

Dance & Drama Curriculum Framework



Kenai Peninsula Borough School District

2023

KPBSD Dance Curriculum - Connect

Artistic Process	Relating artistic ideas and work with personal meaning and external context
Priority Alaska State Arts Standards	
Standard 10: Relate, synthesize, and express both knowledge and personal experiences as a way to participate in the arts Standard 11: Relate artistic ideas and works with societal, cultural and historical contexts to deepen understanding	
Enduring Understandings & Essential Questions	
<p>Enduring Understanding 10: As dance is experienced, prior knowledge, and contexts are integrated and synthesized to interpret meaning.</p> <ul style="list-style-type: none"> • Essential Question: How does dance deepen our understanding of ourselves, and the world? <p>Enduring Understanding 11: Choreographers, performers and viewers develop dance literacy by relating knowledge and perspectives about societal, cultural, historical, and community contexts.</p> <ul style="list-style-type: none"> • Essential Question: How does knowing about society, culture, history and community cultivate dance literacy? 	
Concepts and Skills	
Beginning	Find, recognize, and describe dances that relate to personal experience.
Intermediate	View dances with various themes and discuss feelings and ideas that were evoked.
Proficient	Create and perform dances that express a specific point of view on a topic.
Advanced	Analyze a dance to determine the ideas expressed by the choreographer. Explain how perspectives expressed by the choreographer may impact one's own interpretation and personal growth.

Cross Curricula Connections	
<ul style="list-style-type: none"> • Work in groups to solve movement problems • Discuss how moving or viewing dance makes you feel • Compare the writing process to the choreography process • Create movement gestures for each line of Haiku • Use movement to explore physics (Newton's laws, friction, acceleration) • Demonstrate cause and effect through movement 	

KPBSD Dance Curriculum - Create

Artistic Process	Imagining and developing artistic ideas and work
Priority Alaska State Arts Standards	
Standard 1: Generate and conceptualize artistic ideas and work Standard 2: Organize and develop artistic ideas and work Standard 3: Refine and complete artistic work	
Enduring Understandings & Essential Questions	
<p>Enduring Understanding 1: Choreographers use a variety of sources as inspiration in order to transform concepts and ideas into movement for artistic expression.</p> <ul style="list-style-type: none"> • Essential Question: How do choreographers generate ideas for dances? <p>Enduring Understanding 2: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</p> <ul style="list-style-type: none"> • Essential Question: What influences choice-making in choreography? <p>Enduring Understanding 3: Choreographers analyze, evaluate, refine, and document their work.</p> <ul style="list-style-type: none"> • Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work? 	
Concepts and Skills	
Beginning	Demonstrate a variety of locomotor and non-locomotor movements. Explore steady beat and move to a variety of tempi.
Intermediate	Move with intentionality and through a variety of spatial patterns and relationships. Recognize and respond through movement to varying tempi. Explore the force concept through movement (energy, weight, and flow).
Proficient	Develop partner and ensemble skills by establishing diverse pathways, levels, and patterns in space while maintaining a spatial design and relationship. Move with emphasis on phrasing and accented/unaccented beats. Compare and contrast movements and characteristics from a variety of dance genres and styles.
Advanced	Refine solo, partner, and ensemble skills that enable contrasting level changes through lifts or balances while maintaining spatial design and relationship with intentional use of space. Perform dance studies that use time and tempo in unpredictable ways. Perform movement sequences using a broad range of force elements.

KPBSD Dance Curriculum - Create

Cross Curricula Connections

- Create letter shapes with bodies and spell words
- Use pathways to write letters/ words as you travel
- With a partner, explore prepositions such as over, under, through, beside, and around
- Create sound to accompany movement
- Explore anatomy and kinesiology through movement
- Explore perimeter through movement
- Create symmetrical and asymmetrical shapes
- Dance fractions (i.e. dance with $\frac{1}{2}$ or $\frac{1}{4}$ of your body)
- In groups, create simple machines using body shapes and movement

KPBSD Dance Curriculum – Present/Perform

Artistic Process	Interpreting and sharing artistic work
Priority Alaska State Arts Standards	
Standard 4: Generate and conceptualize artistic ideas and work Standard 5: Develop and refine artistic work for performance, presentation, and/or production Standard 6: Perform, present, and/or produce artistic work	
Enduring Understandings & Essential Questions	
<p>Enduring Understanding 4: Dancers understand and use elements of dance to express ideas.</p> <ul style="list-style-type: none"> • Essential Question: How do dancers use dance elements to communicate artistic expression? <p>Enduring Understanding 5: Dancers use the mind-body connection to develop the body as an instrument for artistic expression.</p> <ul style="list-style-type: none"> • Essential Question: What must a dancer do to prepare mind and body for artistic expression? <p>Enduring Understanding 6: Dance performance is an interaction among performer, production elements, and audience that heightens and amplifies artistic expression.</p> <ul style="list-style-type: none"> • Essential Question: Where and how do we encounter images and art/design in our world? How do images and art/design influence our views of the world? How do dancers collaborate within an ensemble to engage audiences in performances? 	
Concepts and Skills	
Beginning	Demonstrate a variety of locomotor and non-locomotor movements. Explore steady beat and move to a variety of tempi.
Intermediate	Move with intentionality and through a variety of spatial patterns and relationships. Recognize and respond through movement to varying tempi. Explore the force concept through movement (energy, weight, and flow).
Proficient	Develop partner and ensemble skills by establishing diverse pathways, levels, and patterns in space while maintaining a spatial design and relationship. Move with emphasis on phrasing and accented/un accented beats. Compare and contrast movements and characteristics from a variety of dance genres and styles.
Advanced	Refine solo, partner, and ensemble skills that enable contrasting level changes through lifts or balances while maintaining spatial design and relationship with intentional use of space. Perform dance studies that use time and tempo in unpredictable ways. Perform movement sequences using a broad range of force elements.

KPBSD Dance Curriculum – Present/Perform

Cross Curricula Connections

- Move to rhythm patterns that equal a specific sum (3 counts plus 5 counts equal eight)
- Move with 2+1 body parts 'stuck' on the floor
- Create geometric shapes with your body or props such as stretchy bands
- Create pathway dance maps including a key and cardinal directions
- Use movement to demonstrate mathematical patterns and structures (fractals, coordinate plane)
- Use movement to explore music vocabulary such as allegro, adagio, suite, quarter note, rest, etc

KPBSD Dance Curriculum - Respond

Artistic Process	Understanding and evaluating how the arts convey meaning
Priority Alaska State Arts Standards	
<p>Standard 7: Recognize and analyze artistic works, including those from diverse cultures</p> <p>Standard 8: Interpret intent and meaning in artistic work</p> <p>Standard 9: Apply criteria to evaluate artistic work</p>	
Enduring Understandings & Essential Questions	
<p>Enduring Understanding 7: Dance is recognized and analyzed to comprehend meaning.</p> <ul style="list-style-type: none"> • Essential Question: How is dance understood? <p>Enduring Understanding 8: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</p> <ul style="list-style-type: none"> • Essential Question: How is dance interpreted? <p>Enduring Understanding 9: Criteria for evaluating dance vary across genres, styles, and cultures.</p> <ul style="list-style-type: none"> • Essential Question: What criteria can be used to evaluate dance? 	
Concepts and Skills	
Beginning	Identify movements in a dance that were interesting and attracted attention. Describe the characteristics that make the dance work well using basic dance terminology.
Intermediate	Define characteristics of dance across genres, styles, or cultural movement patterns and use dance terminology in discussion.
Proficient/Advanced	Define personal artistic preferences to critique dance. Consider societal and personal values. Discuss and justify perspectives.

KPBSD Dance Curriculum - Respond

Cross Curricula Connections

- Create dances on concepts such as patterns, balance, systems, etc.
- Create dances based on biological or chemical processes (mitosis, photosynthesis, life cycles, bonds)
- Participate in simple folk dances from various cultures
- View dances from a variety of cultures
- Research themes that have been presented through dance
- Create dances that express issues that are important to students
- Create art in response to viewing dance or vice versa
- Create movements to represent a character's changing feelings through a novel

KPBSD Dance Curriculum – Present/Perform Kindergarten – 2nd Grade

	Kindergarten	First Grade	Second Grade
BODY	<ul style="list-style-type: none"> • Demonstrate developmental movement patterns such as core/distal, body/side, upper/lower, cross lateral, and head/tail. • Demonstrate body awareness by naming and using different body parts in movement. • Demonstrate a variety of shapes including curved, straight, angular, twisted, wide, and narrow. • Learn the difference between movement and stillness (i.e. “Freeze” or “stop” with control). • Perform nonlocomotor/axial movements (e.g., bend, twist, stretch, and swing). • Perform eight basic locomotor movements (i.e., walk, run, hop, jump, gallop, slide, and skip traveling forward and backward). • Demonstrate the partner skills of copying, leading, and following. 	<ul style="list-style-type: none"> • Demonstrate developmental movement patterns such as core/ distal, body/ side, upper/ lower, cross lateral, and head/ tail. • Demonstrate body awareness by naming and using different body parts in movement. • Demonstrate a variety of shapes including curved, straight/ angular, twisted, wide, narrow, symmetrical, and asymmetrical. • Learn the difference between movement and stillness. (i.e. “freeze” or “stop” with control). • Perform nonlocomotor/axial movements (e.g., bend, twist, stretch, and swing). • Perform eight basic locomotor movements (i.e., walk, run, hop, jump, gallop, slide, and skip traveling forward and backward). • Demonstrate the partner skills of copying, leading, following, and mirroring. 	<ul style="list-style-type: none"> • Demonstrate developmental movement patterns such as core/ distal, body/ side, upper/ lower, cross lateral, and head/ tail. • Demonstrate body awareness by using different body parts in unison. (e.g., swinging arms while skipping). • Create a variety of shapes including curved, straight/ angular, twisted, wide, narrow, symmetrical, asymmetrical, while integrating another dance concept such as locomotor movement or levels. • Combine a variety of shapes with locomotor and nonlocomotor movements • Demonstrate basic folk dance steps such as step hop, stamp, touch, and elbow swing. • Demonstrate the partner skills of copying, leading, following, and mirroring.
SPACE	<ul style="list-style-type: none"> • Define and maintain personal and general spaces. • Demonstrate a variety of movements at low, middle, and high levels. • Identify and demonstrate big and small movements and shapes. 	<ul style="list-style-type: none"> • Define and maintain personal and general spaces. • Demonstrate a variety of movements at low, middle, and high levels. • Demonstrate a variety of movements while moving in directions such as forward, backward, and side. 	<ul style="list-style-type: none"> • Demonstrate a variety of movements at low, middle, and high levels. • Demonstrate a variety of movements while moving in directions such as forward, backward, and side. • Move using a variety of pathways such as straight, curved, and zig zag.

