

# Iowa CORE *Companion*

Fine Arts Alignment with Iowa Core Universal Constructs

Drama and Theatre ~ Grades K - 12



**Suggested Guidance**

**January 17, 2014**

State of Iowa  
**Department of Education**  
Grimes State Office Building  
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Des Moines, IA 50319-0146

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## **Purpose**

*Iowa Core Companion* documents are intended to fulfill the charge from the Iowa Department of Education that the “work” of implementing the Iowa Core is the responsibility of all educators in Iowa. *Iowa Core Companion* documents provide support and resources for educators wishing to identify connections to the Iowa Core. The information provided in the companion documents is not required of all schools or districts.

The Fine Arts Alignment with the Iowa Core Universal Constructs was written to illustrate how fine arts teachers can align their instruction to the universal constructs from the Iowa Core. By showing connections between the universal constructs and fine arts, the writing team was working toward the goal of demonstrating how the fine arts support the implementation of the Iowa Core. Fine arts are particularly well-suited in supporting students in developing the universal constructs important for success in the 21st Century.

## **Understanding and Using this Document**

This document outlines the fine arts alignment with the Iowa Core and was developed to provide guidance with the Universal Constructs: Critical Thinking, Complex Communication, Creativity, Collaboration, Flexibility and Adaptability, and Productivity and Accountability. As school districts continue their work on implementation of the Iowa Core, this document makes apparent the important role that fine arts curriculum plays in student development of the universal constructs.

The emphasis here is not on telling teachers what to teach; it is more on HOW they teach it. An important point in this discussion continues to be that the Iowa Core is not a “curriculum,” but rather a set of standards and expectations for students. This framework enables fine arts educators to see their role in implementing the Iowa Core and ultimately in supporting students to develop 21<sup>st</sup> Century skills.

The following questions might be a place to start:

1. What do you want your students to know?
2. How are you going to know if they have learned/are learning the information?
3. What are you going to do if the students are not learning?
4. What are you going to do with the students who already know what is being taught?

These questions lead to discussions about content, assessment, and the characteristics of effective instruction. It also helps the teachers define exactly what they should be teaching and how instruction can be differentiated to satisfy the needs of all students in your classroom.

## Development Process

### Phase One:

The Iowa Department of Education asked fine arts educators to determine key skills from the Iowa Core content areas of mathematics, literacy, science and social studies.

The fine arts team was charged with the task of aligning these key skills under the broad categories of the Universal Constructs. These constructs include Critical Thinking, Complex Communication, Creativity, Collaboration, Flexibility and Adaptability, and Productivity and Accountability.

The Universal Constructs were identified following an analysis of the competencies and habits of mind necessary for future success and can be applied in all curricular areas. As work began on the identification of the strategies from the national standards for drama and theatre, it became clear that the dramatic skills that are being taught and developed in the classrooms across our state align clearly under these overarching constructs.

We began our work by aligning verbs from the Iowa Core and the Artistic Processes for Artistic Literacy.

## Artistic Literacy

“Artistic Literacy (is) the ability to encode and decode (“read” and “write”) aesthetic wisdom that is expressed and received in symbolic and metaphoric forms.”<sup>1</sup>

“Artistic Literacy” supports “artistic modes of thinking” by teaching students “how to make good judgments about qualitative relationships,” that “problems can have more than one solution,” and that “complex forms of problem solving are seldom fixed, but change with circumstance and opportunity.”<sup>2</sup>

“Artistic Literacy” affords the opportunity to develop personal value systems within our 21<sup>st</sup> Century world through the discernment of historical and cultural information to foster growth in making informed decisions in order to live and work well with others. (See the following table.)

<sup>1</sup> Combs, C. E. (2009, February 4). Wisdom Lost: Artistic Literacy as a 21<sup>st</sup>-Century Skill”. [Web Log Post]. Retrieved from <http://www.artslearning.org/node/463>.

<sup>2</sup> Eisner, E. W. (2002). *The Arts and the Creation of Mind*. Harrisonburg, VA: R.R. Donnelly & Sons.



