic criteria.	I.DT.RE.3.1 Develop and apply group-generated criteria to evaluate and assess one's own work and the work of others.	II.DT.RE.3.1 Citing evidence, develop and apply group-generated criteria to evaluate and assess one's own work and the work of others and receive/act upon coaching feedback and constructive criticism.	III.DT.RE.3.1 Synthesize evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/theatre work.
<a href="#">Are You Teaching Evaluating Theatre? Spotlight On: Dramatic Structure</a>	<a href="#">Are You Teaching Evaluating Theatre? Spotlight On: Dramatic Structure</a>	<a href="#">Are You Teaching Evaluating Theatre? Spotlight On: Dramatic Structure</a>	<a href="#">Are You Teaching Evaluating Theatre?</a>	<a href="#">Are You Teaching Evaluating Theatre?</a>	<a href="#">Are You Teaching Evaluating Theatre?</a>
		<a href="#">Evaluating a Scene: Much Ado About Nothing</a>	<a href="#">Evaluating a Scene: Much Ado About Nothing</a>	<a href="#">Evaluating a Scene: Much Ado About Nothing</a>	<a href="#">Evaluating a Scene: Much Ado About Nothing</a>
6.DT.RE.3.2 Evaluate the contributions and effectiveness of the technical elements in supporting environment, mood, and meaning in a drama/theatre work.	7.DT.RE.3.2 Evaluate the contributions and effectiveness of the technical elements, while keeping in mind the limitations and/or possibilities inherent in the architecture, stage types, and staging, in a drama/theatre work.	8.DT.RE.3.2 Observe and discuss how technical elements and choices impact audience members' perspectives and reactions in a drama/theatre work.	I.DT.RE.3.2 Evaluate the effectiveness of technical elements in conveying the theme of the drama/theatre work while respecting others' interpretations.	II.DT.RE.3.2 Citing evidence, evaluate the effectiveness of technical elements in conveying the theme of the drama/theatre work while respecting others' interpretations.	III.DT.RE.3.2 Analyze and evaluate varied aesthetic interpretations of technical elements for drama/theatre work.
<a href="#">Research &amp; Response: Understanding Context</a>	<a href="#">Research &amp; Response: Understanding Context</a>	<a href="#">Comparing Design Choices</a>	<a href="#">Comparing Themes</a>	<a href="#">Comparing Themes</a>	<a href="#">Comparing Design Choices</a>
<a href="#">Comparing Design Choices</a>	<a href="#">Comparing Design Choices</a>	<a href="#">Research &amp; Response: Understanding Context</a>	<a href="#">Research &amp; Response: Understanding Context</a>	<a href="#">Research &amp; Response: Understanding Context</a>	<a href="#">Research &amp; Response: Understanding Context</a>
<a href="#">A-Z of Technical Theatre</a>	<a href="#">Are You Teaching Set and Props?</a>	<a href="#">Evaluation Template: Design/Technical Theatre</a>	<a href="#">Evaluation Template: Design/Technical Theatre</a>	<a href="#">Evaluation Template: Design/Technical Theatre</a>	<a href="#">Evaluation Template: Design/Technical Theatre</a>
<a href="#">Spotlight On: The Production Team</a>	<a href="#">Are You Teaching Lighting?</a>		<a href="#">Lesson Plan: Considering Elements of Design in Allegiance</a>	<a href="#">Lesson Plan: Considering Elements of Design in Allegiance</a>	<a href="#">Lesson Plan: Considering Elements of Design in Allegiance</a>
	<a href="#">Are You Teaching Sound?</a>				
6.DT.RE.3.3 Observe and analyze formal and informal audience response.	7.DT.RE.3.3 Observe and analyze formal and informal audience response and identify the moments in drama/theatre work that elicited an audience reaction.	8.DT.RE.3.3 Define and discuss actor/audience relationship and synergy.	I.DT.RE.3.3 Establish an active relationship between audience and performer by observing and discussing how characters' circumstances impact audience members' perspectives and reactions in a drama/theatre work.	II.DT.RE.3.3 Establish an active relationship between audience and performer and evaluate audience responses based on personal experiences to critique a drama/theatre work.	III.DT.RE.3.3 Establish an active relationship between audience and performer by evaluating/synthesizing evidence from audience responses to revise personal work and interpret the work of others.
<a href="#">Unlocking Comedy Unlocked</a>	<a href="#">Revealed: The Comedy of Errors</a>	<a href="#">The Comedy of Errors</a>	<a href="#">On Directing: Tom Wright</a>	<a href="#">The Container</a>	<a href="#">Pipeline</a>
			<a href="#">Lesson Plan: Considering Historical Context: The Crucible Unlocked</a>	<a href="#">Any production</a>	<a href="#">Lesson Plan: Exploring Feminism in Classic Musical Theatre</a>