KPBSD Dance Curriculum – Present/Perform Kindergarten – 2nd Grade

FORCE	<ul style="list-style-type: none"> Use light and heavy force appropriately (e.g., light movement as in twirling snowflakes, heavy movements in dinosaurs). 	<ul style="list-style-type: none"> Use light and heavy force appropriately (e.g., light movement as in twirling snowflakes, heavy movement in dinosaurs). 	<ul style="list-style-type: none"> Use light and heavy force appropriately (e.g., light movement as in twirling snowflakes, heavy movement in dinosaurs). Demonstrate sudden (sharp) and sustained (smooth) while moving.
TIME	<ul style="list-style-type: none"> Demonstrate the difference between fast and slow using a variety of movements. Demonstrate simple movements to a steady beat (e.g., 4/4 time). 	<ul style="list-style-type: none"> Demonstrate the difference between fast, medium, and slow using a variety of movements. 	<ul style="list-style-type: none"> Demonstrate the difference between fast, medium, and slow using a variety of movements. Create and follow movement patterns to a given beat/ rhythm.
FORM	<ul style="list-style-type: none"> Move alone and with others (e.g., solo versus partner dancing). Demonstrate the difference between planned and spontaneous movement. Create simple movement sequences (e.g., walk in circle, wiggle, and hop in place). Make group formations such as circle, line, and scattered. 	<ul style="list-style-type: none"> Move alone and with others. Demonstrate the difference between planned and spontaneous movement. Create simple movement patterns such as ABA (e.g., jump, roll, jump). Demonstrate and identify a beginning, middle, and end in dance. Make group formations such as circle (moving in and out), line, and scattered (individually and with partners). 	<ul style="list-style-type: none"> Demonstrate solutions to a given movement problem. Create movement sequences based on own ideas. Create simple movement patterns such as ABA (e.g., jump, roll, jump). Demonstrate and identify a beginning, middle, and end in dance.

KPBSD Dance Curriculum – Present/Perform

3rd – 6th Grades

	Third/Fourth Grade <i><u>Underlined skills represents additional skills/concepts for fourth grade students.</u></i>	Fifth/Sixth Grades
BODY	<ul style="list-style-type: none"> • Use developmental movement patterns such as core, distal, body, side, upper, lower, cross lateral, and head, tail creatively (e.g., try core, distal movement on a low level, move your lower body slow while the upper body moves fast). • Demonstrate body awareness by integrating body parts in unison (i.e. nod head while jumping, move torso while swinging, roll shoulders while pointing the feet) and <u>to explore concepts such as opening, closing, over, under, on, off balance, around, and through.</u> • Create a variety of shapes including curved, straight, angular, twisted, wide, narrow, symmetrical, asymmetrical, while integrating another dance concept such as time, energy, pathway, level, or direction. • Combine a variety of dance concepts to demonstrate connectedness in dance (e.g., make a variety of curved shapes while moving in straight pathways, move at a low level while creating a variety of twisted shapes). • Demonstrate basic folk dance steps such as promenade, do- si- do, elbow swing, dishrag, star, schottische, <u>polka, and grapevine.</u> • Describe and demonstrate safe movement practices such as maintaining proper alignment and using basic body mechanics. • Demonstrate the partner skills of copying, leading, following, and mirroring, <u>and utilize these skills when creating movement sequences.</u> 	<ul style="list-style-type: none"> • Use developmental movement patterns such as core/ distal, body/ side, upper/ lower, cross lateral, and head/ tail creatively. (e.g., try core/ distal movement on a low level, move your lower body slow while the upper moves fast). • Demonstrate body awareness by integrating body parts to explore concepts such as opening/ closing, over/ under, on/ off balance, and around/ through, gathering/ scattering, alone/ connected, meeting/ parting. • Describe and demonstrate safe movement practices such as maintaining proper alignment and using basic body mechanics. • Combine a variety of dance concepts to demonstrate connectedness in dance (e.g., shape, level, pathway, focus, relationships, direction, speed, and rhythm). • Demonstrate the partner/ group skills of leading, following, mirroring, and flocking and utilize these skills when creating movement sequences. • Demonstrate basic folk dance steps such as cast off, allemande, pivot, and box step.
SPACE	<ul style="list-style-type: none"> • Demonstrate a variety of movements at low, middle, and high levels. • <u>Define and demonstrate the use of stage directions (e.g., upstage, downstage, stage right, and stage left).</u> • Explore movement while maintaining focus (e.g., single focus, multi-focus). • Explore moving with a partner using a variety of relationships such as near, far, over, under, around and through. • Demonstrate a variety of movements while moving in directions such as forward, backward, side, straight, curved, and zig zag. 	<ul style="list-style-type: none"> • Define and demonstrate the use of stage directions. (e.g., upstage, downstage, stage right, and stage left). • Explore ways to transfer spatial pattern (pathway) from the visual to the kinesthetic individually or with a group (e.g., draw a spatial pattern on paper and then use the pattern to create a movement sequence). • Explore moving with a partner or small group using a variety of relationships such as near/ far, over/ under, around/through. • Explore a variety of dance concepts while maintaining focus. (e.g., single focus, multi-focus).

KPBSD Dance Curriculum – Present/Perform 3rd – 6th Grades

FORCE	<ul style="list-style-type: none"> • Use light and heavy force appropriately (e.g., light movement as in twirling snowflakes, heavy movement as in dinosaurs). • Demonstrate sudden (sharp) and sustained (smooth) movement. • <u>Use free and bound flow while moving.</u> 	<ul style="list-style-type: none"> • Use light and heavy force appropriately (e.g., light movement as in twirling snowflakes, heavy movement as in dinosaurs). • Demonstrate sudden (sharp) and sustained (smooth) movement. • Use free and bound flow while moving. • Combine the elements of space, time, and weight to explore the eight effort actions. (e.g., float, punch, glide, slash, dab, wring, flick, and press).
TIME	<ul style="list-style-type: none"> • Create and follow movement patterns to a given beat/ rhythm including uneven rhythms <u>and atypical time signatures.</u> • Explore movement patterns that include an accented beat <u>and pauses.</u> • Demonstrate echo rhythm patterns with a partner. (e.g., student 1 moves for 4 counts then student 2 moves for 4 counts). 	<ul style="list-style-type: none"> • Create and follow movement patterns to a given beat/rhythm including uneven rhythms and atypical time signatures. • Explore movement patterns that include an accented beat and pauses. • Explore how rhythm, tempo, and accent can enhance/detract from a movement sequence (e.g., have student perform movement sequences to different styles of music and evaluate).
FORM	<ul style="list-style-type: none"> • Demonstrate multiple solutions to a given movement problem. • Create movement sequences based on own ideas and concepts from other sources, <u>and accurately repeat it.</u> • Create movement patterns such as AB, suite (ABC), and recurring theme (ABACA and ABBC). • Make group formations such as a circle (moving clockwise/ counter clockwise), cast off, line, scattered, and double line of partners, <u>trio, and quartet.</u> 	<ul style="list-style-type: none"> • Demonstrate multiple solutions to a given movement problem. • Create movement sequences based on own ideas and concepts from other sources and accurately repeat it. • Create movement patterns such as AB, suite (ABC), recurring theme (ABACA and ABBC), and chance dance. • Use choreographic devices such as repetition, retrograde, and accumulation to create movement sequences.

KPBSD Dance Curriculum – Connect – Create – Respond

Kindergarten – 6th Grades

Kindergarten – Second	
CONNECT	<ul style="list-style-type: none"> • Observe and experience dances from a variety of cultures including those that are represented in the local community (e.g., folk dance, singing games, and traditional dances such as Four White Horses, Down the River, Alabama Gal, Virginia Reel, Troika, Going to Kentucky, Simi Yadech, and The Chicken Dance). • Learn simple singing games and folk dances from a variety of cultures (e.g., Blue Bird, Seven Jumps, and Puncinella). • Observe and discuss the various roles of dance in communities, cultures, and historical periods. • Observe and discuss differences between dance and other forms of human movement, such as sports or gestures. • Participate in dance experiences that integrate other relevant content areas.
CREATE	<ul style="list-style-type: none"> • Respond to dance using another art form (e.g., create a painting, write a poem, and create a musical score). • Express ideas, feelings, and stories through movement.
RESPOND	<ul style="list-style-type: none"> • Identify factors that allow a dance to communicate meaning. • Identify similarities and differences in dance movement sequences. • Respond to dance using another art form (e.g., create a painting, write a poem, and create a musical score). • Discuss and practice appropriate performance and audience skills.