### 3 Artistic Processes

NATIONAL ARTS ASSESSMENT TRAINING INSTITUTE

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<b>Creating</b>	<b>Performing</b>	<b>Responding</b>
<p><b>Imagining</b></p> <p>developing idea(s) (concepts, ideas, feelings)</p>	<p><b>Selecting</b></p> <p>choosing an artistic work (repertoire) to perform</p>	<p><b>Selecting</b></p> <p>choosing an artistic work and/or performance to experience</p>
<p><b>Planning</b></p> <p>experimenting, researching, and designing ways of presenting the idea(s) through artistic materials</p>	<p><b>Analyzing</b></p> <p>analyzing structure and researching background of work</p>	<p><b>Analyzing</b></p> <p>seeing/hearing and comprehending visual/aural features of the work and performance</p> <p>mentally assembling what is seen/heard into a whole</p>
	<p><b>Interpreting</b></p> <p>developing a personal interpretation of work (an idea of its expressive intent or potential)</p>	<p><b>Interpreting</b></p> <p>developing a personal response to (constructing meaning from) the expressive ideas of both the creator(s) and performer(s)</p>
<p><b>Making, Evaluating, Refining</b></p> <p>applying knowledge and skills/technique to bring idea(s) to life through artistic work</p> <p>evaluating quality and refining successive versions ("drafts") of the work</p>	<p><b>Rehearsing, Evaluating, Refining</b></p> <p>applying knowledge and skills/technique to bring personal interpretation to life through performance</p> <p>evaluating quality and refining successive versions of the performance</p>	<p><b>Evaluating</b></p> <p>evaluating quality of artistic work and its performance</p>
<p><b>Presenting</b></p> <p>Presenting in performance or exhibiting completed work for others</p>	<p><b>Presenting</b></p> <p>Performing work for others</p>	

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## **Phase Two:**

In April of 2010 we met with all of the fine arts writing teams, (music, visual arts, drama and theatre) at the Department of Education. We all shared our documents and discussed next steps. This discussion included the need to come to consensus about the fine arts common skills surrounding the Universal Constructs. Consensus for discipline specific alignment will then follow within our own discipline.

During this process the Common Core standards were released and eventually adopted and integrated into the Iowa Core. Additionally, the Partnership for 21<sup>st</sup> Century Skills was released. P21 has developed a map for the arts that includes the 21<sup>st</sup> Century skills from their framework. These additional documents became resources for our work.

In fall of 2010 the drama and theatre leadership met to come to consensus. Once consensus had been reached the task was delivered back to the specific disciplines to create strategies aligned to the areas of the Universal Constructs with the aligned common skills. In spring of 2011 the documents were submitted to the leadership of the Department of Education.

## **Resources**

- Combs, C. E. (2009, February 4). Wisdom Lost: Artistic Literacy as a 21<sup>st</sup>-Century Skill". [Web Log Post]. Retrieved from <http://www.artslearning.org/node/463>.
- Consortium of National Arts Education Associations. (1994). *National Standards for Arts Education*. Retrieved from <http://artsedge.kennedy-center.org/educators/standards.aspx>.
- Eisner, E. W. (2002). *The Arts and the Creation of Mind*. Harrisonburg, VA: R.R. Donnelly & Sons.
- Iowa Department of Education. (1995). *Creating Curriculum: A Framework for Visual Art*. Iowa Department of Education: Des Moines, IA.
- Iowa Department of Education. (2010). *Universal Constructs Essential for 21<sup>st</sup> Century Success*. Retrieved from [http://www.educateiowa.gov/index.php?option=com\\_content&view=article&id=2089&Itemid=4606](http://www.educateiowa.gov/index.php?option=com_content&view=article&id=2089&Itemid=4606).
- Partnership for 21<sup>st</sup> Century Skills. (2010, July). *21st Century Skills Map for the Arts*. Retrieved from [http://www.p21.org/storage/documents/P21\\_arts\\_map\\_final.pdf](http://www.p21.org/storage/documents/P21_arts_map_final.pdf).
- Shuler, Scott. (1997). *Three Artistic Processes*. National Arts Assessment Training, SCASS Arts Education Assessment Consortium.

