

DRAFT Proposed Revisions
Texas Essential Knowledge and Skills (TEKS)
Fine Arts, High School Theatre

Prepared by the State Board of Education (SBOE) TEKS Review Committees

First Draft, June 2012

These draft proposed revisions reflect the recommended changes to the fine arts Texas Essential Knowledge and Skills (TEKS) for theatre that have been made by the SBOE-appointed TEKS review committees. Proposed additions are shown in green font with underlines (additions) and proposed deletions are shown in red font with strikethroughs (~~deletions~~).

Comments in the right-hand column provide explanations for the proposed changes. The following notations were used as part of the explanations:

CRS—information added or changed to align with the Texas College and Career Readiness Standards (CCRS)

ER—information added, changed, or deleted based on expert reviewer feedback

MV—multiple viewpoints from within the committee

VA—information added, changed, or deleted to increase vertical alignment

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§117.64 Theatre, Level I		
	TEKS with Edits	Committee Comments
(a)	General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following theatre courses: Theatre Arts I (one credit), Technical Theatre I (one credit) , Theatre Production I (one-half to one credit). Theatre Arts I is a prerequisite for all theatre courses. <u>A level I theatre course is suggested as a prerequisite for Level II theatre courses.</u>	Technical Theatre will be its own course, with its own TEKS. MCI keeps up with the times and is more of a survey course.
(b)	Introduction.	
(1)	<u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u>	
(4)(2)	Four <u>Five</u> basic strands-- perception , <u>Foundations: Inquiry & Understanding</u> , Creative Expression: Performance, <u>Creative Expression: Production</u> , Historical and Cultural <u>Relevance</u> heritage , and Critical Evaluation <u>and Response</u> --provide broad, unifying structures for organizing knowledge and skills students are expected to acquire <u>will need in the 21st century</u> . Through perceptual studies <u>the Foundations: inquiry and understanding strand</u> , students <u>develop a perception</u> increase their understanding of self <u>human relationships</u> and others and develop clear ideas about the world <u>using elements of drama and conventions of theatre</u> . Through <u>the Creative Expression strand</u> a variety of theatrical experiences , students communicate in a dramatic form, <u>make engage in</u> artistic choices <u>thinking</u> , solve problems , build positive self-concepts, and relate interpersonally <u>and integrate knowledge with other content areas in a relevant manner</u> . Through <u>the Historical and Cultural Relevance strand</u> students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through <u>the Critical Evaluation and Response strand</u> , students <u>engage in inquiry and dialogue</u> , accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.	Updated to include 21 st century, CCRS, and more fluid language.
(2)	Students increase their understanding of heritage and traditions through historical and cultural studies in theatre. Student response and evaluation promote thinking and further discriminating judgment, developing students who are appreciative and evaluative consumers of live theatre, film, television, and other technologies.	
(3)	<u>Through diverse forms of storytelling and production, students will exercise and develop creativity, intellectual curiosity, critical thinking, problem-solving, and collaborative skills. Participation and evaluation in a variety of theatrical experiences will afford students opportunities to develop an understanding of self and their role in the world.</u>	Added description VA for high school.

(c)	Knowledge and skills.	
(1)	Perception Foundations: Inquiry and Understanding. The student develops <u>a perception of concepts about</u> self, human relationships, and the environment <u>world</u> , using elements of drama and conventions of theatre. The student is expected to:	This terminology was created from the CCRS
(1)(A)	improvise, using <u>understand the value and purpose of using listening, observation, concentration, cooperation, and</u> emotional and sensory recall;	This wording is clearer and MV
(1)(B)	develop and practice theatre preparation and warm-up techniques;	
(1)(C)	employ <u>develop and practice</u> stage movement <u>techniques</u> and pantomime consistently to express thoughts, feelings, and actions <u>non-verbally</u> ;	In this strand, students understand more than employ these skills. MV
(1)(D)	develop and practice effective voice and diction to express thoughts and feelings;	
(1)(E)	<u>read scripts of published plays and analyze characters (such as describing physical, intellectual, emotional, and social dimensions)</u> ;	we have made this clearer and more open-ended so that it fits all courses under description. Align with ELA
(1)(F)(E)	define and give examples of <u>the language of theatre such as stage terminology, elements of theatre, or theatrical conventions</u> theatrical conventions (time, setting, fourth wall, visual elements); and	more clear and also more open with OR
(1)(G)(F)	analyze and describe the interdependence of all theatrical elements;-	
(1)(H)	<u>define the roles of and appreciate the collaborative relationships between all artistic partners such as playwrights, composers, directors, actors, designers, technicians, and audience</u> ;	We have moved this here from another strand as it belongs here.
(1)(I)	<u>identify and practice memorization skills</u> ;	Memorization was not reflected in the TEKS and it critical MV
(1)(J)	<u>identify the principles of improvisation; and</u>	moved from another strand
(1)(K)	<u>identify and recognize the importance of safe theatre practices.</u>	Moved from another strand
(2)	Creative Expression: P/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:	These are 2 separate strands now. VA
(2)(A)	demonstrate safe use of the voice and body;	
(2)(B)	analyze a character from a script, describing physical, intellectual, emotional, and social dimensions; <u>define creativity as it relates to personal expression</u> ;	moved to another strand as it fits better there. For students to understand creativity, they have to be able to define it.
(2)(C)	<u>employ effective voice and diction to express thoughts and feelings</u> ;	moved here from another strand as it belongs here.

(2)(C)(D)	<u>use physical, intellectual, emotional, and social awareness to</u> portray believable characters <u>and convey a story</u> when applying acting concepts, skills, and techniques; and	made it clearer MV
(2)(E)	<u>employ physical techniques consistently to express thoughts, feelings and actions non-verbally; and</u>	added from another strand
(2)(D)(F)	<u>create improvise, write, and refine original monologues, improvisations, scenes, or and vignettes that reflect dramatic structure</u> to convey meaning to the audience <u>through live performance or media forms.</u>	We made clearer and adjusted this to accommodate media advances in our society MV nces in our society
(3)	Creative Eexpression: Production./performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:	Clearer strand name. VA
(3)(A)	develop and practice stage-craft skills;	There is no dash in this word.
(3)(B)	safely apply technical knowledge and skills to create and/or operate functional theatrical elements (such as scenery, properties, lighting, sound, costumes, makeup, current technology or and publicity);	VA aligned with 8 th grade
(3)(C)	define the director's role as a unifying force, problem solver, interpreter of script, and collaborator;	moved to another strand
(3)(D)	define the director's responsibility to the author's intent, script, actors, designers, technicians, and the audience;	moved to another strand as it belongs there.
(3)(E)(C)	perform a the roles (such as actor, director, designer, technician, editor) of actor, ensemble member, and director in production decision making and collaborates with others to produce <u>tell a story through live</u> theatre <u>or media</u> with a unified production for public performance; and	In Theatre Production, some students do not take on the role of actor or director.
(3)(F)(D)	concentrate in one or more areas of theatre production (such as acting, technical theatre, theatre management), demonstrating responsibility, artistic discipline, and creative problem solving.	
(4)	Historical and Ccultural heritage. Relevance. The student relates theatre to history, society, and culture. The student is expected to:	connections allows for more contemporary elements of culture.
(4)(A)	portray theatre as a reflection of life in particular times, places, and cultures; and	
(4)(B)	relate historical and cultural influences on theatre; and analyze the roles of live theatre, film, television, and electronic media in American society.	Made different letters.
(4)(C)	<u>analyze the roles of live theatre, film, television, and electronic media in contemporary society;</u>	Added, was missing
(4)(D)	<u>appreciate the cultural heritages of world drama and theatre, and identify various representations in dramatic literature;</u>	Added, was missing
(4)(E)	<u>appreciate the multi-cultural heritages of United States drama and theatre, and identify various representations in dramatic literature; and</u>	Added, was missing
(4)(F)	<u>identify and appreciate the innovations and contributions of the United States to the forms of theatre, musical theatre, television, film and electronic media.</u>	Added, was missing