Third – Sixth Grade	
CONNECT	<ul style="list-style-type: none"> • Observe and experience dances from a variety of cultures including those that are represented in the local community (e.g., folk dances, singing games such as Draw a Bucket of Water, La Raspa, and Chimes of Dunkirk). • Observe and discuss the various roles of dance in communities, cultures, and historical periods. • Participate in dance experiences that integrate other relevant content areas.
CREATE	<ul style="list-style-type: none"> • Express ideas, feelings, and stories through movement. • Respond to dance using another art form (e.g., create a painting, write a poem, and create a musical score).
RESPOND	<ul style="list-style-type: none"> • Identify similarities and differences in dance movement sequences. • Discuss and practice appropriate audience skills. • Using dance vocabulary, compare and contrast dances or movement sequences. • Respond to dance using another art form (e.g., create a painting, write a poem, and create a musical score).

KPBSD Dance Curriculum – Present/Perform 7th – 12th Grades

Middle and High School

Middle and High School	
BODY	<ul style="list-style-type: none"> • Participate in dance activities, showing understanding of personal and shared space. • Demonstrate the following movement skills and explain the underlying principles: alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation, landing, fall, and recovery. • Accurately identify and demonstrate basic dance steps, as well as positions and patterns for dance from two different styles or traditions. • Accurately transfer a rhythmic pattern from the aural to the kinesthetic. • Demonstrate increasing kinesthetic awareness, concentration, and focus in executing movement skills. • Demonstrate movements in straight, curved, and zigzag pathways. • Identify and clearly demonstrate a range of dynamics and movement qualities. • Demonstrate accurate memorization and reproduction of movement sequences. • Create shapes at low, middle, and high levels. • Describe the action and movement elements observed in a dance, using appropriate movement and dance vocabulary. • Execute competently folk, social, theatrical, and classical dance from various cultures and historical periods. • Demonstrate effectively the difference between pantomiming and abstracting a gesture. • Create a dance that successfully communicates a topic of personal significance.
SPACE	<ul style="list-style-type: none"> • Demonstrate the ability to work cooperatively in a small group during the choreographic process.
FORCE	<ul style="list-style-type: none"> • Demonstrate the following partner skills in a visually interesting way: creating contrasting and complementary shapes and taking and supporting weight.
TIME	<ul style="list-style-type: none"> • Demonstrate clearly the principles of contrast and transition.
FORM	<ul style="list-style-type: none"> • Demonstrate successfully the structures or forms of AB, ABA, canon, call and response, and narrative. • Use new and traditional dance technique and choreography. • Use improvisation to discover and invent movement to solve movement problems. • Demonstrate effectively the processes of reordering and chance. • Describe similarities and differences in steps and movement styles.

KPBSD DANCE COURSES

INTRODUCTION TO DANCE

Grade: 7-12

Length: 1 Semester

Fee: No

Prerequisite: None

Course Description: Introduction to Dance is an introduction to the art and discipline of dance movement, the student will gain enhanced physical agility and knowledge of basic dance as well as vocabulary in a variety of dance styles such as ballet, jazz, and modern.

DANCE 1

Grade: 9-12

Length: 1 Semester

Fee: Yes

Prerequisite: Introduction to Dance

Course Description: Dance 1 focuses on dance techniques such as placement, alignment, evaluation, and execution of various styles. This course will build on all content, skills, and activities from Introduction to Dance.

DANCE 2

Grade: 9-12

Length: 1 Semester

Fee: Yes

Prerequisite: Introduction to Dance/Dance 1

Course Description: Dance 2 is an enhancement of developed ability through introduction of advanced dance, vocabulary, musicality, and aesthetics. This course will build on all content, skills, and activities from Introduction to Dance and Dance 1.

DANCE 3

Grade: 9-12

Length: 1 Semester

Fee: Yes

Prerequisite: Dance 2

Course Description: Dance 3 is a culmination of all previous courses with an emphasis on dance composition. Students will be expected to create their own original choreographed piece for public presentation.

The Elements of Dance: Dance Concepts

The elements of movement are space, time, and force (energy). The instrument is the body. The body moves in space and in time with force. The dance concepts should be viewed holistically. When participating in dance, all elements of dance are integrated all the time. The separation among concepts here serves as a means to think about, plan, and discuss dance.

<p>SPACE Where is movement performed?</p>	<p>Place: self-space/general space (also called personal/shared) Size: big/small, near/far Level: high, middle, low Direction: forward, backward, right, left, up, down, diagonal Pathway: curved, straight, zig zag Focus: single focus or multi focus</p>
<p>TIME When is movement performed?</p>	<p>Speed: fast or slow Rhythm: beat, pattern, and tempo</p>
<p>FORCE How is movement performed?</p>	<p>Energy: sharp (sudden) or smooth(sustained) Weight: strong or light Flow: free or bound</p>
<p>BODY What is being used to perform?</p>	<p>Parts: head, neck, arms, wrists, elbows, hands, fingers, pelvis, spine, torso, legs, knees, feet, toes, ankles, heels, shoulders, etc. Shapes: curved, straight, angular, twisted, symmetrical, asymmetrical Relationships: body parts to body parts, individuals to groups, body parts to objects, individuals to groups and objects, individuals and groups to the room/space; mirroring, shadowing, meeting, parting, above, below, under, over, alone, connected, etc. Balance: on/off balance</p>
<p>FORM How is dance structured?</p>	<p>ABA: a= one phrase, b= another Recurring theme: theme in variation (ABACA, ABBC), canon, and round Abstract: a geometrical form, not representational Suite: moderate beginning, slow middle, fast end Broken Form: unrelated ideas, often used for humor Chance Dance: movement selected and refined, but randomly structured Choreographic Devices: retrograde (performing sequences backwards as if watching movement in rewind), accumulation (A, AB, ABC, and ABCD), repetition (repeating individual movements or movement sequences within a dance)</p>

Developmental Movement Patterns: Dancing with the Brain

The brain develops through specific motor activity and must go through a series of developmental movement stages so the brain can reach its full potential. These movement patterns develop from the time babies are in the womb to age eight. Through all of the following movement patterns, breathing is essential. Students should begin each movement session with deep breathing which will increase oxygen to the brain and body and focus the mind on the movement session.

Core/Distal	<p>Reach out through the fingers, feet, head, and tail and gather in to the center.</p> <p>These movements are baby's first attempts to reach out and explore the world; associated with feelings of connectedness, confidence, and development of interpersonal intelligence.</p>
Head/Tail	<p>First, gently move the head, then the tail; integrate movements of head and tail by moving them together.</p> <p>The head and tail are constantly moving. This pattern strengthens back, shoulders, and neck muscles.</p>
Upper/Lower	<p>Move the upper half of the body (torso, arms, and head); then the lower (pelvis, legs, and feet).</p> <p>By 2 ½ to 7 months babies start to ground the lower half and freely move the upper (or vice versa). This pattern promotes physical grounding which leads to emotional grounding.</p>
Body/Side	<p>Move the right side while keeping the left side still, then move the left side while keeping the right side still.</p> <p>The articulation of the body halves allows a baby to move toward or away from stimuli. This movement pattern strengthens the left and right hemispheres of the brain.</p>
Cross Lateral	<p>Move across the midline such as right hand to left knee and left hand to right knee.</p> <p>Movements such as crawling help develop horizontal and vertical eye tracking necessary for reading and writing.</p>
Vestibular	<p>Move off balance with swings and spins.</p> <p>The vestibular system influences our relationship to gravity and affects muscle tone, balance, and arousal/stimulation. Neurological tasks such as focus, temperature regulation, waking/sleep cycles are developed and organized through movement that stimulates the vestibular system.</p>

References:

Gilbert, A. (2006). *Brain-compatible dance education*. Virginia: National Dance Association.

Hackney, P. (1998). *Making Connections: Total body integration through Bartenieff Fundamentals*. New York.

Ideas for Dance Integration

Elementary

<p>Language Arts</p> <ul style="list-style-type: none"> *Create letter shapes with bodies and spell words. *Use pathways to write letters and words as you travel. *With a partner, explore prepositions such as over, under, through, beside, and around. *Perform movements for each syllable in the word. *Create movement inspired by literature and poetry. *As a class, write stories that include movement words. 	<p>Math</p> <ul style="list-style-type: none"> *Move to rhythm patterns that equal a specific sum (3 counts plus 5 counts equals 8 counts). *Dance with $\frac{1}{4}$ of your body, $\frac{1}{3}$, $\frac{1}{2}$ etc. *Move with 2+1 body parts on the floor (students move with 3 body parts 'stuck' to the floor, etc). *Create geometric shapes with your body or props such as stretchy bands. *Create symmetrical and asymmetrical shapes. *Estimate and check- how many jumps to get from point A to B. *Create pathways using line graphs. *Explore perimeter through movement.
<p>Science</p> <ul style="list-style-type: none"> *Create dances on concepts such as how plants grow. *Create an obstacle course representing body systems such as digestion. *Demonstrate cause and effect through movement. 	<p>Social Studies</p> <ul style="list-style-type: none"> *Observe or participate in traditional dances from various cultures. *Participate in simple folk dances. *Create pathway dance maps including a key and cardinal directions.
<p>Arts</p> <ul style="list-style-type: none"> *Create sound to accompany movement sequences. *Respond to a variety of music through movement. *Respond to visual art through movement using basic visual art terminology. 	<p>Health</p> <ul style="list-style-type: none"> *Work in groups to solve movement problems. *Discuss the health benefits of movement. *Discuss how moving makes you feel. *Explore basic muscle groups and bones through movement.