## Universal Constructs: Essential for 21st Century Success

*The universal constructs were identified following an analysis of the competencies and habits of mind needed for future successes in careers, college and citizenry. A team of educators and business representatives conducted a literature review of multiple sources including the P21 Framework for 21st Century Learning, the Definition and Selection of Key Competencies by NCREL/Metiri Group, Cross Disciplinary Proficiencies in the American Diploma Project by Achieve, Global Achievement Gap by Tony Wagner, Born Digital by Palfrey and Gasser, and Describing the Habits of Mind by Arthur Costa. The universal constructs apply all aspects of an individual's life and across all curricular areas.*

*The next step in the process was to expand the construct definitions in order to examine their complexity and identify the embedded concepts. Given the elaborated definitions and supporting instructional and professional development materials, teachers will be able to integrate the constructs into content and instructional practice, using a new, 21st century lens.*

### Critical Thinking

Critical thinking is the ability to access and analyze key information to develop solutions to complex problems that may have no clear answer. It incorporates reflective and visionary processes. Critical thinking utilizes abstractions and non-rules based strategies to guide decisions, behaviors and actions. Twenty-first century critical thinking reflects:

- thoughtful questioning that challenges assumptions, promotes higher order thinking, leads to new insights, and validates perceptions
- metacognition that supports reflective practice
- processes that analyze, select, use, and evaluate various approaches to develop solutions
- frame critical issues to develop innovative responses
- analysis and synthesis of multiple sources and points of information
- intentional use of disciplinary frameworks to analyze complex issues and information
- suspension of judgment while collecting evidence to make determinations

### Complex Communication

Complex communication is based on the successful sharing of information through multiple means, including visual, digital, verbal, and nonverbal interactions. The message is purposeful, clear and concise leading to an accurate exchange of information and ideas. Twenty-first century complex communication reflects:

- negotiation processes that generate mutually satisfactory solutions
- managing and resolving conflicts
- interacting effectively with people of different cultures
- selection and integration of various communication processes
- integration of appropriate forms of information communication technology
- understanding the interactions among modes of communication
- meaningful and engaging interactions
- focus, energy and passion around the key message
- navigation through nuances of effective communication

### Creativity

Creativity incorporates curiosity and innovation to generate new or original thoughts, interpretations, products, works, or techniques. Creativity is nurtured, advanced, and modeled through numerous approaches, including inquiry-based learning, abstract thinking, and student-focused learning. Twenty-first century creativity reflects:

- a disciplined process that includes skill, knowledge, imagination, inspiration and evaluation
- capturing or collecting new ideas for current or future use
- combination of seemingly unrelated ideas into something new
- respectful exchange of ideas
- engagement in formal and informal learning experiences
- divergent thinking
- entrepreneurial thinking that encourages unique thoughts and applications
- a comfort level with open-ended challenges that reflect multiple approaches and results
- reconfiguration of current thought within a new context
- pattern recognition across disciplines resulting in an innovative outcome



## Collaboration

Collaboration is working among and across personal and global networks to achieve common goals. It requires cultural competence and personal and civic responsibility in all environments. Collaboration also requires open and flexible approaches to leadership. Twenty-first century collaboration reflects:

- non-hierarchical leadership based on individual skill sets
- respect for a complex process that requires individuals to contribute and participate in meaningful interactions
- the belief that group synergy enhances productivity
- understanding and application of effective group processes to solve problems
- productive group interactions
- respectful disagreement

## Flexibility and Adaptability

Flexibility and adaptability include responding and adjusting to situational needs, and changing to meet the challenges of new roles, paradigms and environments. Flexibility and adaptability include the thoughtful balance between an individual's core beliefs and appropriate reaction to change. These dispositions are nurtured through life-long learning and continuous improvement. Twenty-first century flexibility and adaptability reflect:

- engagement in innovation and creativity
- intellectual agility
- embracing change
- expecting and accepting the emotions inherent in change while supporting those involved
- respect for unique qualities of others and self
- purposeful and thoughtful response to disruptions
- acknowledging and responding to dissonance in productive ways
- reflecting on positive and negative outcomes of risk-taking
- proactive and reactive approaches to change
- acknowledging ambiguity inherent in a changing environment

## Productivity and Accountability

Productivity is prioritizing, planning, and applying knowledge and skills to make decisions that create quality results in an ever-changing environment. Individuals and teams demonstrate initiative, self-direction, and personal responsibility to add value to the world around them. Individuals demonstrate accountability through efficient time management, appropriate resource allocation, personal integrity, and self-monitoring to meet the demands of productivity. Individuals and teams recognize the interconnectedness of their actions at all levels. Twenty-first century productivity and accountability reflect:

- ability to acquire new learning on one's own
- application of appropriate processes and tools to facilitate task completion
- self-sufficiency as required in a complex environment
- identification of available opportunities
- motivation and commitment to achieve
- assuming leadership roles
- building on prior learning and experience to apply knowledge and skills in a variety of contexts
- self-confidence and self-respect

## Key References

- Achieve. (2008). *Cross Disciplinary Proficiencies in the American Diploma Project Benchmarks*.
- Costa, A. (2009). *Describing the habits of mind*. In Costa, A. & Kallick, B. (Ed.), *Learning and leading with habits of mind*. Alexandria, VA:ASCD.
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- NCREL/Metiri Group. (2003). *enGauge 21st Century Skills*.
- Organization for Economic Co-operation and Development. (2003). *The definition and selection of key competencies*.
- Palfrey, J. & Gasser, U. (2008). *Born digital*. New York, NY:Basic Books.
- Partnership for 21st Century Skills.
- Pink, Daniel. (2006). *A whole new mind: Why right-brainers will rule the future*. New York: Riverhead Books. Secretary's Commission on Achieving Necessary Skills. (1992)
- Wagner, T. (2008). *Global achievement gap*. New York, NY:Basic Books.

# How to Read This Document

Organized by Universal Construct for all Grade Spans

## 21<sup>st</sup> Century Universal Construct

### Key Components of Artistic Literacy: Student theatre production.

Skills from the Iowa Core that aligns to Fine Arts

Skills	Grades K-3 Strategies	
Analyze	1. Students will be able to recognize patterns, determine themes, make connections, and construct meaning from the drama	1. St re de cc m
Reflect	2. Students will describe ways their work contributed to the development of a drama.	2. St ev th cc de
	3. Students will differentiate	3. St

Examples of Fine Arts instructional strategies aligned to the Universal Constructs

## 21<sup>st</sup> Century Universal Constructs and Skills ~ Critical Thinking

**Key Components of Artistic Literacy: Students will interpret meaning, message and content in dramatic work or theatre production.**