(5)	Critical Evaluation and Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:	
(5)(A)	analyze and apply appropriate behavior at various types of live performances;	
(5)(B)	<u>recognize theatre as an art form and evaluate self as a creative being.</u>	Added to reflect CCRS
(5)(C)	<u>offer and receive constructive criticism of peer performances;</u>	
(5)(B) (D)	<u>evaluate live theatre in written and oral form with precise and specific observations using</u> develop appropriate <u>evaluative</u> theatre vocabulary to apply the concepts of evaluation (intent, structure, effectiveness, value) to live theatre, film, television, and electronic media in written and oral form with precise and specific observations;	Oddly constructed sentences with inappropriate focus. ER
(5)(C)(E)	<u>evaluate film, television or other media in written or oral form with precise and specific observations using appropriate evaluative theatre vocabulary (intent, structure, effectiveness, value). identify and compare the treatment of moods in theatre, musical theatre, dance, art, and music and integrate more than one art form in informal performances;</u> and	We separated out live theatre and media as it is critical to respond to live theatre. MV
(5)(D)(F)	select <u>explore</u> career and avocational opportunities in theatre <u>or media (such as theatre education, arts administration, performance, design, management, playwriting)</u> and <u>evaluate</u> describe the training, skills, self-discipline, and artistic discipline needed to pursue them;	These standards are connected to CCRS
(5)(G)	<u>use technology to document and present information in a clear and coherent manner; and</u>	We adopted this from CCR documents.
(5)(H)	<u>connect theatre skills and experiences to higher education and careers outside of the theatre.</u>	Connections are important, 21 st century skills, CRS

§117.65	Theatre, Level II	
	TEKS with Edits	Committee Comments
(a)	General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following theatre courses: Theatre Arts II (one credit), Technical theatre II (one credit) ; Theatre Production II (one-half to one credit). The prerequisite for each Level II theatre course is one credit of Theatre I in the corresponding discipline.	Tech Theatre now has its own TEKS
(b)	Introduction.	
(1)	<u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u>	VA with all fine arts
(1) (2)	<p>FourFive basic strands--perception, <u>Foundations: Inquiry & Understanding</u>, Creative Expression: Performance, <u>Creative Expression: Production</u>, Historical and Cultural Relevance<u>heritage</u>, and Critical Evaluation <u>and Response</u>--provide broad, unifying structures for organizing knowledge and skills students are expected to acquire<u>will need in the 21st century.</u></p> <p>Through perceptual studies<u>the Foundations: inquiry and understanding strand</u>, students <u>develop a perception increase their understanding</u> of self <u>human relationships</u> and others and develop clear ideas about<u>the world using elements of drama and conventions of theatre.</u> Through <u>the Creative Expression strand a variety of theatrical experiences</u>, students communicate in a dramatic form, make<u>engage in</u> artistic choices<u>thinking</u>, solve problems, build positive self-concepts, and<u>relate interpersonally and integrate knowledge with other content areas in a relevant manner.</u> Through <u>the Historical and Cultural Relevance strand</u> students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through <u>the Critical Evaluation and Response strand</u>, students <u>engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u></p>	<p>This is the introduction that we updated for theatre I-IV</p> <p>We created this statement and updated introduction paragraph 2.</p>
(2)	Students increase their understanding of heritage and traditions through historical and cultural studies in theatre. Student response and evaluation promote thinking and further discriminating judgment, developing students who are appreciative and evaluative consumers of live theatre, film, television, and other technologies. Through diverse forms of storytelling and production, students will exercise and develop creativity, intellectual curiosity, critical thinking, problem solving, and collaborative skills. Participation and evaluation in a variety of theatrical experiences will afford students opportunities to develop an understanding of self and their role in the world	

(3)	<u>Through diverse forms of storytelling and production, students will exercise and develop creativity, intellectual curiosity, critical thinking, problem-solving, and collaborative skills. Participation and evaluation in a variety of theatrical experiences will afford students opportunities to develop an understanding of self and their role in the world</u>	Revised wording.
(c)	Knowledge and skills.	
(1)	Pereception. Foundations: Inquiry and Understanding. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:	Strands changed
(1)(A)	<u>develop and practice theatre</u> warm-up techniques;	Revised wording.
(1)(B)	<u>develop and practice employ</u> stage movement <u>techniques and pantomime</u> consistently <u>to express thoughts, feelings and actions non-verbally</u> ;	Changed words to reflect new Bloom's
(1)(C)	demonstrate effective voice and diction;	
(1)(D)	analyze dramatic structure and genre;	
(1)(E)	identify examples of theatrical conventions in theatre, film, television, and electronic media; and	
(1)(F)	relate the interdependence of all theatrical elements; and ;	
(1)(G)	<u>develop and practice memorization skills.</u>	Aligning with Theatre 1
(2)	Creative Expression: P/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:	
(2)(A)	<u>model safe, appropriate techniques to allow for physical, vocal, and emotional expression;</u> demonstrate safe use of the voice and body;	Changed words to reflect new Bloom's
(2)(B)	<u>explore creativity as it relates to self and ensemble;</u>	Students need to understand creativity and add to their understanding as they move from Theatre I to II.
(2)(C) (2)(B)	analyze characters from various genres and media, describing physical, intellectual, emotional, and social dimensions; <u>demonstrate effective voice and diction to express thoughts and feelings;</u>	Moved and reworded for alignment to changes in I
(2)(D) (2)(C)	<u>apply physical, intellectual, emotional, and social interactions to portray</u> create and sustain believable characters <u>and convey a story when applying acting concepts, skills, and techniques;</u> and	Moved and reworded for alignment to changes in I
(2)(E) (2)(D)	<u>develop physical techniques consistently to express thoughts, feelings, and actions non-verbally;</u> improvise and write dialogue that reveals character motivation in short vignettes.	Moved and reworded for alignment to changes in I
(2)(E)	<u>create, write, devise, and refine original monologues, improvisations, scenes, or vignettes to convey meaning to the audience through live performance or media forms.</u>	Increase writing and creative opportunities

(3)	Creative <u>E</u>xpression: <u>P</u>roduction/<u>p</u>erformance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:	
(3)(A)	<u>develop and practice safe and effective stagecraft skills; construct and operate the technical elements of theatre safely and effectively;</u>	Revised wording
(3)(B)	<u>read and analyze</u> examine cultural, social, and political aspects of a script to <u>determine</u> depict <u>appropriately</u> technical elements;	Revised wording
(3)(C)	<u>appraise characters, themes, duties, and elements of a script to determine artistic roles and assignments;</u> consider script selection, casting, and directing skills;	Revised wording
(3)(D)	define the director's responsibility to the author's intent, script, actors, designers, technicians, and the audience;	Combined for clarity
(3) (D) (E)	<u>perform a role (such as actor, director, designer, technician, editor) in production decision making and collaborate with others to tell a story through live theatre or media performance ;and compare the roles of actor, ensemble, and director in production decision making and produce theatre with a unified production concept and style for public performance; and</u>	Combined for clarity
(3) (E) (F)	<u>concentrate in</u> select one or more areas of theatre production, <u>(such as acting, technical theatre, theatre management),</u> demonstrating responsibility, artistic discipline, and creative problem solving.	Clearer wording
(4)	Historical <u>and C</u>/cultural <u>h</u>eritage. <u>R</u>elevance. The student relates theatre to history, society, and culture. The student is expected to:	
(4)(A)	analyze historical and cultural influences on theatre; and	
(4)(B)	define the influence of American society on live theatre and film.;	
<u>(4)(C)</u>	<u>analyze and evaluate the roles of live theatre, film, television, and electronic media in contemporary society;</u>	Added, was missing; evaluation is the next tier of intellectual growth of Bloom's
<u>(4)(D)</u>	<u>analyze the influences of world drama/theatre and identify various representations in dramatic literature;</u>	Added, was missing
<u>(4)(E)</u>	<u>analyze the influences of the multi-cultural heritages of drama/theatre in the United States and identify various representations in dramatic literature; and</u>	Added, was missing
<u>(4)(F)</u>	<u>analyze and evaluate the innovations and contributions of the United States to the forms of theatre, musical theatre, television, film and electronic media.</u>	Added, was missing
(5)	<u>C</u>ritical <u>E</u>valuation <u>and R</u>esponse/<u>e</u>valuation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:	
(5)(A)	<u>evaluate</u> judge and apply appropriate audience behavior at various types of performances;	