6.DT.RE.3.4 Develop respect for theatre, its practitioners, and conventions such as copyright law.  <a href="#">Building Future Theatre</a>	7.DT.RE.3.4 Develop respect for theatre, its practitioners, and conventions such as copyright law.  <a href="#">Building Future Theatre</a>	8.DT.RE.3.4 Develop respect for theatre, its practitioners, and conventions such as copyright law.  <a href="#">Building Future Theatre</a>	I.DT.RE.3.4 Develop respect for theatre, its practitioners, and conventions such as copyright law.  <a href="#">Building Future Theatre</a>	II.DT.RE.3.4 Develop respect by creating a personal code of theatre etiquette and ethics and respecting theatre practitioners and conventions such as copyright law.  <a href="#">Building Future Theatre</a>  <a href="#">On Producing: An Interview with a Practitioner</a>	III.DT.RE.3.4 Develop respect by creating a personal code of theatre etiquette and ethics, demonstrating awareness of professional ethics as a cast or crew member, and respecting theatre practitioners and conventions such as copyright law.  <a href="#">Building Future Theatre</a>  <a href="#">On Producing: An Interview with a Practitioner</a>
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**CONNECTING**

**DT.CN.1: Synthesize and relate knowledge and personal experiences to drama/theatre.**

GRADE 6	GRADE 7	GRADE 8	PROFICIENT	ADVANCED	ACCOMPLISHED
6.DT.CN.1.1 Read plays/stories from a variety of cultures and historical periods and identify the characters, settings, plots, themes, and conflicts to understand how these connect to oneself, community, and world at large.  <a href="#">Discover, Explore, Assess: Hetty Feather</a>  <a href="#">Hetty Feather</a>	7.DT.CN.1.1 Research and dramatize stories from Oklahoma culture or history and stories of other histories and cultures to discover similarities and differences.  <a href="#">Lesson Plan: Devising Tableau</a>	8.DT.CN.1.1 Identify common or shared social concerns and issues and choose or create a drama/theatre work to explore those connections.  <a href="#">Lesson Plan: Devising Tableau</a>  <a href="#">Lesson Plan: Exploring Feminism in Classic Musical Theatre</a>	I.DT.CN.1.1 Choose and interpret a drama/theatre work and identify similarities and differences between the characters' experiences and student's personal experiences.  <a href="#">Comparing Characters</a>	II.DT.CN.1.1 Develop a drama/theatre work identifying and investigating culture, global, and historic belief systems.  <a href="#">Lesson Plan: Exploring Playwriting</a>  <a href="#">Are You Teaching Theatre History?</a>  <a href="#">Musical Matters</a>	III.DT.CN.1.1 Explore the relationship between theatre and other non-arts disciplines to synthesize concepts and skills and develop a drama/theatre work.  <a href="#">Interview with Co-Composer and Musical Director: DJ Walde</a> <a href="#">Poetry In Action</a>  <a href="#">Comparing Mediums</a>
			I.DT.CN.1.2 Identify and analyze theatrical works from a variety of historical periods, cultures, and playwrights.  <a href="#">Select any Production and then filter by time period, genres, forms, and themes.</a> <a href="#">Considering Historical Context of The Crucible</a>	II.DT.CN.1.2 Demonstrate a basic understanding of theatre history through the study of playwrights, theatrical styles, genres, and historical periods.  <a href="#">Select any Production and then filter by time period, genres, forms, and themes.</a> <a href="#">Considering Historical Context of The Crucible</a>	III.DT.CN.1.2 Synthesize and apply critical research on a historical time period to develop a drama/theatre work.  <a href="#">Are You Teaching Theatre History?</a> <a href="#">Considering Historical Context of The Crucible</a>

**DT.CN.2: Relate dramatic ideas and works with societal, cultural, and historical context to deepen understanding.**

GRADE 6	GRADE 7	GRADE 8	PROFICIENT	ADVANCED	ACCOMPLISHED
6.DT.CN.2.1 Analyze how drama/theatre works, plays, and characters relate to real life.  <a href="#">Discover, Explore, Assess: The Woodsman</a> <a href="#">Comparing Theme</a>	7.DT.CN.2.1 Identify universal themes or common social issues and express them through a drama/theatre work.  <a href="#">Lesson Plan: Devising Tableau</a>	8.DT.CN.2.1 Identify common or shared social concerns and issues that appear throughout history, and choose or create a drama/theatre work to realistically or metaphorically explore those connections.  <a href="#">Lesson Plan: Devising Tableau</a>	I.DT.CN.2.1 Explore how cultural, global, and historic belief systems (including Oklahoma culture/history and the stories and storytelling contributions of the Oklahoma American Indian Tribes) affect/have affected creative choices in drama/theatre work.  <a href="#">Jane Eyre</a>  <a href="#">Essential Greeks</a>	II.DT.CN.2.1 Examine contemporary social, cultural, or global issues through different forms of drama/theatre work.  <a href="#">Some Like It Hip Hop</a>  <a href="#">Interview with Co-Composer and Musical Director: DJ Walde</a>	III.DT.CN.2.1 Collaborate on a drama/theatre work examining an issue using multiple personal, community, and cultural perspectives.  <a href="#">Discover, Explore, Assess: A Doll's House</a> <a href="#">Lesson Plan: Exploring Playwriting</a>
6.DT.CN.2.2 Create drama/theatre works to connect the history and culture of Oklahoma (including the stories and storytelling contributions of the Oklahoma American Indian Tribes) and other cultures.	7.DT.CN.2.2 Evaluate the overall impact on drama/theatre as influenced by the history and culture of Oklahoma (including the stories and storytelling contributions of the Oklahoma American Indian Tribes) and other cultures.	8.DT.CN.2.2 Use different forms of drama/theatre to explore the history and culture of Oklahoma (including the stories and storytelling contributions of the Oklahoma American Indian Tribes) and other cultures.			