Ideas for Dance Integration

Secondary

<p>Language Arts</p> <ul style="list-style-type: none"> *Create gestures for each line of Haiku. *View a dance and write a review using dance vocabulary. *Create movements that show how a character's feelings change throughout a novel. *Compare the writing process to the choreography process. 	<p>Math</p> <ul style="list-style-type: none"> *Use movement to demonstrate mathematical patterns and structures (fractals, coordinate plane). *How many ways are there to shake hands? How many different combinations of hands/ body parts can you make? *Dance algebra, $2x+3$ (Since 'x' can be any number, create a number of movements such as 4. That means you will perform all 4 movements twice and create 3 additional movements).
<p>Science</p> <ul style="list-style-type: none"> *In groups and/or with props create simple machines using movement and body shapes. *Use movement to explore physics (acceleration, friction, and Newton's Laws). *Create dances that represent biological or chemical processes (mitosis, photosynthesis, and bonds). 	<p>Social Studies</p> <ul style="list-style-type: none"> *Observe and participate in traditional dances from various cultures. *Participate in more complex folk/line dances. *Research themes that have been presented through dance. *Study the societal/historical influences on dance.
<p>Arts</p> <ul style="list-style-type: none"> *Create art in response to dance (or vice versa). *Compare and contrast dance vocabulary to that of visual arts vocabulary. *Use movement to explore music vocabulary such as allegro, adagio, suite, quarter note, rest, etc. 	<p>Health</p> <ul style="list-style-type: none"> *Explore anatomy and kinesiology through movement. *Create dances that express issues that are important to students.

Dance Curriculum Glossary

Alignment	The position of the body parts in relation to each other.
Allemande Left	In a square set, couples turn back-to-back, join left hands with their “corners”, swing around once, and return to their partners. An allemande right is the same sequence done with right hands.
Beat	The underlying pulse; found in most music.
Bend	Flex a joint, bringing two body parts together.
Bilateral	The same on both sides of the body, e.g., doing the same movement with both arms.
Body Facing	The spatial orientation of body surfaces, e.g., front, side to side, etc.
Body Mechanics	Safe movement practices including bending the knees when landing from a jump, falling on soft body surfaces, etc.
Body Shape	The design created by placement of body parts, e.g., curved, angular, symmetrical, asymmetrical, wide, narrow, twisted, etc.
Cast Off	The leaders of two parallel lines of dancers walk away from each other, leading their lines down to the foot of the set.
Change Direction	Create a new line of motion.
Choreography	Planned movements for a dance.
Circle Dance	A dance done in circle formation without partners.
Dab	A quick, light stroke of a body part as though one were applying a spot of paint.
Developmental Movement Patterns	Movement sequences that are necessary for neurological development (See chart entitled “Developmental Movement Patterns: Dancing with the Brain.”)
Direction	The spatial orientation of the line of motion, e.g., clockwise, counterclockwise, etc.
Do-Si-Do	Partners begin by facing each other, then move toward each other, pass right shoulders, step to the right, walk backward, pass each other again by the left shoulders, and return to facing position.
Double Circle	A partner formation of concentric circles. Partners stand side by side or front to partner. Each member of the inside circle is connected to a partner in the outside circle by holding one or both hands and moving together.
Down The Alley	Moving from top to bottom through a long ways set.
Eight Effort Actions	Movements created by combining elements of space, time, and weight (float, dab, punch, glide, slash, wring, flick, and press).
Elbow Swing	Link elbows (right or left) with partner and turn.
Exchange Places	Each partner in a dance or singing game takes the other’s original place.
Flick	A quality of movement that is light, sudden, and indirect.
Float	A quality of movement in which the body moves slowly, without sudden changes. Can be used with locomotor or nonlocomotor movement.
Flocking	Group shadowing; everyone in the group is facing the same direction following the movements of the leader.
Flowing	A sustained quality of movement, without sudden starts or stops.
Focus	Where the eyes look; can be single (focused on one spot) or multi (focused on several spots.)

Dance Curriculum Glossary

Folk/Traditional Dance	A patterned dance that comes from a particular culture.
Foot Couple	In a long ways set, the partners at the foot of the set or the end farthest from the source of music.
Force	Sometimes called “energy” or “quality”; the characteristic of movement that results from the interplay of time and force, e.g., heavy, light, sudden, percussive, sustained, shaky, swinging, and vibratory.
Form	How the dance is structured, e.g., AB, ABA, etc.
Formation	A group spatial arrangement or design, e.g., concentric circles, square, long ways set, etc.
Free/Bound Flow	Free is undirected movement, while bound is directed purposeful movement.
Gallop	A locomotor combination of a step and a leap. The step gets a quarter note value and the leap gets an eighth note value.
Gesture	The movement of a non-supporting body part that can have literal or abstract meaning.
Glide	A quality of movement that is light, sustained, and direct.
Grand Right And Left	A movement sequence with a single circle of partners facing one another: partners grasp right hands, walk past partner; take the next persons’ left hand and release partner’s right hand, walk past that person, take the right hand; and so on around the circle until partners meet again.
Grapevine Step	A series of weaving movements (cross/side/back/side).
Group Shape/Design	The spatial outline created by a gathering of people. Related to formation, but not all group shapes are traditional designs.
Head Couple	The partners at the head of the set or the end nearest the source of music.
Hop	A non-alternating basic locomotor form. Performed by first standing on one foot, that foot then leaves the ground and the same foot returns to the ground.
Imitate	Copy movement while it is being done by the leader.
Improvisation	Spontaneous movement (as opposed to planned movement).
In Place	In self-space.
Jump	A non-alternating basic locomotor form in which both feet leave the ground at the same time and land on the ground at the same time.
Leap	A basic locomotor movement in which weight is transferred from one foot to the other, with a moment in which neither foot is on the floor. A leap differs from a run because it is done of either height or distance, not speed.
Level	A place on an imaginary vertical line between high and low.
Line Formation	Dancers next to one another, either side by side or front to back, forming a straight line.
Line Unilateral	Performed on one side of the body.
Locomotion	Going from one place to another, or traveling.
Long Ways Or Contra Dance Set	Parallel lines of dancers usually facing each other.

Dance Curriculum Glossary

March	A walk variation in 2/4 or 4/4 time that uses military-style steps. Alternate knees are raised and lowered with each step. One step for each underlying beat.
Mirror/Shadow	Strive to move in perfect unison. Mirror can be done by facing partners or by a group, usually with a designated leader. Shadow is done following a leader.
Movement Sequence	A series of individual movements that flow from one to the next. (e.g., run, leap); also called a movement phrase or movement sentence.
Movement Problem	A question proposed by the teacher that encourages students to create multiple movement solutions. E.g., “How many different ways can you make a curved shape?”, “Create a movement sequence that makes a pattern”.
Nonlocomotor	Movement that does <u>not</u> involve traveling from one place to another. Sometimes called axial movement, e.g., bend, twist, stretch, sway, swing, and reach.
Pathway	An imaginary line created by moving through space. Pathways can be on the floor as you travel through space or in the air as you move body parts.
Pivot	A change of body facing in which the ball of one foot remains fixed to a spot on the floor while the other foot changes location.
Press	A quality of movement that is sustained, strong, and direct.
Promenade	To perform this movement, a couple walks side by side, usually with skater’s hold.
Punch	A quality of movement that is strong, direct, and sudden.
Range Of Movement	The size of a movement, or how much area is required to execute a movement, e.g., large or small.
Relationships	A dance term which reflects the spatial position of body parts to each other, one person to another or group, people to the space around them (usually relationship words are preposition words, e.g., around, above, below, etc.).
Rhythm	Long and short sounds and silences that are heard one after the other, can be even and uneven.
Run	A basic locomotor form in which the transfer of weight from one foot to the other is fast, including a moment when both feet are off the ground.
Sashay	A slide or sideways gallop often done with a partner.
Scattered Formation	A group of individuals or couples spaced randomly around the movement area.
Schottische	A dance style based on a sequence of three steps and one hop in an even rhythm. Can be done forward, backward, or to the side.
Self-Space/General Space	Self-space is the area that an individual occupies, sometimes called personal space. General space is the total area through which more than one person is moving; sometimes called shared space.
Skater’s Hold	A traditional position for dance in which partners stand side by side with the same hands being held.
Skip	A locomotor combination of a step and a hop. The step has the value of a quarter note and the hop has the value of an eighth note; the leading foot alternates.
Slash	A quality of movement that is sudden, strong, and indirect.
Slide	A sideways gallop.

Dance Curriculum Glossary

Space	The area in which movement occurs.
Stage Direction	Geographic locations on the stage, i.e., downstage, upstage, stage left, stage right, also text in a script suggesting action of the players, often written parenthetically, or in italics.
Stamp	Bring foot to the floor forcefully, making a loud sound without transferring the weight to that foot.
Star	(Right-hand star, Left-hand star) A folk dance figure in which a group of dancers (usually four) join right/left hands in the center and move around the center.
Step-Hop	A 2/4 dance step similar to a skip except the rhythm is even and each movement gets one whole beat.
Step-Touch	A dance step in which weight is transferred to one foot on one beat and the other foot taps the floor on the next beat without transferring the weight.
Strong/Light	Requiring high level of energy/requiring low level of energy/force.
Strong Beat/Weak Beat	The accented or stressed beat in a series is the strong beat; can be reflected in dance by emphasizing the strong beat with a movement.
Style	A quality of movement or a particular way movement elements are combined that makes a dance recognizable as unique. Styles can be influenced by the origin of the dance or the kind of music used (e.g., jazz, square dance, or Appalachian clogging).
Sustained	A continuous quality of movement with no sudden changes or surprises, i.e., smooth.
Sudden	A sharp quality of movement with many quick changes.
Sway	Shift weight from one foot to the other without taking feet from the ground.
Swing	A quality of movement in which there is a suspension and a release, like the feeling one gets on a playground swing, e.g., swinging one's arms.
Tempo	The speed of the movement (fast, medium, and slow).
Turn	A continuous change of body facing.
Twist	Turn a body part against a fixed point or point of resistance.
Up And Down	Opposite movement along an imaginary vertical line unilateral performed on one side of the body.
Unison Movement	At least two people moving identically.
Waltz	A 3/4 time dance in which the first step of each measure is slightly accented.
Weave	Go in and out, e.g., going in front of one person in a circle, in back of the next, and in front of the following person.
Wring	A quality of movement that is sustained, strong, and indirect.
Wring The Dishrag	Partners face each other holding both hands and swing hands to one side and up. As hands go overhead, partners turn underneath their joined arms, face back to back, then bring the arms down, and resume front-to-front facing.