<b>Skills</b>	<b>Grades K-3 Strategies</b>	<b>Grades 4-5/6 Strategies</b>	<b>Grades 6/7-8/9 Strategies</b>	<b>Grades 9/10-12 Strategies</b>
<b>Analyze</b>	1. Students will be able to recognize patterns, determine themes, make connections, and construct meaning from the drama.	1. Students will be able to recognize patterns, determine themes, make connections, and construct meaning from the drama.	1. Students will identify patterns, determine themes, make connections, read symbols, construct meaning and consider the emotional impact of the drama.	1. Students will think critically and logically about elements of a dramatic text or production.
<b>Reflect</b>	2. Students will describe ways their work contributed to the development of a drama.	2. Students will describe and evaluate ways their work and the work of others contributed to the development of a drama.	2. Students will describe and evaluate ways their work and the work of others contributed to the development of a drama.	2. Students will describe and evaluate how their work and the work of others contributed to the development of a performance.
<b>Evaluate</b>	3. Students will differentiate between positive and negative responses they have to dramatic work.	3. Students will recognize effective and developing choices and ideas in dramas.	3. Students will use articulated criteria to describe, perceive, and constructively assess artistic choices in dramas.	3. Students will use articulated criteria to describe, perceive, and constructively assess artistic choices in a performance.
<b>Compare/Contrast</b>	4. Students will find similarities and differences between characters and stories in dramas.	4. Students will find similarities and differences between characters, plots, themes and structure in dramas and plays.	4. Students will use articulated criteria to discover similarities and differences between characters, plots, theme, and structure in dramas and plays.	4. Students will use articulated criteria to discover similarities and differences between characters, plot, theme, and structure in plays and productions.
<b>Define</b>	5. Students will use drama vocabulary to describe the content and meaning of dramas and plays.	5. Students will use drama vocabulary to describe the content and meaning of dramas and plays.	5. Students will use drama vocabulary to describe the content, meaning and social/emotional impact of dramas and plays.	5. Students will use drama vocabulary to describe the content, meaning and social/emotional impact of plays and productions.
<b>Apply</b>	6. Students will recognize how drama is a part of the world around them.	6. Students will recognize how drama intersects with the world around them.	6. Students will recognize how drama intersects and reflects the world around them.	6. Students will recognize how theatre reflects the world around them.

## 21<sup>st</sup> Century Universal Constructs and Skills ~ Complex Communication

**Key Components of Artistic Literacy: Students will perform dramatic work or theatre productions with informal or formal audiences.**

Skills	Grades K-3 Strategies	Grades 4-5/6 Strategies	Grades 6/7-8/9 Strategies	Grades 9/10-12 Strategies
<b>Communicate</b>	1. Students will assume roles and share them verbally or non-verbally in classroom dramas.	1. Students will assume roles and share them verbally or non-verbally in classroom dramas.	1. Students will establish characters based on given circumstances and share them verbally and non-verbally.	1. Students will effectively create and share the world of the play through performance.
<b>Revise</b>	2. Students will participate in making changes in a presentation.	2. Students will participate in making changes in a presentation.	2. Students will use feedback from others to make changes in a presentation.	2. Students will utilize feedback, accept direction and consider formal critique throughout the performance process.
<b>Practice</b>	3. Students will replay work in order to develop an idea.	3. Students will replay work in order to develop an idea.	3. Students will replay work in order to refine ideas before sharing with an audience.	3. Students will use the rehearsal process to refine artistic choices.
<b>Share</b>	4. Students will present dramatic work within informal or formal settings.	4. Students will present dramatic work within informal or formal settings.	4. Students will present a work of drama in informal and formal settings.	4. Students will present dramatic work in formal settings.

## 21<sup>st</sup> Century Universal Constructs and Skills ~ Creativity

**Key Components of Artistic Literacy: Students will use theatre to generate and share thoughts and ideas developed through dramatic exploration and stage production.**

<b>Skills</b>	<b>Grade K-3 Strategies</b>	<b>Grade 4-5/6 Strategies</b>	<b>Grades 6/7-8/9 Strategies</b>	<b>Grades 9/10-12 Strategies</b>
<b>Design</b>	1. Students will use available resources to establish playing spaces for classroom dramas.	1. Students will use available resources to establish playing spaces for classroom dramas.	1. Students will develop focused ideas for scenic, costume, prop, and/or lighting from traditional and non-traditional sources.	1. Students will conceptualize and share ideas for developing scenic, costume, prop and/or lighting from traditional and non-traditional sources.
<b>Perform</b>	2. Students will generate and respectfully share dramatic ideas through verbal and non-verbal means.	2. Students will generate and respectfully share dramatic ideas through verbal and non-verbal means.	2. Students will generate and perform dramatic ideas through verbal and nonverbal means.	2. Students will generate and perform characters and scenes, both verbally and non-verbally for an audience.
<b>Integrate</b>	3. Students will use more than one idea or resource when playing a drama.	3. Students will use more than one idea or resource when constructing or playing a drama.	3. Students will generate and synthesize multiple ideas and resources in developing dramatic work.	3. Students will work collaboratively to generate and synthesize multiple ideas and resources in developing dramatic work.
<b>Compose</b>	4. Students will devise stories, scenes, characters or dialogue for a drama.	4. Students will devise stories, scenes, characters, or dialogue for a dramatic work.	4. Students will devise stories, scenes, characters or dialogue for a dramatic work.	4. Students will devise and perform original and adapted dramatic material.
<b>Construct</b>	5. Students will select and safely organize available materials that signify environments and suggest character.	5. Students will select and safely organize available materials that signify environments and suggest character.	5. Students will select and safely organize available materials that signify environments and suggest character.	5. Students will select and safely organize available materials that signify environments and suggest character.
<b>Planning</b>	6. Students will negotiate roles and responsibilities in preparing classroom dramas.	6. Students will negotiate roles and responsibilities in preparing classroom dramas.	6. Students will negotiate roles and responsibilities in preparing dramatic work.	6. Students will negotiate roles and formulate responsibilities in the development of a performance.