(5)(B)	<u>analyze theatre as an art form and evaluate self as a creative being.</u>	Reflecting CRS and alignment with Theatre I
(5)(C)	<u>offer and receive constructive criticism of peer performances;</u>	Added was missing
(5)(D)(B)	evaluate emotional responses to and personal preferences for dramatic performances, using appropriate theatre vocabulary, and apply the concepts of evaluation (intent, structure, effectiveness, value) to live theatre, film, television, and electronic <u>other</u> media in written and oral form with precise and specific observations;	Changed to reflect current technology
(5)(D)(C)	<u>evaluate</u> identify the treatment of <u>artistic elements (such as theme, character, setting, and action)</u> in theatre, musical theatre, dance, art, and <u>music, or other media</u> and integrate more than one art form in informal presentations; and	Rewording clarifies the expectation
(5)(E)(D)	<u>examine</u> select career and avocational opportunities in theatre and film or other media (such as theatre education, arts administration, performance, design, management, playwriting) and <u>evaluate</u> explore the training, skills, self-discipline, and artistic discipline needed to pursue them;	The standards are connected to the CCRS
(5)(F)	<u>use technology to document and present information in a clear and coherent manner; and</u>	We adopted this from CRS documents.
(5)(G)	<u>connect theatre skills and experiences to higher education and careers outside of the theatre.</u>	Connections are important, 21st century skills.

§117.66	Theatre, Level III	
	TEKS with Edits	Committee Comments
(a)	General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following theatre courses: Theatre III (one credit), Technical Theatre III (one credit) , <u>Playwriting I, Directing I</u> , Theatre Production III (one-half to one credit), International Baccalaureate (IB) Theatre Arts SL, IB Theatre Arts HL (one credit per course). The prerequisite for IB Theatre SL and IB Theatre HL is one credit of any Theatre II course. The prerequisite for all other Level III theatre courses is one credit of Theatre II in the corresponding discipline.	Technical theatre is now its own course, added courses are for increased opportunities and rigor.
(b)	Introduction.	
(1)	<u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u>	VA with Fine arts
(4)(2)	Four <u>Five</u> basic strands-- perception , <u>Foundations: Inquiry & Understanding</u> , Creative Expression: Performance, <u>Creative Expression: Production</u> , Historical and Cultural <u>Relevance</u> heritage , and Critical Evaluation <u>and Response</u> --provide broad, unifying structures for organizing knowledge and skills students are expected to acquire <u>will need in the 21st century.</u> Through perceptual studies <u>the Foundations: inquiry and understanding strand</u> , students <u>develop a perception</u> increase their understanding of self <u>human relationships</u> and others and develop clear ideas about the world <u>using elements of drama and conventions of theatre</u> . Through <u>the Creative Expression strand</u> a variety of theatrical experiences , students communicate in a dramatic form, make <u>engage in</u> artistic choices <u>thinking</u> , solve problems , build positive self-concepts, and relate interpersonally <u>and integrate knowledge with other content areas in a relevant manner</u> . Through <u>the Historical and Cultural Relevance strand</u> students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through <u>the Critical Evaluation and Response strand</u> , students <u>engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u>	Updated for alignment with K-12
(2)	Students increase their understanding of heritage and traditions through historical and cultural studies in theatre. Student response and evaluation promote thinking and further discriminating judgment, developing students who are appreciative and evaluative consumers of live theatre, film, television, and other technologies.	

(3)	<u>Through diverse forms of storytelling and production, students will exercise and develop creativity, intellectual curiosity, critical thinking, problem-solving, and collaborative skills. Participation and evaluation in a variety of theatrical experiences will afford students opportunities to develop an understanding of self and their role in the world.</u>	Updated paragraph (2)
(c)	Knowledge and skills.	
(1)	Perception Foundations: Inquiry and Understanding. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:	VA with all fine arts strands
(1)(A)	practice <u>apply</u> theatre preparation and warm-up techniques effectively;	Reflects intellectual growth according to Blooms
(1)(B)	employ <u>experiment with</u> stage movement and pantomime consistently;	Reflects intellectual growth according to Blooms
(1)(C)	demonstrate <u>distinguish the proper techniques in the use of</u> effective voice; such as <u>and</u> diction, <u>inflection and projection;</u>	Reflects intellectual growth according to Blooms
(1)(D)	analyze <u>and evaluate</u> dramatic structure and genre;	Reflects intellectual growth according to Blooms
(1)(E)	compare and contrast <u>distinguish between the</u> theatrical conventions of theatre to <u>and</u> the conventions of film, television, and electronic <u>other</u> media; and	blooms
(1)(F)	<u>evaluate</u> analyze the interdependence of all theatrical elements; and	blooms
(1)(G)	<u>develop and practice memorization skills.</u>	Aligning with Theatre I and II
(2)	Creative Expression: P/formance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:	
(2)(A)	practice appropriate safety measures; <u>employ safe, appropriate techniques to allow for physical, vocal, and emotional expression;</u>	Changed to reflect intellectual growth
(2)(B)	<u>analyze creativity as it relates to self, ensemble and its effect on audience;</u>	Aligning with Theatre I and II
(2)(B)(C)	analyze characters from various genres and styles, describing physical, intellectual, emotional, and social dimensions;	Verbage and ER
(2)(C)(D)	portray believable characters in improvised and scripted scenes of various styles; and <u>experiment with improvised and scripted scenes of various styles to portray believable characters; and</u>	Clarification of expectations
(2)(D)(E)	improvise and write dialogue that reveals character motivation, advances plot, provides exposition., and reveals theme.	Change eliminates repetition from 2(c)