DANCE/CREATIVE MOVEMENT PRINT RESOURCES

- Boswell, B. & Jane Elin. (2004). *Re-envisioning Dance: Perceiving the aesthetics of disability*. Iowa: Kendall/ Hunt Publishing Company.
- Cheney, G. (1989). *Basic concepts in modern dance*. NJ: Princeton Book Company.
- Gilbert, A. (2006). *Brain- compatible dance education*. Virginia: National Dance Association.
- Gilbert, A. (1992). *Creative dance for all ages*. Virginia: National Dance Association.
- Gilbert, A. (1977). *Teaching the three R's through movement experiences*. Minnesota: Burgess Publishing Company.
- Hackney, P. (1989). *Making Connections: total body integration through Bartenieff fundamentals*. NY: Routledge.
- Harris, J., Pittman, Waller & Dark. (2000). *Dance awhile: handbook for folk, square, contra, and social dance*. MA: Allyn and Bacon.
- Isenberg, J. & Jalongo, M. (2001) *Creative expression and play in early childhood*. New Jersey: Merrill Prentice Hall.
- Joyce, M. (1994). *First steps in teaching creative dance to children*. CA: Mayfield Publishing.
- Joyce, M. (1984). *Dance technique for children*. CA: Mayfield Publishing.
- Miller, C. (1994). *Dancing from the heart: Life stories*. MA: Celsete Miller and Co., Inc.
- Morgenroth, J. (1987). *Dance improvisations*. Pittsburgh: University of Pittsburgh Press.
- Schrader, C. (2005). *A sense of dance: exploring your movement potential*. Human Kinetics.
- Stinson, S. (1988). *Dance for young children: Finding the magic in movement*. Virginia: American Alliance for Health, Physical Education, Recreation, and Dance.

DANCE/CREATIVE MOVEMENT WEB RESOURCES

The Creative Dance Center www.creativedance.org

American Alliance for Health, Physical Ed, Recreation, and Dance www.aahperd.org

National Dance Association
www.aahperd.org/nda

Dance and the Child International www.daciusa.com

National Dance Standards <http://www.aahperd.org/nda/template.cfm?template=standards.html>

Association for Dance Therapy www.adta.org

Arts Edge Lesson Plans and Content Standards www.artsedge.kennedy-center.org

CanDoCo Dance Company www.candoco.co.uk

Axis Dance Company www.axisdance.org

Dance Ability/ Joint Forces Dance Company www.danceability.com

Artful Thinking <http://www.pz.harvard.edu/tc/index.cfm>

Project Zero <http://www.pz.harvard.edu/index.cfm>

Literature that Inspires Dance

Swimmy by Leo Leonni

Rainbow Fish by Marcus Pfister

Where the Wild Things Are by Maurice Sendak

Barnyard Dance by Sandra Boynton

Dance! with Bill T. Jones by Susan Kulkin

Ten Go Tango by Arthur Dorros

The Runaway Bunny by Margaret Wise Brown

Earth Dance by Joanne Ryder

Totem Tale by Deb Vanasse

Zomo the Rabbit by Gerald McDermott

Little Cloud by Eric Carle

The Tiny Seed by Eric Carle

Amazing Grace by Mary Hoffman and Caroline Binch

Color Dance by Ann Jonas

Dancing Wheels by Patricia McMahan

Alvin Ailey by Andrea Davis Pinkey

The Human Alphabet by Pilobolus and John Kane

Music that Inspires Dance

Music for Creative Dance, Volumes 1-4, by Eric Chappelle

Brain Dance, by Eric Chappelle

Raising the Rhythms, by James Asher

Movin' Up, by Beverly Bodtsford

Putamayo Kids, all collections, by Putamayo

Circle Songs, by Bobby McFerrin

Paper Music, by Bobby McFerrin and the St. Paul Chamber Orchestra

Jazz for Kids, various artists

Multicultural Folk Dance Treasure Chest (Volumes I and II) by Christy Lane

Planet Drum, by Mickey Hart

KPBSD Drama Curriculum Kindergarten

Subject(s)	Drama
Grade/Course	Kindergarten
Process Standard	Create

Priority Alaska State Arts Standards	
Anchor 3 – Refine and complete artistic work.	
Supporting Standards Anchor 1 – Generate and conceptualize artistic ideas and work. Anchor 2 – Organize and develop artistic ideas and work.	
Essential Questions	Corresponding Big Ideas
How do theatre artists transform and edit their initial ideas?	Theatre artists refine their work and practice their craft through rehearsal. Theatre artists rely on intuition, curiosity, and critical inquiry.
Concepts	
<ul style="list-style-type: none"> • Dramatic Play • Imaginary Elsewhere • Staging • Given Circumstances 	
Skills	
At this level students need to be able to:	
<p>With prompting and support:</p> <ul style="list-style-type: none"> • Invent and inhabit an imaginary elsewhere in a dramatic play or guided drama experience (process drama, story drama, and creative drama). • Use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience. • Interact with peers and contribute to dramatic play or guided drama experience. • Express original ideas in a dramatic play or guided drama experience. • Ask and answer questions in a dramatic play or guided drama experience. 	

KPBSD Drama Curriculum Kindergarten

Subject(s)	Drama
Grade/Course	Kindergarten
Process standard	Perform

Priority Alaska State Arts Standards	
Anchor 5 – Develop and refine artistic work for presentation.	
Supporting Standards Anchor 4 – Select, analyze, and interpret artistic work for presentation. Anchor 6 – Convey meaning through the presentation of artistic work.	
Essential Questions	Corresponding Big Ideas
<p>What can I do to fully prepare a performance or technical design?</p> <p>Why are strong choices essential to interpreting a drama or theatre piece?</p>	<p>Theatre artists develop personal processes and skills for a performance or design.</p> <p>Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.</p> <p>Theatre artists make strong choices to effectively convey meaning.</p>
Concepts	
<ul style="list-style-type: none"> • Dramatic Play • Drama Experience • Staging • Process Drama • Story Drama • Creative Drama • Role Play 	
Skills	
At this level students need to be able to:	
<p>With prompting and support:</p> <ul style="list-style-type: none"> • Understand that voice and sound are fundamental to dramatic play and guided drama experiences. • Explore and experiment with various technical elements in dramatic play or a guided drama experience. • Identify characters and setting in dramatic play or a guided drama experience. • Use voice and sound in a dramatic play or a guided drama experience. 	

KPBSD Drama Curriculum Kindergarten

Subject(s)	Drama
Grade/Course	Kindergarten
Process standard	Respond

Priority Alaska State Arts Standards	
Anchor 9 – Apply criteria to evaluate artistic work.	
Supporting Standards Anchor 7 – Perceive and analyze artistic work. Anchor 8 – Interpret intent and meaning in artistic work.	
Essential Questions	Corresponding Big Ideas
How are the theatre artist’s processes and the audience’s perspectives impacted by analysis and synthesis?	Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. Theatre artists’ interpretations of drama/theatre works are influenced by personal experiences and aesthetics.
Concepts	
<ul style="list-style-type: none"> • Gesture, Posture, and Emotions • Prop • Setting • Costume • Circumstances • Preference • Character 	
Skills	
At this level students need to be able to:	
With prompting and support: <ul style="list-style-type: none"> • Express an emotional response to characters in dramatic play or a guided drama experience. • Identify preferences in dramatic play, a guided drama, or age appropriate theater performance. • Name and describe settings in dramatic play or a guided drama experience. • Actively engage with others in dramatic play or a guided drama experience. 	

KPBSD Drama Curriculum

1st & 2nd Grades

Subject(s)	Drama
Grade/Course	1 st & 2 nd
Process Standard	Create

Priority Alaska State Arts Standards	
Anchor 3 – Refine and complete artistic work.	
Supporting Standards Anchor 1 – Generate and conceptualize artistic ideas and work. Anchor 2 – Organize and develop artistic ideas and work.	
Essential Questions	Corresponding Big Ideas
How do theatre artists transform and edit their initial ideas?	Theatre artists refine their work and practice their craft through rehearsal. Theatre artists rely on intuition, curiosity, and critical inquiry.
Concepts	
<ul style="list-style-type: none"> • Characters • Plot • Props • Gestures and Movement • Scenery • Staging • Dialogue • Costumes 	
Skills	
At this level students need to be able to:	
In a guided drama experience: <ul style="list-style-type: none"> • Propose potential new details to a plot and story. • Collaborate with peers to conceptualize costumes, props, and scenery. • Identify ways in which gestures, voice, sound, and movement may be used to create or retell a story. • Contribute and/or collaborate with peers to develop a sequential plot with meaningful dialogue. • Contribute to the adaptation of the plot and dialogue. • Identify similarities and differences in sounds and movements; adapt sounds and movements. • Generate and collaborate to imagine multiple representations of a single object. 	