## 21<sup>st</sup> Century Universal Constructs and Skills ~ Collaboration

**Key Components of Artistic Literacy: Students will work among and across participants to achieve a common goal in dramatic exploration and theatre production.**

<b>Skills</b>	<b>Grades K-3 Strategies</b>	<b>Grades 4-5/6 Strategies</b>	<b>Grades 6/7-8/9 Strategies</b>	<b>Grades 9/10-12 Strategies</b>
<b>Participate</b>	1. Students will engage actively and respectfully in a group.	1. Students will engage actively and respectfully in a group.	1. Students will independently and collectively fulfill a variety of tasks to plan and produce a play or drama.	1. Students will independently and collectively fulfill a variety of tasks as they develop a performance.
<b>Synthesize</b>	2. Students will use individual ideas and those of others to develop a drama.	2. Students will use individual ideas and those of others to develop a drama.	2. Students will use individual ideas and the input of others to develop and produce a play or drama.	2. Students will exhibit group synergy to achieve a common goal as they develop a performance.
<b>Flexibility</b>	3. Students will adapt their dramatic work so that multiple roles can be explored.	3. Students will adapt their dramatic work so that multiple roles can be explored.	3. Students will adapt their dramatic work so that multiple roles can be explored.	3. Students will adapt to a variety of ever changing responsibilities and role requirements in the development of a performance.
<b>Communication/ Interpersonal</b>	4. Students will express, support, and respond to ideas shared while planning a drama.	4. Students will express, support, and respond to ideas shared while planning a drama	4. Students will express, support and respond to ideas shared while planning a play or drama.	4. Students will negotiate through meaningful and engaging interactions as they develop a performance.
<b>Problem Solving</b>	5. Students will identify problems in order to implement solutions as they plan and share dramas.	5. Students will identify problems in order to implement solutions as they plan and share dramas.	5. Students will identify and articulate problems in order to implement solutions as they plan and produce a play or drama.	5. Students will identify and articulate complex issues and implement solutions in the development of a performance.
<b>Organize</b>	6. Students will effectively manage time, ideas and resources in the development of classroom dramas.	6. Students will effectively manage time, ideas and resources in the development of classroom dramas.	6. Students will effectively manage time, ideas and resources in the development of classroom dramas.	6. Students will collectively utilize effective group processes to solve problems, and effectively manage task integration in the development of a performance.

## 21<sup>st</sup> Century Universal Constructs and Skills ~ Flexibility/Adaptability

**Key Components of Artistic Literacy: Students will use theatre to discover and express images, sensations, ideas and concepts in response to dramatic explorations.**