(3)	Creative Expression: Production./performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:	Adapt to format of fine arts
(3)(A)	construct and operate <u>experiment with the</u> technical elements of theatre safely and effectively; <u>in improvised or scripted scenes or plays;</u>	Changing the focus of the course to differentiate from technical theatre
(3)(B)	analyze and evaluate dramatic texts as a basis for technical discussions, considering themes, settings, times, literary styles, genres, and characters;	
(3)(C)	cast and direct duet scenes;	
(3)(D)	analyze the director's responsibility to the author's intent, script, actors, designers, technicians, and audience;	
(3)(E)	analyze the roles of actor, ensemble, and director in production decision making and produce a unified theatrical production; and <u>perform a role (such as actor, director, designer, technician, editor) in production decision making and collaborate with others to tell a story through live theatre or media performance; and</u>	Changed to align with Theatre II and ER
(3)(F)	select one or more areas of theatre production for study, <u>perform the role of actor, director or technician</u> demonstrating responsibility, artistic discipline, and creative problem solving.	Changing the focus of the course to differentiate from technical theatre ER
(4)	Historical and C/cultural heritage. Relevance. The student relates theatre to history, society, and culture. The student is expected to:	
(4)(A)	evaluate historical and cultural influences on theatre;	
(4)(B)	analyze the influence of television on <u>the United States; American society; and</u>	ER and American means all of Americas
(4)(C)	define selected theatrical styles and genres.	Redundant
(4)(C)	<u>employ and evaluate the roles of live theatre, film, television, and other media in contemporary society;</u>	Added to align with Theatre II
(4)(D)	<u>appraise the influences of world drama/theatre and perform various representations in dramatic literature;</u>	Added to align with Theatre II
(4)(E)	<u>appraise the influences of the multi-cultural heritages of drama/theatre in the United States and perform various representations in dramatic literature; and</u>	Added to align with Theatre II
(4)(F)	<u>analyze and evaluate the innovations and contributions of the United States to the forms of theatre, musical theatre, television, film and electronic media.</u>	Added to align with Theatre II
(5)	Critical Evaluation and Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:	
(5)(A)	compare behavior at various types of performances and practice audience etiquette;	

(5)(B)	<u>recognize theatre as an art form and evaluate self as a creative being.</u>	CRS and alignment with I and II
(5)(C) (B)	apply the concepts of evaluation to performances and evaluate theatre, film, television, and <u>other electronic</u> media with depth and complexity, using appropriate vocabulary;	Updated to reflect changes in technology, ER, CRS
(5)(D) (C)	compare communication methods of theatre with that of art, music, and dance <u>and other media</u> and integrate more than one art form in informal and formal performances; and	Reflecting 21st century
(5)(E) (D)	make judgments about selected career and avocational opportunities in theatre, film, and television <u>and other media (such as theatre education, arts administration, performance, design, management, playwriting)</u> and analyze the training, skills, self-discipline, and artistic discipline needed to pursue them.	Aligning with Theatre I and II
(5)(F)	<u>use technology to document and present information in a clear and coherent manner;</u>	Aligning with Theatre I and II and reflecting Bloom's
(5)(G)	<u>relate theatre skills and experiences to higher education and careers outside of the theatre; and</u>	Aligning with Theatre I and II and reflecting Bloom's
(5)(H)	<u>create a personal resume or portfolio of theatrical experience</u>	CRS and ER

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§117.67 Theatre, Level IV		
	TEKS with Edits	Committee Comments
(a)	General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following theatre courses: Theatre Arts IV (one credit), <u>Playwriting II, Directing II, Technical Theatre IV (one credit)</u> , Theatre Production IV (one-half to one credit), International Baccalaureate (IB) Theatre Arts SL, IB Theatre Arts HL (one credit per course). The prerequisite for IB Theatre SL and IB Theatre HL is one credit of any Theatre III course. The prerequisite for all other Level IV theatre courses is one credit of Theatre III in the corresponding discipline.	Technical theatre has its own course now, added for more opportunities and rigor in theatre
(b)	Introduction.	
(1)	<u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u>	VA with all fine arts
(2)(4)	Four <u>Five</u> basic strands-- perception , <u>Foundations: Inquiry & Understanding</u> , Creative Expression: Performance, <u>Creative Expression: Production</u> , Historical and Cultural <u>Relevance</u> heritage , and Critical Evaluation <u>and Response</u> --provide broad, unifying structures for organizing knowledge and skills students are expected to acquire <u>will need in the 21st century.</u> Through perceptual studies <u>the Foundations: inquiry and understanding strand</u> , students <u>develop a perception</u> increase their understanding of self <u>human relationships</u> and others and develop clear ideas about the world <u>using elements of drama and conventions of theatre.</u> Through <u>the Creative Expression strand a variety of theatrical experiences</u> , students communicate in a dramatic form, make <u>engage in</u> artistic choices <u>thinking, solve problems</u> , build positive self-concepts, and relate interpersonally <u>and integrate knowledge with other content areas in a relevant manner.</u> Through <u>the Historical and Cultural Relevance strand</u> students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through <u>the Critical Evaluation and Response strand</u> , students <u>engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u>	Aligning with Theatre I-III, ER
(2)	Students increase their understanding of heritage and traditions through historical and cultural studies in theatre. Student response and evaluation promote thinking and further discriminating judgment, developing students who are appreciative and evaluative consumers of live theatre, film, television, and other technologies.	

(3)	<u>Through diverse forms of storytelling and production, students will exercise and develop creativity, intellectual curiosity, critical thinking, problem-solving, and collaborative skills. Participation and evaluation in a variety of theatrical experiences will afford students opportunities to develop an understanding of self and their role in the world.</u>	
(c)	Knowledge and skills.	
(1)	Pereception. Foundations: Inquiry and Understanding. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:	VA
(1)(A)	develop and practice <u>create and demonstrate</u> theatre preparation and warm-up techniques;	Reflecting Bloom's and CRS
(1)(B)	employ <u>devise and model</u> stage movement and pantomime consistently ;	Reflecting Bloom's and CRS
(1)(C)	develop effective use of voice and diction ; <u>model proper techniques in the use of effective voice; such as and diction, inflection and projection</u> ;	Reflecting Bloom's and CRS
(1)(D)	compare the dramatic structure of theatre <u>to</u> film, television, and electronic <u>other</u> media;	Revised to accommodate for updates in technology, ER
(1)(E)	evaluate theatrical conventions of various cultural and historical periods; and	
(1)(F)	evaluate the interdependence of all theatrical elements; and	
(1)(G)	<u>develop and model memorization skills.</u>	Aligning and building on with Theatre I, II, III
(2)	Creative Expression: P/formance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:	
(2)(A)	evaluate and apply appropriate safety measures ; <u>model safe, appropriate techniques to allow for physical, vocal, and emotional expression</u> ;	Scaffolding from Theatre I, II, III
(2)(B)	<u>demonstrate</u> creativity as it relates to self, ensemble and its effect on audience;	Scaffolding from Theatre I, II, III
(2)(B)(C)	evaluate character dimensions in scripts of <u>analyze and interpret characters from</u> various genres and styles, <u>describing</u> physical, intellectual, emotional, and social dimensions;	ER
(2)(C)(D)	create and sustain believable characters ; and <u>interpret scripted scenes of various styles to portray believable characters</u> ; and	blooms
(2)(D)(E)	outline and create <u>individually or devise collaboratively</u> imaginative scripts and scenarios that include motivated character, unique dialogue, conflict, and resolution for theatre, film, or television.	MV Reflects CRS and 21 st century learning and scaffolds
(3)	Creative Expression: Production/formance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:	