KPBSD Drama Curriculum

1st & 2nd Grades

Subject(s)	Drama
Grade/Course	1 st & 2 nd
Process standard	Perform

Priority Alaska State Arts Standards	
Anchor 5 – Develop and refine artistic work for presentation.	
Supporting Standards Anchor 4 – Select, analyze, and interpret artistic work for presentation. Anchor 6 – Convey meaning through the presentation of artistic work.	
Essential Questions	Corresponding Big Ideas
What can I do to fully prepare a performance or technical design? Why are strong choices essential to interpreting a drama or theatre piece?	Theatre artists develop personal processes and skills for a performance or design. Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience. Theatre artists make strong choices to effectively convey meaning.
Concepts	
<ul style="list-style-type: none"> • Dialogue • Drama Experience • Story Elements (characters, setting, dialogue, and plot) • Technical Elements (sound, costume, lights, music, props, and makeup) 	
Skills	
At this level students need to be able to:	
In a guided drama experience: <ul style="list-style-type: none"> • Describe and/or interpret a story’s character actions and dialogue and story elements. • Use body, face, gestures, and voice to communicate character traits and emotions (articulate nuances of character). • Identify and understand physical movement and demonstrate the relationship between and among body, voice, and mind. • Identify and explore technical elements that can be used. • With prompting and support, use movement and gestures to communicate emotions. • Contribute to group drama experiences and informally share with peers and/or audience. 	

KPBSD Drama Curriculum

1st & 2nd Grades

Subject(s)	Drama
Grade/Course	1 st & 2 nd
Process standard	Respond

Priority Alaska State Arts Standards	
Anchor 9 – Apply criteria to evaluate artistic work.	
Supporting Standards Anchor 7 – Perceive and analyze artistic work. Anchor 8 – Interpret intent and meaning in artistic work.	
Essential Questions	Corresponding Big Ideas
How are the theatre artist’s processes and the audience’s perspectives impacted by analysis and synthesis?	Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. Theatre artists’ interpretations of drama/theatre works are influenced by personal experiences and aesthetics.
Concepts	
<ul style="list-style-type: none"> • Gesture, Posture, and Emotions • Prop • Setting • Costume • Circumstances • Preference • Character 	
Skills	
At this level students need to be able to:	
In a guided drama experience: <ul style="list-style-type: none"> • Recognize when artistic choices are made. • Explain how personal preferences and emotions affect an observer’s response in an age appropriate theater performance. • Identify causes and consequences of character actions. • Explain or use text or pictures to describe how other’s emotions and choices may compare to the emotions and choices of characters. • Collaborate on a scene. • Use a prop or costume in a drama to describe characters, setting, or events. • Describe how characters respond to challenges. 	

KPBSD Drama Curriculum

3rd & 4th Grades

Subject(s)	Drama
Grade/Course	3 rd & 4 th
Process Standard	Create

Priority Alaska State Arts Standards	
Anchor 3 – Refine and complete artistic work.	
Supporting Standards Anchor 1 – Generate and conceptualize artistic ideas and work. Anchor 2 – Organize and develop artistic ideas and work.	
Essential Questions	Corresponding Big Ideas
How do theatre artists transform and edit their initial ideas?	Theatre artists refine their work and practice their craft through rehearsal. Theatre artists rely on intuition, curiosity, and critical inquiry.
Concepts	
<ul style="list-style-type: none"> • Scripted Drama • Imagined Worlds • Given Circumstances • Scripted Drama 	
Skills	
At this level students need to be able to:	
<ul style="list-style-type: none"> • Create roles, imagined worlds, and improvised stories in a drama/theater work. • Imagine and articulate ideas for costumes, props, and sets for the environment and characters in a drama/theater work. • Imagine and collaborate to determine how characters might move and speak to support the story and given circumstance in drama/theater work. • Participate in methods to devise original ideas for a drama/theater work by asking questions about characters and plots. • Make and discuss group questions and identify responsibilities required to present a drama/theater work to peers. • Revise and improve an improvised or scripted drama/theater work through repetition and collaborative review. • Develop physical and vocal exercise techniques for an improvised or scripted drama. • Collaborate on solutions to design and technical problems that arise in rehearsal for a drama/theater work. • Develop a Reader’s Theater performance. 	

KPBSD Drama Curriculum

3rd & 4th Grades

Subject(s)	Drama
Grade/Course	3 rd & 4 th
Process standard	Perform

Priority Alaska State Arts Standards	
Anchor 5 – Develop and refine artistic work for presentation.	
Supporting Standards Anchor 4 – Select, analyze, and interpret artistic work for presentation. Anchor 6 – Convey meaning through the presentation of artistic work.	
Essential Questions	Corresponding Big Ideas
What can I do to fully prepare a performance or technical design? Why are strong choices essential to interpreting a drama or theatre piece?	Theatre artists develop personal processes and skills for a performance or design. Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience. Theatre artists make strong choices to effectively convey meaning.
Concepts	
<ul style="list-style-type: none"> • Dialogue • Technical Elements 	
Skills	
At this level students need to be able to:	
<ul style="list-style-type: none"> • Apply the elements of dramatic structure to a story and create a drama/theater work. • Role-play familiar situations and stories. • Tell stories based on personal experience and imagination. • Dramatize rhymes and finger plays. • Perform Readers’ Theatre (perform a simple play or puppet show). • Retell/perform stories, poems, songs, and tales, from various cultures, including Alaskan Native legends and tales. • Pantomime a given situation (eating an ice cream, a scenario on the playground, etc.). • Initiate dramatic play (playhouse, store, or hospital). • Investigate and modify how movement and voice are incorporated into drama/theater work. • Make physical choices to develop a character in a drama/theater work and share. • Practice, share, and present drama/theater work informally to an audience. • Demonstrate the use of technical elements in a drama/theatre work. • Write a simple script individually or collaboratively. • Become familiar with downstage, upstage, stage right, and stage left vocabulary. • Demonstrate proper rehearsal and performance etiquette. 	

KPBSD Drama Curriculum

3rd & 4th Grades

Subject(s)	Drama
Grade/Course	3 rd & 4 th
Process standard	Respond

Priority Alaska State Arts Standards	
Anchor 9 – Apply criteria to evaluate artistic work.	
Supporting Standards Anchor 7 – Perceive and analyze artistic work. Anchor 8 – Interpret intent and meaning in artistic work.	
Essential Questions	Corresponding Big Ideas
How are the theatre artist’s processes and the audience’s perspectives impacted by analysis and synthesis?	Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. Theatre artists’ interpretations of drama/theatre works are influenced by personal experiences and aesthetics.
Concepts	
<ul style="list-style-type: none"> • Gesture, Posture, and Emotions • Technical Elements • Theme • Prop • Costume • Audience’s Perspective • Circumstances • Character • Vocal Intonation • Physiological Changes 	
Skills	
At this level students need to be able to:	
<ul style="list-style-type: none"> • Discuss the use of theater elements in a live play verses a movie/television production. • Discuss and practice appropriate audience skills. • Explain/write personal reactions to artistic choices made in a drama/theatre work through participation and observation. • Consider multiple personal experiences when participating in or observing a drama/theater work. • Examine how connections are made between oneself and a character’s emotions in drama/theater work. • Compare and contrast the qualities of characters in a drama/theater work through physical characteristics and props or costume design that reflect cultural perspectives. • Propose and implement a plan to evaluate drama/theater work. • Consider and analyze technical elements from multiple drama/theater works. • Evaluate and analyze problems and situations in drama/theater work(s). • Study and interpret Alaska Native dance/drama. • Discuss how a dramatic presentation connects to your life. 	

KPBSD Drama Curriculum

5th & 6th Grades

Subject(s)	Drama
Grade/Course	5 th & 6 th
Process Standard	Create

Priority Alaska State Arts Standards	
Anchor 3 – Refine and complete artistic work.	
Supporting Standards Anchor 1 – Generate and conceptualize artistic ideas and work. Anchor 2 – Organize and develop artistic ideas and work.	
Essential Questions	Corresponding Big Ideas
How do theatre artists transform and edit their initial ideas?	Theatre artists refine their work and practice their craft through rehearsal. Theatre artists rely on intuition, curiosity, and critical inquiry.
Concepts	
<ul style="list-style-type: none"> • Scripted Drama • Imagined Worlds • Given Circumstances • Design • Staging • Improvise 	
Skills	
At this level students need to be able to:	
<ul style="list-style-type: none"> • Identify possible solutions to design and staging challenges in a drama/theater work. • Collaborate on solutions to design and technical problems that arise in rehearsal for a drama/theater work. • Explore a scripted or improvised character by imagining the given circumstances in a drama/theater work. • Create roles, imagined worlds, and improvised stories in a drama/theater work. • Articulate and examine choices to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theater work. • Participate in methods to devise original ideas for a drama/theater work by asking questions about characters and plots. • Imagine and articulate ideas for costumes, props, and sets for the environment and characters in a drama/theater work. • Imagine and collaborate to determine how characters might move and speak to support the story and given circumstance in drama/theater work. • Make and discuss group questions and identify responsibilities required to present a drama/theater work to peers. • Revise and improve an improvised or scripted drama/theater work through repetition and collaborative review. 	

KPBSD Drama Curriculum

5th & 6th Grades

Subject(s)	Drama
Grade/Course	5 th & 6 th
Process standard	Perform

Priority Alaska State Arts Standards	
Anchor 5 – Develop and refine artistic work for presentation.	
Supporting Standards Anchor 4 – Select, analyze, and interpret artistic work for presentation. Anchor 6 – Convey meaning through the presentation of artistic work.	
Essential Questions	Corresponding Big Ideas
<p>What can I do to fully prepare a performance or technical design?</p> <p>Why are strong choices essential to interpreting a drama or theatre piece?</p>	<p>Theatre artists develop personal processes and skills for a performance or design.</p> <p>Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.</p> <p>Theatre artists make strong choices to effectively convey meaning.</p>
Concepts	
<ul style="list-style-type: none"> • Dialogue • Technical Elements • Events • Staging • Character • Plot • Acting Techniques 	
Skills	
At this level students need to be able to:	
<ul style="list-style-type: none"> • Identify the essential events in a story or script that make up the dramatic structure in a drama/theater work. • Role-play familiar situations and stories. • Tell stories based on personal experience and imagination. • Dramatize rhymes and finger plays. • Perform Readers’ Theatre, perform a simple play or puppet show. • Retell/perform stories, poems, songs, and tales, from various cultures, including Alaskan Native legends and tales. • Pantomime a given situation (eating an ice cream, a scenario on the playground, etc.). • Initiate dramatic play (playhouse, store, or hospital). • Experiment with various physical choices to communicate character in a drama/theater work. • Investigate and modify how movement and voice are incorporated into drama/theater work. • Make physical choices to develop a character in a drama/theater work. • Practice, share, and present drama/theater work informally to an audience. • Demonstrate the use of technical elements in a drama/theater work. • Write a simple script individually or collaboratively. • Become familiar with downstage, upstage, stage right, and stage left vocabulary. • Demonstrate proper rehearsal and performance etiquette. 	