Skills	Grades K-3 Strategies	Grades 4-5/6 Strategies	Grades 6/7-8/9 Strategies	Grades 9/10-12 Strategies
<b>Play</b>	1. Student will share ideas for and with others.	1. Student will share ideas for and with others.	1. Students will share ideas for and with others.	1. Students will use rehearsal to investigate multiple ways of portraying a character, setting or plot change.
<b>Pretend</b>	2. Students will portray people, places or things.	2. Students will portray people, places or things.	2. Students will portray people, places or things.	2. Students will envision characters, locations and events beyond personal experience.
<b>Visualize</b>	3. Students will describe envisioned settings.	3. Students will describe envisioned settings.	3. Students will use objects to represent envisioned settings.	3. Students will envision characters, locations and events beyond personal experience.
<b>Explore</b>	4. Students will dramatize feelings, thoughts and actions and actions of characters.	4. Students will dramatize feelings, thoughts and actions and actions of characters.	4. Students will examine and dramatize feelings, thoughts and actions of characters.	4. Students will examine given circumstances in order to dramatize feelings, thoughts and actions.
<b>Invent</b>	5. Students will use a new idea in dramatic play.	5. Students will generate new ideas with others for use in dramatic play.	5. Students will generate and refine new ideas through improvisation and role-playing.	5. Students will generate and refine multiple approaches to given circumstances in the development of a production.
<b>Improvise</b>	6. Students will spontaneously generate actions or dialogue.	6. Students will spontaneously generate actions or dialogue.	6. Students will spontaneously generate actions and dialogue within a scene or a drama.	6. Students will spontaneously generate situational actions and dialogue within a scene or a drama.
<b>Experiment</b>	7. Students will investigate a variety of characters and settings.	7. Students will investigate a variety of characters and settings.	7. Students will use rehearsal to investigate multiple ways of portraying a character, setting or plot change.	7. Students will use rehearsal to synthesize dialogue, character, setting and other dramatic elements.

## 21<sup>st</sup> Century Universal Constructs and Skills ~ Productivity and Accountability

**Key Components of Artistic Literacy: Students will develop a personal and aesthetic response to dramatic work and theatre production.**

<b>Skills</b>	<b>Grades K-3 Strategies</b>	<b>Grades 4-5/6 Strategies</b>	<b>Grades 6/7-8/ Strategies</b>	<b>Grade 9/10-12 Strategies</b>
<b>Global Perspective</b>	1. Students will explore how dramatic experiences show different views.	1. Students will connect world events and cultures to dramatic experiences.	1. Students will relate to world events and cultures through a dramatic experience.	1. Students will construct meanings for world events and connect cultural periods through performance.
<b>Historical Perspective</b>	2. Students will explore how dramatic experiences can show events from the past.	2. Students will explore how dramatic experiences can show events from the past.	2. Students will relate to events of the past through a dramatic experience.	2. Students will identify and integrate authentic cultural and historical sources in the development of a performance.
<b>Personal Perspective</b>	3. Students will explore how dramatic events can connect to their own feelings and experiences.	3. Students will connect their own feelings, emotions and experiences to dramatic events.	3. Students will connect their own feelings, emotions and experiences to dramatic events.	3. Students will analyze and evaluate their own artistic choices and contributions to a performance.
<b>Empathy</b>	4. Students will use drama to relate to and express feelings about the experiences of others.	4. Students will use drama to relate to and express feelings about the experiences of others.	4. Students will use drama to relate to and express feelings about the experiences of others.	4. Students will recognize the perceptions and experiences that others share in performance, and develop a tolerance for ideas different from their own.
<b>Appreciate, Respect, Respond</b>	5. Students will develop an awareness of theatre as an art form. 6. Students will demonstrate appropriate behaviors to a dramatic presentation. 7. Students will share personal reactions to a dramatic presentation.	5. Students will develop an awareness of theatre as a part of the human experience. 6. Students will demonstrate appropriate behaviors to a dramatic presentation. 7. Students will share personal reactions to a dramatic presentation based on developed criteria.	5. Students will develop an awareness of theatre as a part of the human experience. 6. Students will demonstrate appropriate behaviors to a dramatic presentation. 7. Students will share personal reactions to a dramatic presentation based on selected criteria.	5. Students will recognize theatre as a part of the human experience. 6. Students will exhibit proper theatre etiquette. 7. Student will respectfully share personal reactions to dramatic presentations based on developed criteria.