(3)(A)	design, construct, and operate appropriate technical elements of theatre, safely and effectively, collaboratively and individually; experiment with the technical elements of theatre safely and effectively in improvised or scripted scenes or plays;	Alignment with Theatre 3
(3)(B)	analyze and evaluate dramatic texts and direct brief scenes;	
(3)(C)	demonstrate understanding of evaluate the director's responsibility to the author's intent, script, actors, designers, technicians, and audience;	Changed for blooms and scaffolding
(3)(D)	analyze production plans that include research, rehearsal plans, technical designs, and blocking;	
(3)(E)	demonstrate leadership by casting and directing east and direct a long scene or a short play, producing a unified theatrical production; and	21 st century learning skills and CRS
(3)(F)	conduct concentrated studies apply expertise in one or more areas of theatre production, demonstrating responsibility, artistic discipline, and creative problem solving.	clarity
(4)	Historical and C/cultural heritage. Relevance. The student relates theatre to history, society, and culture. The student is expected to:	
(4)(A)	evaluate historical and cultural influences on theatre;	
(4)(B)	evaluate the role of live theatre, film, television, and electronic other media in <u>the United States American society; and</u>	Blooms, ER
(4)(C)	trace historical and cultural developments in theatrical styles and genres.	Redundant
(4)(C)	<u>employ and evaluate the roles of live theatre, film, television, and other media in contemporary society;</u>	Added to align with Theatre III
(4)(D)	<u>appraise the influences of world drama and theatre and perform various representations in dramatic literature;</u>	Added to align with Theatre III
(4)(E)	<u>appraise the influences of the multi-cultural heritages of drama and theatre in the United States and perform various representations in dramatic literature; and</u>	Added to align with Theatre III
(4)(F)	<u>analyze and evaluate the innovations and contributions of the United States to the forms of theatre, musical theatre, television, film and electronic media.</u>	Added to align with Theatre III
(5)	Critical Evaluation and Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:	VA
(5)(A)	evaluate and practice appropriate audience behavior at various types of performances;	
(5)(B)	<u>defend theatre as an art form and value self as a creative being;</u>	CRS and alignment with I and II
(5)(B)(C)	apply evaluation concepts to performances and compare and contrast literary and dramatic criticism of theatre, film, television, or electronic other media;	

(5)(C)(D)	<u>consider the</u> compare the nature, components, elements; and communication methods of theatre, <u>film,</u> music, art, and dance, <u>or other media</u> and compare more than one art form in a specific culture or historical period; and	Clarification of expectation
(5)(D)(E)	evaluate <u>selected</u> career and avocational opportunities in theatre, film, television, and electronic <u>other</u> media <u>(such as theatre education, arts administration, performance, design, management, playwriting, or dramatic criticism)</u> justifying choice(s); and analyze the training, skills, self-discipline, and artistic discipline needed to pursue them;	Alignment with Theatre III
(5)(F)	<u>employ technology to communicate and present findings in a clear and coherent manner;</u>	Aligning with Theatre I and II and reflecting Bloom's
(5)(G)	<u>appraise personal theatre skills and experiences to opportunities in higher education and careers outside of the theatre; and</u>	Aligning with Theatre I and II and reflecting Bloom's
(5)(H)	<u>create a personal resume or portfolio of theatrical experience.</u>	CRS and ER

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§117.xx	Musical Theatre, Level I	
	TEKS with Edits	Committee Comments
(a)	<p><u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following theatre courses: Musical Theater I. A level I Theatre course is suggested as a prerequisite for Level II Theatre courses. Prerequisite suggested in two of the following: Theatre, Dance, or Music or by audition.</u></p>	<p>Justification for creating this course as its own course: Student Expectations for Musical Theatre are different from Theatre I and the course needs its own TEKS. This course is necessary so that schools can teach it and students can receive Fine Arts credit for the course.</p>
(b)	<p><u>Introduction.</u></p>	
(1)	<p><u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u></p>	
(2)	<p><u>Five basic strands-- Foundations: Inquiry & Understanding; Creative Expression: Performance; Creative Expression: Production; Historical and Cultural Relevance; and Critical Evaluation and Response --provide broad, unifying structures for organizing knowledge and skills students will need in the 21st Century.</u></p> <p><u>Through the Foundations: Inquiry and Understanding strand, students develop a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. Through the Creative Expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the Historical and Cultural Relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the Critical Evaluation and Response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u></p>	

(3)	<u>Musical Theatre will expose students to a wide range of on-stage performance disciplines, including acting performance, vocal performance, and dance performance. The course will also provide an atmosphere in which students benefit from a teaching and learning experience in these performance disciplines of musical theatre. Students will receive comprehensive and rigorous instruction so that they may make informed choices about the craft, college, and the profession. The course will enhance and cultivate the creative gifts of each student while encouraging a sense of self-confidence. The course will enable students to study and perform the varied styles of musical theatre with special attention to the principals of stage movement, stage vocal technique, stage choreography, acting, characterization, and all other aspects of a musical production.</u>	Unifying the disciplines
(c)	<u>Knowledge and skills.</u>	
(1)	<u>Foundations: Inquiry and Understanding.</u> <u>The student develops concepts about self, human relationships, and the environment, using elements of drama, dance, music, and the conventions of musical theatre. The student is expected to:</u>	
(1)(A)	<u>develop and practice theatrical, dance, and vocal music preparation and warm-up techniques;</u>	
(1)(B)	<u>consistently employ stage movement, pantomime, elements of dance (such as ballet, tap, jazz, ballroom and Broadway dance forms);</u>	
(1)(C)	<u>develop effective use of voice and diction in spoken dialogue to effectively express thoughts, feelings, and actions;</u>	
	<u>develop appropriate singing technique in vocalized solo and ensemble repertoire to effectively express thoughts, feelings, and actions;</u>	
(1)(D)	<u>understand professional audition techniques (such as musical selections, monologue performance, dance and movement, and the relationship between accompanist and performer);</u>	
(1)(E)	<u>improvise, using emotional and sensory recall;</u>	
(1)(F)	<u>compare the dramatic structure of musical theatre to , musical film, and musical television productions;</u>	
(1)(G)	<u>define and give examples of the language of theatre such as stage terminology, elements of theatre, or theatrical conventions;</u>	
(1)(H)	<u>analyze and describe the interdependence of all theatrical elements;</u>	
(1)(I)	<u>analyze a character from a libretto, describing physical, intellectual, emotional, and social dimensions;</u>	

(1)(J)	<u>define the roles of and appreciate the collaborative relationships between all artistic partners such as playwrights, composers, directors, musical directors, choreographers, actors, designers, technicians, and audience.</u>	
(2)	Creative Expression: Performance. <u>The student interprets characters through acting, singing and dance voice and body expressively, and creates dramatizations called for in a musical script. The student is expected to:</u>	
(2)(A)	<u>evaluate and apply appropriate safety measures in vocalization, dance movement, and theatrical movement;</u>	
(2)(B)	<u>define creativity as it relates to personal expression in musical theatre;</u>	
(2)(C)	<u>study characterization in musical and scripts of various genres and styles;</u>	
(2)(D)	<u>use physical, intellectual, emotional, and social awareness to portray believable characters and convey a story when applying acting concepts, skills, and techniques;</u>	
(2)(E)	<u>practice proper voice usage and vocal production (such as correct vocal placement; correct vocal phrasing; correct vocal tone production; and vocal consistency in a performance situation);</u>	
(2)(F)	<u>analyze lyrics of a song as a monologue, dialogue, or ensemble scene for interpretation, characterization and physicalization;</u>	
(2)(G)	<u>create and sustain believable characters through musical theatre or song; and</u>	
(2)(H)	<u>improvise and write material related to musical theatre (such as monologues, scenes, lyrics or choreography) to convey meaning to the audience through live performance or media forms.</u>	
(3)	Creative Expression: Production. <u>The student applies design, directing, choreography, and musical theatre production concepts and skills. The student is expected to:</u>	
(3)(A)	<u>recognize safe and effective use of technical elements of musical theatre;</u>	
(3)(B)	<u>identify the responsibilities of the director, musical director, choreographer to the composer and librettist's intent;</u>	
(3)(C)	<u>recognize musical production plans (such as research, rehearsal plans, technical designs, blocking, choreography, and solo and ensemble musical numbers);</u>	
(3)(D)	<u>concentrate in one or more areas of musical theatre production (such as acting, technical theatre, theatre management), demonstrating responsibility, artistic discipline, and creative problem solving; and</u>	
(3)(E)	<u>perform a role (such as actor, director, designer, technician, editor) in production decision making and collaborate with others to tell a story through live musical theatre or media performance.</u>	