KPBSD Drama Curriculum

5th & 6th Grades

Subject(s)	Drama
Grade/Course	5 th & 6 th
Process standard	Respond

Priority Alaska State Arts Standards	
Anchor 9 – Apply criteria to evaluate artistic work.	
Supporting Standards Anchor 7 – Perceive and analyze artistic work. Anchor 8 – Interpret intent and meaning in artistic work.	
Essential Questions	Corresponding Big Ideas
How are the theatre artist’s processes and the audience’s perspectives impacted by analysis and synthesis?	Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. Theatre artists’ interpretations of drama/theatre works are influenced by personal experiences and aesthetics.
Concepts	
<ul style="list-style-type: none"> • Gesture, Posture, and Emotions • Technical Elements • Theme • Prop • Costume • Audience’s Perspective • Circumstances • Character • Vocal Intonation • Physiological Changes 	
Skills	
At this level students need to be able to:	
<ul style="list-style-type: none"> • Discuss the use of theater elements in a live play verses a movie or television production. • Discuss and practice appropriate audience skills. • Explain/write personal reactions to artistic choices made in a drama/theatre work through participation and observation. • Consider multiple personal experiences when participating in or observing a drama/theater work. • Examine how connections are made between oneself and a character’s emotions in drama/theater work. • Compare and contrast the qualities of characters in a drama/theater work through physical characteristics and props or costume design that reflect cultural perspectives. • Propose and implement a plan to evaluate drama/theater work. • Consider and analyze technical elements from multiple drama/theater work(s). • Evaluate and analyze problems and situations in drama/theater work(s). • Study and interpret Alaska Native dance/drama. • Discuss how a dramatic presentation connects to one’s life. 	

KPBSD Stagecraft Curriculum

7th – 12th Grades

Subject(s)	Stagecraft
Grade/Course	7 th – 12 th
Process Standard	Create
Pacing	Quarter or semester

Priority Alaska State Arts Standards	
Anchor 3 – Refine and complete artistic work.	
Supporting Standards Anchor 1 – Generate and conceptualize artistic ideas and work. Anchor 2 – Organize and develop artistic ideas and work.	
Essential Questions	Corresponding Big Ideas
How do theatre artists transform and edit their initial ideas?	Theatre artists refine their work and practice their craft through rehearsal. Theatre artists rely on intuition, curiosity, and critical inquiry.
Concepts	
<ul style="list-style-type: none"> • Lighting • Sound • Carpentry (Set) • Props/Costumes • Front of House (Programs, Tickets, etc) 	
Skills	
At this level students need to be able to:	
<ul style="list-style-type: none"> • Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work. • Collaborate with others to create technical designs. • Imagine and explore multiple perspectives and solutions to staging problems in a drama/theatre work. • Apply basic research to construct ideas about the visual composition of a drama/theatre work. • Appropriately use new and traditional materials, tools, techniques, and processes to create the visual composition of a drama/theatre work. • Refine technical choices to support the story and emotional impact of a devised or scripted drama/theatre work. • Explore the impact of technology on design choices in a drama/theatre work. 	

Subject(s)	Stagecraft
Grade/Course	7 th – 12 th
Process standard	Perform
Pacing	Quarter or semester

Priority Alaska State Arts Standards	
Anchor 5 – Develop and refine artistic work for presentation.	
Supporting Standards Anchor 4 – Select, analyze, and interpret artistic work for presentation. Anchor 6 – Convey meaning through the presentation of artistic work.	
Essential Questions	Corresponding Big Ideas
<p>What can I do to fully prepare a performance or technical design?</p> <p>Why are strong choices essential to interpreting a drama or theatre piece?</p>	<p>Theatre artists develop personal processes and skills for a performance or design.</p> <p>Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.</p> <p>Theatre artists make strong choices to effectively convey meaning.</p>
Concepts	
<ul style="list-style-type: none"> • Lighting • Audio • Carpentry (Set) • Props/Costumes 	
Skills	
At this level students need to be able to:	
<ul style="list-style-type: none"> • Collaborate with others to present technical design for performances. • Consider various staging choices to enhance the story in a drama/theatre work. • Present a technical design to be utilized for a full drama performance. • Refine practical and artistic skills through rehearsal and presentation. • Use a variety of researched technical elements to increase the impact of design for a drama/theatre production. 	

Subject(s)	Stagecraft
Grade/Course	7 th – 12 th
Process standard	Respond
Pacing	Quarter or semester

Priority Alaska State Arts Standards	
Anchor 9 – Apply criteria to evaluate artistic work.	
Supporting Standards Anchor 7 – Perceive and analyze artistic work. Anchor 8 – Interpret intent and meaning in artistic work.	
Essential Questions	Corresponding Big Ideas
How are the theatre artist’s processes and the audience’s perspectives impacted by analysis and synthesis?	Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. Theatre artists’ interpretations of drama/theatre works are influenced by personal experiences and aesthetics.
Concepts	
<ul style="list-style-type: none"> • Lighting • Audio • Carpentry (Set) • Props/Costumes 	
Skills	
At this level students need to be able to:	
<ul style="list-style-type: none"> • Be able to examine works in the theatre and describe the use of basic technical elements, interpret meaning, and offer and defend an informed opinion. • Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices. • Accept and offer constructive criticism. • Utilize criteria to evaluate the arts, including standards of craftsmanship, function, structural organization, originality, technique, and theme. • Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works. • Consider the aesthetics of the production elements in a drama/theatre work. 	
Instructional Resources and Materials	
Physical	Technology-Based
<i>Basic Drama Projects</i> Fran Tanner (Perfection Learning) <i>Technical Theatre for Nontechnical People</i> , Campbell; ISBN: 978-1581153446 <i>Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup</i> , Gillette; ISBN: 978-0073382227	Curriculum alignment

Drama Curriculum Glossary

Action	The action of a play refers to the sequence of events and actions taken by characters in a play that move the narration forward from beginning to end.
Actor	A performing artist portraying a dramatic role in a theatrical setting.
Antagonist	A character opposing the protagonist of a play, creating conflict for the protagonist.
Archetype	In theater, archetype refers to characters which are fundamental in nature, found throughout dramatic writing. For example, the hero, the villain, the monster, or the wise fool.
Audition	An event during which an actor tries out for a theatrical production or other dramatic presentation, usually overseen by the Director, sometimes by a casting director.
Backstage	Stage area behind the front curtain, also the areas beyond the setting, including wings and dressing rooms.
Blocking	Arrangement of actors' movements onstage with respect to each other and the stage space.
Body Alignment	The way in which an actor aligns his or her body when at rest or in motion; posture. An actor may make character development choices in regard to body alignment in creating a role. For example, a hero may lead with his heart forward, standing and in motion.
Caricature	A character or interpretation of a character which greatly exaggerates the traits and flaws of a person.
Center Stage	The geographic center of the stage.
Character	A character written in a scripted drama, to be portrayed by an actor.
Character Development	Refers to the development of a particular character within a given script, from beginning to end. Sometimes also called a character's "story arc." Also, the way in which an actor approaches and develops a character in a script into a role onstage; characterization.
Comedy	Category of drama that is generally light in tone; it is concerned with issues that are not serious, has a happy ending, and is designed to amuse and provoke laughter. Examples of comedy are "A Midsummer Night's Dream," and "The Importance of Being Earnest."
Conflict	Refers to the relationship between opposing characters in a play, which also defines the choices of actors as they develop their characters for performance, and helps to move the action of a play forward.
Costume	The clothing and other accoutrement worn by a performer in the presentation of a role, or part, in a staged production.
Creative Drama	An informal, improvisational, non-exhibition, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences through role-play, improvisation, pantomime, movement, or sound.

Drama Curriculum Glossary

Cue	A signal for action within the context of a theatrical production or other dramatic presentation. For example, one actor provides the “cue” for another actor to speak a line. Also, lighting, rigging, and sound cues are often written into a prompt book which allows a stage manager to direct the technical aspects of a production. i.e., a stage manager will call for a curtain to fly or a lighting blackout at the end of a scene.
Designer	As in costume, scenic, or lighting design applied to a theatrical production. The designer works with the director to define the world of the production and how each element of design supports the overall interpretation of the script. Designers often oversee a variety of other theater technicians including builders, operators, electricians, and crew members in the implementation of the production design.
Dialogue	Lines in a script or improvisation between two or more characters. A conversation between two or more characters.
Diction	The intonation, inflection, and articulation with which an individual speaks words. Usually, the quality of diction will be evaluated as good or poor, based on criteria of the resulting clarity and engaging manner of speech.
Director	In American usage, the person who is responsible for the overall unity of a production, coordinating the efforts of the contributing artists. The director is in charge of rehearsals and supervises the actors in the preparation of their parts.
Downstage	Front of the stage toward the audience.
Drama	Drama is a literary form meant specifically to be performed, and including parts written for actors.
Drama Experience	A leader guides participants during a process drama, story drama, or creative drama experience through side-coaching, narration, and prompting; the action of the drama does not stop in order for the leader to support the students; the facilitator may guide participants in or out of role
Dramatic Play	Make-believe where children naturally assign and accept roles, then act them out.
Dynamics	Dynamics in the performing arts, refers to the relative energy between two performers. May refer to a relationship between two characters in a play.
Ensemble	A group of performers working together, with an emphasis on the performance of the group rather than on individual performances.
Enunciation	Refers to the ability to pronounce or articulate words.
Gesture	The use of body movement and facial expression to add meaning to the words spoken by an actor onstage.
Given Circumstances	The underlying actions and events that have happened before the play, story, or devised piece begins.
Imagined Worlds	An imaginary world created collectively by participants in a drama experience.
Improvisation	A form of unscripted drama where the actor is required to create dialogue and a character in the moment of performance.