**DT.CN.3: Research and relate dramatic ideas/works and societal, cultural, and historical context to deepen understanding.**

GRADE 6	GRADE 7	GRADE 8	PROFICIENT	ADVANCED	ACCOMPLISHED
6.DT.CN.3.1 Analyze commonalities and uniqueness between stories/plays set in different cultures/historical contexts in preparation for drama/theatre work.  <a href="#">Comparing Key Scenes</a>	7.DT.CN.3.1 Research and discuss how the historical and cultural context influenced the perception of the work.  <a href="#">Comparing Key Scenes</a>	8.DT.CN.3.1 Research the story elements of a drama/theatre work and compare them to another production of the same work.  <a href="#">At Home with Shakespeare - Romeo and Juliet, Act 1, Scene 5</a>	I.DT.CN.3.1 Use basic theatre research methods (dramaturgy) to better understand the social and cultural background of a drama/theatre work.  <a href="#">Learning Zone: The Curious Incident of the Dog in the Night-Time - From Page to Stage</a>	II.DT.CN.3.1 Research societal, historical, and cultural context for a performance and present an opinion about the drama/theatre design based on those contexts.  <a href="#">Director's Notebook: A Streetcar Named Desire</a>	III.DT.CN.3.1 Synthesize and apply critical research on a historical time period to create a design for a modern drama/theatre space.  <a href="#">Remembering Desdemona</a>

<a href="#">Compare and Contrast</a>	<a href="#">Unlocking Costume</a>	<a href="#">Compare and Contrast</a>	<a href="#">Devising with the Paper Birds</a>	<a href="#">Lesson Plan: Developing a Concept for a Devised Work</a>	<a href="#">Critical Introductions</a>
6.DT.CN.3.2 Research visual elements from a societal, historical, and cultural context to create a unified drama/theatre design.  <a href="#">Discover, Explore, Assess: The Railway Children</a> <a href="#">Unlocked: Theatre History</a> <a href="#">Essential Greeks</a>	7.DT.CN.3.2 Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.  <a href="#">Unlocking Costume</a> <a href="#">Discover, Explore, Assess: The Railway Children</a> <a href="#">Unlocked: Theatre History</a>	8.DT.CN.3.2 Analyze the visual similarities and differences between Oklahoma history and culture and other histories and cultures to inform design choices.  <a href="#">Unlocking Costume</a>			

**DT.CN.4: Examine how theatre connects to life experiences, careers, and other content.**

GRADE 6	GRADE 7	GRADE 8	PROFICIENT	ADVANCED	ACCOMPLISHED
N/A	N/A	N/A	I.DT.CN.4.1 Explore how theatre connects to life experiences, careers, and other content through exploration of various careers in the theatre arts (e.g., performance, tech, production, administrative, education, marketing, etc.).  <a href="#">Auditioning for Musical Theatre</a> <a href="#">Career Advice for Broadway Beginners</a> <a href="#">Guide to A Career In Acting</a> <a href="#">Guide to a Career in Stage Management</a> <a href="#">Setting and Achieving Goals</a> <a href="#">Building Future Theatre</a>	II.DT.CN.4.1 Explore how theatre connects to life experiences, careers, and other content, and examine methods of pursuing various careers (including demonstrating audition etiquette and techniques) and theatre/theatre-based careers.  <a href="#">Auditioning for Musical Theatre</a> <a href="#">Career Advice for Broadway Beginners</a> <a href="#">Guide to A Career In Acting</a> <a href="#">Guide to a Career in Stage Management</a> <a href="#">Setting and Achieving Goals</a> <a href="#">Building Future Theatre</a>	III.DT.CN.4.1 Explore how theatre connects to life experiences and careers through participation in various production roles and activities found in commercial, professional, amateur, and/or educational theatre.  <a href="#">Auditioning for Musical Theatre</a> <a href="#">Career Advice for Broadway Beginners</a> <a href="#">Guide to A Career In Acting</a> <a href="#">Guide to a Career in Stage Management</a> <a href="#">Setting and Achieving Goals</a> <a href="#">Building Future Theatre</a>