(4)	Historical and Cultural Relevance. The student relates musical theatre to history, society, and culture. The student is expected to:	
(4)(A)	<u>study the historical and cultural influences on musical theatre;</u>	
(4)(B)	<u>identify the historical development of musical theatre as a uniquely American art form;</u>	
(4)(C)	<u>identify historical and cultural developments in musical theatre;</u>	
(4)(D)	<u>identify the contemporary development of musical theatre as an international art form (such as new composers and their composition styles, multicultural influences, practices and principals of contemporary musical theatre, advances in the creation of contemporary or popular musical theatre, and impact of musical theatre on the world's economic and performing arts scene);</u>	
(4)(E)	<u>portray musical theatre as a reflection of life in particular times, places, and cultures; and</u>	
(4)(F)	<u>recognize the influences of musical theatre forms (such as theatre, television and film) on past and present society.</u>	
(5)	Critical Evaluation and Response. The student responds to and evaluates musical theatre performances. The student is expected to:	
(5)(A)	<u>evaluate and practice appropriate audience behavior at various types of performances;</u>	
(5)(B)	<u>recognize musical theatre as an art form and evaluate self as a creative being;</u>	
(5)(C)	<u>apply evaluation concepts to performances of musical theatre, musical film, or musical television;</u>	
(5)(D)	<u>evaluate the interdependence of all musical theatre elements (such as dramatic spoken text, vocalized text, dance, costuming, set design, lighting, and sound);</u>	
(5)(E)	<u>offer and receive constructive criticism of peer performances;</u>	
(5)(F)	<u>evaluate musical theatre in written and oral form with precise and specific observations using appropriate evaluative theatre vocabulary (intent, structure, effectiveness, value);</u>	
(5)(G)	<u>evaluate career and avocational opportunities in musical theatre, musical film, and musical television, justifying choice(s), and analyze the training, skills, self-discipline, and artistic discipline needed for success;</u>	
(5)(H)	<u>document and present information in a clear and coherent manner using technology in a resume or portfolio format; and</u>	
(5)(I)	<u>connect musical theatre skills and experiences to higher education and careers outside of the theatre.</u>	

§117.xx	Musical Theatre, Level II	
	TEKS with Edits	Committee Comments
(a)	<p><u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following theatre courses: Musical Theater II (one credit). A suggested prerequisite is Musical Theatre I or audition.</u></p>	<p>Justification for creating this course as its own course: Student Expectations for Musical Theatre are different from Theatre I and the course needs its own TEKS. This course is necessary so that schools can teach it and students can receive Fine Arts credit for the course.</p>
(b)	<p><u>Introduction.</u></p>	
(1)	<p><u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u></p>	
(2)	<p><u>Five basic strands-- Foundations: Inquiry & Understanding; Creative Expression; Performance; Creative Expression: Production; Historical and Cultural Relevance; and Critical Evaluation and Response --provide broad, unifying structures for organizing knowledge and skills students will need in the 21st Century.</u></p> <p><u>Through the Foundations: Inquiry and Understanding strand, students develop a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. Through the Creative Expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the Historical and Cultural Relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the Critical Evaluation and Response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u></p>	

(3)	<u>Musical Theatre will expose students to a wide range of on-stage performance disciplines, including acting performance, vocal performance, and dance performance. The course will also provide an atmosphere in which students benefit from a teaching and learning experience in these performance disciplines of musical theatre. Students will receive comprehensive and rigorous instruction so that they may make informed choices about the craft, college, and the profession. The course will enhance and cultivate the creative gifts of each student while encouraging a sense of self-confidence. The course will enable students to study and perform the varied styles of musical theatre with special attention to the principals of stage movement, stage vocal technique, stage choreography, acting, characterization, and all other aspects of a musical production.</u>	Unifying the disciplines
(c)	<u>Knowledge and skills.</u>	
(1)	<u>Foundations: Inquiry and Understanding.</u> <u>The student develops concepts about self, human relationships, and the environment, using elements of drama, dance, music, and the conventions of musical theatre. The student is expected to:</u>	
(1)(A)	<u>develop and practice theatrical, dance, and vocal music preparation and warm-up techniques;</u>	
(1)(B)	<u>develop stage movement, pantomime, elements of dance (such as ballet, tap, jazz, ballroom and Broadway dance forms);</u>	
(1)(C)	<u>apply effective use of voice and diction in spoken dialogue to effectively express thoughts, feelings, and actions;</u>	
(1)(D)	<u>apply appropriate singing technique in vocalized solo and ensemble repertoire to effectively express thoughts, feelings, and actions;</u>	
(1)(E)	<u>develop professional audition techniques (such as musical selections, monologue performance, dance and movement, and the relationship between accompanist and performer);</u>	
(1)(G)	<u>analyze the dramatic structure of musical theatre;</u>	
(1)(H)	<u>employ the language of musical theatre (such as stage terminology, elements of theatre, or theatrical conventions);</u>	
(1)(J)	<u>use analysis to present a character from a libretto, describing physical, intellectual, emotional, and social dimensions; and</u>	
(1)(K)	<u>collaborate with all artistic partners such as playwrights, composers, directors, musical directors, choreographers, actors, designers, technicians, and audience.</u>	

(2)	<u>Creative Expression: Performance.</u> The student interprets characters through acting, singing and dance voice and body expressively, and creates dramatizations called for in a musical script. The student is expected to:	
(2)(A)	<u>apply appropriate safety measures in vocalization, dance movement, and theatrical movement;</u>	
(2)(B)	<u>explore creativity as it relates to self and ensemble in musical theatre;</u>	
(2)(C)	<u>analyze characterization in musical theatre styles;</u>	
(2)(D)	<u>portray believable characters and convey a story when applying acting concepts, skills, and techniques;</u>	
(2)(E)	<u>apply proper voice usage and vocal production (such as correct vocal placement; correct vocal phrasing; correct vocal tone production; and vocal consistency in a performance situation);</u>	
(2)(F)	<u>analyze lyrics of a song as a monologue, dialogue, or ensemble scene for interpretation, characterization and physicalization;</u>	
(2)(G)	<u>create and sustain believable characters through musical theatre or song; and</u>	
(2)(H)	<u>devise and write material related to musical theatre (such as monologues, scenes, lyrics or choreography) to convey meaning to the audience through live performance or other media forms.</u>	
(3)	<u>Creative Expression: Production.</u> The student applies design, directing, choreography, and musical theatre production concepts and skills. The student is expected to:	
(3)(A)	<u>apply safe and effective use of technical elements of musical theatre;</u>	
(3)(C)	<u>analyze musical production plans (such as research, rehearsal plans, technical designs, blocking, choreography, and solo and ensemble musical numbers);</u>	
(3)(D)	<u>demonstrate responsibility and creative problem solving, in one or more areas of musical theatre production (such as acting, technical theatre, theatre management); and</u>	
(3)(E)	<u>collaborate with others to perform a role (such as actor, director, designer, technician, editor) in musical theatre or musical media production.</u>	
(4)	<u>Historical and Cultural Relevance.</u> The student relates musical theatre to history, society, and culture. The student is expected to:	
(4)(A)	<u>analyze the historical and cultural influences on musical theatre;</u>	
(4)(B)	<u>investigate the historical development of musical theatre as a uniquely American art form;</u>	
(4)(C)	<u>investigate historical and cultural developments in musical theatre;</u>	