Drama Curriculum Glossary

Inner Thoughts	The underlying and implied meaning or intentions in the characters dialogue or actions (also known as subtext).
Lighting	Theatrical lighting helps to define mood, time of day, and other environmental factors within the context of a production design. Theatrical lighting often incorporates area lighting, color, and timed lighting cues.
Lines	Lines of text in a script that are designated to a specific character, to be portrayed by an actor.
Locomotor Movement	Refers to movement that takes a student from one place to another, e.g., skipping, running, and hopping.
Monologue	Lines in a script or improvisation spoken by only one character, sometimes spoken directly to the audience.
Musical Theater	Broad category which includes operas, operetta, musical comedy, and other musical plays. It includes any dramatic entertainment in which music and lyrics (and sometimes dance) are integral and necessary.
Nonlocomotor/Axial Movement	Refers to movement performed without moving from one place to another, e.g., bending, stretching, and swinging.
Objective	Goals, both large and small, which help an actor develop a role for theatrical performance. i.e., “What would I do if I were that character in that situation?”
Offstage	Areas of the stage, usually in the wings, which are not in view of the audience.
Pantomime	A style of performance in which the actor relates a narrative through body movement, gesture, and facial expression, without the use of vocal elements.
Performance	Refers to the presentation of a dramatic event specifically involving a relationship between the performers onstage and a live audience.
Physical Warm-up	A series of physical exercises meant to precede a dramatic activity, to prevent injury and help prepare actors for physical work.
Pitch	Tone of a speaking or singing voice relative to its height or depth. i.e., expression of character or emotion by raising or lowering the pitch of one’s voice.
Playwright	The author of a play.
Plot	As distinct from story, a patterned arrangement of events and characters for a drama. The incidents are selected and arranged for maximum dramatic impact. A narrative as revealed through the action and/or dialogue; traditionally a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action.
Process Drama	A non-linear, episodic, process centered, improvised form of drama in which teacher and students are in-role exploring and reflecting on an issue, story, theme, problem, or idea in a non-exhibitional format that is intended to benefit the performers themselves.
Producer	In American usage, the person responsible for the business side of a production, including raising money.

Drama Curriculum Glossary

Production	An interpretation of a drama involving all the elements of theater, both technical and artistic.
Projection	The level at which an actor is able to project his or her voice into the audience. Refers to the overall volume, quality, and clarity with which an actor speaks the lines of the play.
Props (Properties)	Objects that are used by performers onstage or are necessary to complete a set, e.g., a hairbrush, or a chair.
Protagonist	Principal character in a play, the one whom the drama is about.
Rehearsal	The process by which actors and other theater personnel learn their parts over a period of time. At different points in the rehearsal process, a director will focus on different elements of the production, leading to the performance of a production.
Role	A character in a scripted drama as portrayed by an actor in a theatrical setting. The conflicting forces faced by characters in a play, i.e., other characters, personal limitations.
Scene	Stage setting, one of the structural units into which a play or an act of a play is divided, and the location of a play's action.
Script	Written or printed text of a play or some other theatrical representation; a script consists of dialogue, stage directions, descriptions of characters, and the likes.
Scripted Drama	A piece of writing for the theater that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters.
Set	Scenery, taken as a whole, for a scene or an entire production.
Skit	A brief dramatic sketch often performed in informal settings such as a classroom or community event.
Sound	The elements of sound usually referred to within the context of a sound design, which support the production of a play or other dramatic presentation. i.e., music, ambient sounds, sound cues designated by the stage directions in a script.
Stage Directions	Geographic locations on the stage, i.e., downstage, upstage, stage left, stage right. Also, text in a script suggesting action of the players, often written parenthetically, or in italics.
Stage Left/Stage Right	The sides of the stage from the perspective of the actor, facing the audience. Stage left and stage right are in the same place on stage whether the actor is facing the audience or facing away from the stage.
Stage Manager	The Stage Manager coordinates and oversees all aspects of a production that relate to the development of a performance, including scheduling, documentation, and sometimes dramaturgical research for the rehearsal process, and managing all the elements of a theatrical production in progress, including personnel and time management, directing the staging elements, and facilitating communication.

Drama Curriculum Glossary

Stagecraft	Skills used in the development of a theatrical production, e.g., understanding of stage directions, ability to construct scenery.
Staging	Patterns of movement in a scene or play including, for example, stage crosses, entrances, and exits which help to convey meaning.
Story Drama	Episodic, process centered, improvised form of drama that uses existing literature as a starting point for drama exploration. The drama explores implied moments (before, after, or within) that may not exist in the story and is presented in a non-exhibitional format that is intended to benefit the performers themselves.
Story Elements	Characters, setting, dialogue, and plot that create a story.
Storytelling (Storyteller)	Storytelling is the practice of sharing events through words, images, and sounds, often including improvisation and embellishment that originate from the storyteller. The narrative of a story, though perhaps familiar, will be influenced by the style and personal experience of the storyteller.
Suspension of Disbelief	The ability of both the actors and the audience to “suspend disbelief” in regard to the world of the play. The unspoken agreement that the audience will believe that an actor dressed in a costume is a dragon or a historical character, for example.
Technical Elements	The elements of spectacle such as sets, sound, costumes, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production.
Tempo	Refers to the speed or pacing in the performance of a given piece of music, dance, or text.
Tension	The dynamic created in a script between characters pursuing opposing objectives, facing limitations of the world of the play, and other obstacles. This dynamic helps to create a sense of urgency, time, and energy within a production of a dramatic work, and also may draw the audience further into the world of the play.
Theatre (Theater)	A theater is the building in which a dramatic performance takes place, may also refer to a theatrical company or ensemble. Also, theatre is defined as a branch of the performing arts, the product of which is a performance of a dramatic event in which speech, gesture, dance, music, spectacle, and design combine into a single artistic form.
Theatre Games	Creative dramatic play in the form of group activities, meant to develop specific expressive and dramatic performance skills.
Theme	The aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas
Timbre	The quality of vocal speech or singing, not relative to pitch or volume, sometimes referred to as tone quality or color. In music, defines the tonal quality of various instruments.

Drama Curriculum Glossary

Tragedy	Tragedy involves a serious action of universal significance and has important moral and philosophical implications. Following Aristotle, most critics agree that a tragic hero or heroine should be an essentially admirable person whose downfall elicits our sympathy while leaving us with a feeling that there has in some way been a triumph of the moral and cosmic order which transcends the fate of any individual. The disastrous outcome of a tragedy should be seen as the inevitable result of the character and his or her situation, including forces beyond the character's control. Examples of tragedy are "Antigone," and "Hamlet."
Upstage	Back of the stage away from the audience.
Vocal Warm-up	A series of vocal exercises meant to precede a dramatic activity, to prevent injury and help prepare actors for vocal work.
Volume	The relative loudness of a speaking voice or other sound.

ADDITIONAL RESOURCES

PROFESSIONAL THEATRE BEHAVIORS—Feel free to adapt as needed.

TERRI ZOPF-SCHOESSLER. KPBSD.

How to Behave Professionally During a Show:

- We open the building for actors, musicians, and crew members two hours prior to each show, so everybody can plan his/her mental and physical preparations accordingly.
- Call time is “body in the building” time. Please be at the theatre OR notify a director that you are on your way by 5 PM for evening performances and noon for matinee performances. (Orchestra members may establish a separate call time.)
- Some actors prefer to do their hair and makeup at home—and arrive ready to warm up. If you are one of these, please let us know!
- Everyone should be ready for physical and vocal warmups onstage 45 minutes before the show starts.
- The house opens a half hour before show time, so we have to be done with warmups in 15 minutes.
- Please use water bottles with caps or lids to avoid spillage.
- Do NOT eat in costume! Nothing says, “Oops!” like a big food spill down the front of your costume. If you must eat, please put a robe or other garment over your show clothes.
- Please leave your personal jewelry, watches, etc. at home for their safekeeping. For this show, I do not mind if actors keep wedding rings, but be aware that in professional shows actors must remove them—unless the character they play wears a ring—or cover them with flesh-colored tape.
- Props and costume checks must take place—find them and put them where they belong—BEFORE the house opens.
- DO NOT touch anyone else’s props unless that person has specifically directed you to do so.
- DO NOT touch other people’s things without that person’s permission.
- If you need to use hair spray or some other aerosol product, please do so in the scene shop. Many others are sensitive to perfumes and sprays, so help them by minimizing their contact with these products.
- Any additional warmups will take place in the green room.
- Cell phones and other electronic devices are NOT permitted backstage. You may have them on silent in the makeup/costume area—but there is the possibility that they could be misplaced or stolen.
- You must be quiet backstage. Walk softly and whisper only when absolutely necessary.
- DO NOT run backstage.
- Please stay out of the way of backstage managers, set flyers, etc. They need to see what is happening both onstage and backstage while listening to their headsets. Give them room!
- You must follow all directions given by backstage crew members. Do NOT argue with a backstage crew member! If there are problems, we will discuss them after the show during cast notes. Remember, if a crew member asks you to jump, the only acceptable answer is, “How high?”
- When a crew member gives you the countdown—“Places in five minutes,” for example—the professional response is: “Thank you. Five.”

Have a wonderful show!