(4)(D)	<u>investigate the contemporary development of musical theatre as an international art form (such as new composers and their composition styles, multicultural influences, practices and principals of contemporary musical theatre, advances in the creation of contemporary or popular musical theatre, and impact of musical theatre on the world's economic and performing arts scene);</u>	
(4)(E)	<u>depict musical theatre as a reflection of life in particular times, places, and cultures; and</u>	
(4)(F)	<u>relate the influences of musical theatre forms (such as theatre, television and film) on past and present society.</u>	
(5)	<u>Critical Evaluation and Response.</u> The student responds to and evaluates musical theatre performances. The student is expected to:	
(5)(A)	<u>evaluate and practice appropriate audience behavior at various types of performances;</u>	
(5)(B)	<u>describe musical theatre as an art form and evaluate self as a creative being;</u>	
(5)(C)	<u>apply evaluation concepts to performances of musical theatre, musical film, or musical television;</u>	
(5)(D)	<u>evaluate the interdependence of all musical theatre elements (such as dramatic spoken text, vocalized text, dance, costuming, set design, lighting, and sound);</u>	
(5)(E)	<u>appraise self and peer performance with constructive criticism;</u>	
(5)(F)	<u>evaluate musical theatre in written and oral form with precise and specific observations using appropriate musical theatre vocabulary (intent, structure, effectiveness, value);</u>	
(5)(G)	<u>evaluate career and avocational opportunities in musical theatre, musical film, and musical television, justifying choice(s), and analyze the training, skills, self-discipline, and artistic discipline needed for success;</u>	
(5)(H)	<u>document and present information in a clear and coherent manner using technology in a resume or portfolio format; and</u>	
(5)(I)	<u>relate musical theatre skills and experiences to higher education and careers outside of the theatre.</u>	

§117.xx	Musical Theatre, Level III	
	TEKS with Edits	Committee Comments
(a)	<p><u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following theatre courses: Musical Theater III (one credit). A suggested prerequisite is Musical Theatre II or audition.</u></p>	<p>Justification for creating this course as its own course: Student Expectations for Musical Theatre III are different from Theatre III and the course needs its own TEKS to increase rigor. This course is necessary so that schools can teach it and students can receive Fine Arts credit for the course.</p>
(b)	<p><u>Introduction.</u></p>	
(1)	<p><u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u></p>	
(2)	<p><u>Five basic strands-- Foundations: Inquiry & Understanding; Creative Expression: Performance; Creative Expression: Production; Historical and Cultural Relevance; and Critical Evaluation and Response --provide broad, unifying structures for organizing knowledge and skills students will need in the 21st Century.</u></p> <p><u>Through the Foundations: Inquiry and Understanding strand, students develop a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. Through the Creative Expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the Historical and Cultural Relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the Critical Evaluation and Response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u></p>	

(3)	<u>Musical Theatre will expose students to a wide range of on-stage performance disciplines, including acting performance, vocal performance, and dance performance. The course will also provide an atmosphere in which students benefit from a teaching and learning experience in these performance disciplines of musical theatre. Students will receive comprehensive and rigorous instruction so that they may make informed choices about the craft, college, and the profession. The course will enhance and cultivate the creative gifts of each student while encouraging a sense of self-confidence. The course will enable students to study and perform the varied styles of musical theatre with special attention to the principals of stage movement, stage vocal technique, stage choreography, acting, characterization, and all other aspects of a musical production.</u>	Unifying the disciplines
(c)	<u>Knowledge and skills.</u>	
(1)	<u>Foundations: Inquiry and Understanding.</u> The student develops concepts about self, human relationships, and the environment, using elements of drama, dance, music, and the conventions of musical theatre. The student is expected to:	
(1)(A)	<u>create theatrical, dance, and vocal music preparation and warm-up techniques;</u>	
(1)(B)	<u>practice stage movement in musical theatre performance;</u>	
(1)(C)	<u>practice elements of dance (such as ballet, tap, jazz, ballroom and Broadway dance forms) in musical theatre performance;</u>	
(1)(D)	<u>demonstrate effective use of voice and diction in spoken dialogue to effectively express thoughts, feelings, and actions;</u>	
(1)(E)	<u>demonstrate appropriate singing technique in vocalized solo and ensemble repertoire to effectively express thoughts, feelings, and actions;</u>	
(1)(F)	<u>model professional audition techniques (such as musical selections, monologue performance, dance and movement, and the relationship between accompanist and performer);</u>	
(1)(G)	<u>perform a character from a musical, incorporating physical, intellectual and emotional dimensions; and</u>	
(1)(H)	<u>collaborate effectively with all artistic partners in a musical theatre production.</u>	
(2)	<u>Creative Expression: Performance.</u> The student interprets characters through acting, singing and dance voice and body expressively, and creates dramatizations called for in a musical script. The student is expected to:	
(2)(A)	<u>apply appropriate safety measures in vocalization, dance movement, and theatrical movement;</u>	
(2)(B)	<u>appraise creativity as it relates to self and ensemble in musical theatre;</u>	

(2)(C)	<u>analyze characterization in musical theatre styles;</u>	
(2)(D)	<u>create believable characters and convey a story when applying acting concepts, skills, and techniques;</u>	
(2)(E)	<u>model proper voice usage and vocal production (such as correct vocal placement; correct vocal phrasing; correct vocal tone production; and vocal consistency in a performance situation);</u>	
(2)(F)	<u>analyze lyrics of a song as a monologue, dialogue, or ensemble scene for interpretation, characterization and physicalization;</u>	
(2)(G)	<u>create and sustain believable characters through acting, singing, and dancing; and</u>	
(2)(H)	<u>collaborate to produce material related to musical theatre (such as monologues, scenes, lyrics or choreography) to convey meaning to the audience through live performance or other media forms.</u>	
(3)	<u>Creative Expression: Production.</u> The student applies design, directing, choreography, and musical theatre production concepts and skills. The student is expected to:	
(3)(A)	<u>model safe and effective use of technical elements of musical theatre;</u>	
(3)(B)	<u>create musical production plans (such as research, rehearsal plans, technical designs, blocking, choreography, and solo and ensemble musical numbers); and</u>	
(3)(C)	<u>demonstrate responsibility and creative problem solving as a leader in one or more areas of musical theatre or musical media production (such as actor, director, choreographer, musical director).</u>	
(4)	<u>Historical and Cultural Relevance.</u> The student relates musical theatre to history, society, and culture. The student is expected to:	
(4)(A)	<u>analyze the historical and cultural influences and developments on musical theatre;</u>	
(4)(B)	<u>examine the historical development of musical theatre as a uniquely American art form;</u>	
(4)(C)	<u>experiment with contemporary forms of musical theatre (such as new composers and their composition styles, multicultural styles, practices and principals of contemporary musical theatre, popular musical theatre);</u>	
(4)(D)	<u>depict musical theatre as a reflection of life in particular times, places, and cultures; and</u>	
(4)(E)	<u>relate the influences of musical theatre forms (such as theatre, television and film) on past and present society.</u>	
(5)	<u>Critical Evaluation and Response.</u> The student responds to and evaluates musical theatre performances. The student is expected to:	
(5)(A)	<u>evaluate and practice appropriate audience behavior at various types of performances;</u>	
(5)(B)	<u>defend musical theatre as a creative art form;</u>	

(5)(C)	<u>evaluate the interdependence of all musical theatre elements (such as dramatic spoken text, vocalized text, dance, costuming, set design, lighting, and sound);</u>	
(5)(D)	<u>appraise self and peer performance using constructive criticism;</u>	
(5)(E)	<u>evaluate musical theatre, musical film or other musical media using precise musical theatre vocabulary;</u>	
(5)(F)	<u>experiment with a career opportunity in musical theatre, musical film, or other musical media, and analyze the training, skills, self-discipline, and artistic discipline needed for personal success; and</u>	
(5)(G)	<u>document and present information in a clear and coherent manner using technology in a resume or portfolio format.</u>	

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§117.xx	Musical Theatre, Level IV	
	TEKS with Edits	Committee Comments
(a)	<p><u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following theatre courses: Musical Theater IV (one credit). A suggested prerequisite is Musical Theatre III or audition.</u></p>	<p>Justification for creating this course as its own course: Student Expectations for Musical Theatre III are different from Theatre III and the course needs its own TEKS to add rigor. This course is necessary so that schools can teach it and students can receive Fine Arts credit for the course.</p>
(b)	<p><u>Introduction.</u></p>	
(1)	<p><u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u></p>	
(2)	<p><u>Five basic strands-- Foundations: Inquiry & Understanding; Creative Expression; Performance; Creative Expression: Production; Historical and Cultural Relevance; and Critical Evaluation and Response --provide broad, unifying structures for organizing knowledge and skills students will need in the 21st Century.</u></p> <p><u>Through the Foundations: Inquiry and Understanding strand, students develop a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. Through the Creative Expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the Historical and Cultural Relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the Critical Evaluation and Response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u></p>	

(3)	<u>Musical Theatre will expose students to a wide range of on-stage performance disciplines, including acting performance, vocal performance, and dance performance. The course will also provide an atmosphere in which students benefit from a teaching and learning experience in these performance disciplines of musical theatre. Students will receive comprehensive and rigorous instruction so that they may make informed choices about the craft, college, and the profession. The course will enhance and cultivate the creative gifts of each student while encouraging a sense of self-confidence. The course will enable students to study and perform the varied styles of musical theatre with special attention to the principals of stage movement, stage vocal technique, stage choreography, acting, characterization, and all other aspects of a musical production.</u>	Unifying the disciplines
(c)	<u>Knowledge and skills.</u>	
(1)	Foundations: Inquiry and Understanding. <u>The student develops concepts about self, human relationships, and the environment, using elements of drama, dance, music, and the conventions of musical theatre. The student is expected to:</u>	
(1)(A)	<u>create and lead theatrical, dance, and vocal music preparation and warm-up techniques;</u>	
(1)(B)	<u>arrange stage movement in musical theatre performance;</u>	
(1)(C)	<u>choreograph dance (such as ballet, tap, jazz, ballroom and Broadway dance forms) in musical theatre performance;</u>	
(1)(D)	<u>develop effective use of voice and diction in spoken dialogue to effectively express thoughts, feelings, and actions;</u>	
(1)(E)	<u>develop appropriate singing technique in vocalized solo and ensemble repertoire to effectively express thoughts, feelings, and actions;</u>	
(1)(F)	<u>model professional audition techniques (such as musical selections, monologue performance, dance and movement, and the relationship between accompanist and performer);</u>	
(1)(G)	<u>perform a multi-dimensional character from a musical, incorporating singing, dancing, and acting; and</u>	
(1)(H)	<u>collaborate effectively with all artistic partners in a musical theatre production.</u>	
(2)	Creative Expression: Performance. <u>The student interprets characters through acting, singing and dance voice and body expressively, and creates dramatizations called for in a musical script. The student is expected to:</u>	
(2)(A)	<u>model appropriate safety measures in vocalization, dance movement, and theatrical movement;</u>	
(2)(B)	<u>defend creativity as it relates to self and ensemble in musical theatre;</u>	

(2)(C)	<u>analyze characterization in musical theatre styles;</u>	
(2)(D)	<u>model proper voice usage and vocal production (such as correct vocal placement; correct vocal phrasing; correct vocal tone production; and vocal consistency in a performance situation);</u>	
(2)(E)	<u>analyze lyrics of a song as a monologue, dialogue, or ensemble scene for interpretation, characterization and physicalization;</u>	
(2)(F)	<u>create and sustain believable characters through acting, singing, and dancing; and</u>	
(2)(G)	<u>collaborate to produce material related to musical theatre (such as monologues, scenes, lyrics or choreography) to convey meaning to the audience through live performance or other media forms.</u>	
(3)	<u>Creative Expression: Production.</u> The student applies design, directing, choreography, and musical theatre production concepts and skills. The student is expected to:	
(3)(A)	<u>model safe and effective use of technical elements of musical theatre;</u>	
(3)(B)	<u>create musical production plans (such as research, rehearsal plans, technical designs, blocking, choreography, and solo and ensemble musical numbers);and</u>	
(3)(C)	<u>cast and direct a musical theatre or musical media production.</u>	
(4)	<u>Historical and Cultural Relevance.</u> The student relates musical theatre to history, society, and culture. The student is expected to:	
(4)(A)	<u>conduct concentrated studies on the historical and cultural influences and developments on musical theatre;</u>	
(4)(B)	<u>justify musical theatre as an original American art form;</u>	
(4)(C)	<u>depict musical theatre as a reflection of life in particular times, places, and cultures; and</u>	
(4)(D)	<u>defend the influences of musical theatre forms (such as theatre, television and film) on past and present society.</u>	
(5)	<u>Critical Evaluation and Response.</u> The student responds to and evaluates musical theatre performances. The student is expected to:	
(5)(A)	<u>evaluate and practice appropriate audience behavior at various types of performances;</u>	
(5)(B)	<u>defend musical theatre as a creative art form;</u>	
(5)(C)	<u>compare the nature of musical theatre elements to other musical media;</u>	
(5)(D)	<u>appraise self and peer performance using constructive criticism;</u>	
(5)(E)	<u>evaluate musical theatre, musical film or other musical media using precise musical theatre vocabulary;</u>	

<u>(5)(F)</u>	<u>experiment with a career opportunity in musical theatre, musical film, or other musical media, and analyze the training, skills, self-discipline, and artistic discipline needed for personal success; and</u>	
<u>(5)(G)</u>	<u>document and present information in a clear and coherent manner using technology to build a resume or portfolio.</u>	

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§117.xx	Technical Theatre, Level I	
	TEKS with Edits	Committee Comments
(a)	<p><u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following theatre courses: Technical Theatre I. Technical Theatre I theatre course is suggested as a prerequisite for Level II technical theatre courses.</u></p>	<p>Technical Theatre has its own student expectations and therefore needs its own TEKS. The skills that are developed in Technical Theatre are different from those in Theatre Arts. While there are a lot of similarities, there are distinct differences. TEKS for Technical Theatre are long overdue.</p>
(b)	<p><u>Introduction.</u></p>	
(1)	<p><u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u></p>	
(2)	<p><u>Five basic strands-- Foundations: Inquiry & Understanding; Creative Expression: Performance; Creative Expression: Production; Historical and Cultural Relevance; and Critical Evaluation and Response --provide broad, unifying structures for organizing knowledge and skills students will need in the 21st Century.</u></p> <p><u>Through the Foundations: Inquiry and Understanding strand, students develop a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. Through the Creative Expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the Historical and Cultural Relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the Critical Evaluation and Response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u></p>	
(3)	<p><u>Through diverse forms of storytelling and production, students will exercise and develop creativity, intellectual curiosity, critical thinking, problem-solving, and collaborative skills. Participation and evaluation in a variety of theatrical experiences will afford students opportunities to develop an understanding of self and their role in the world.</u></p>	

(c)	<u>Knowledge and skills.</u>	
(1)	<u>Foundations: Inquiry and Understanding.</u> The student develops a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. The student is expected to:	
(1)(A)	<u>define standard vocabulary in costumes, lights, makeup, theater management, properties, scenery, and sound;</u>	
(1)(B)	<u>recognize the technical elements of theatre (such as types of stages, stage areas, fly systems, curtains, front of house, dressing rooms and storage);</u>	
(1)(C)	<u>recognize theatre systems (such as the production calendar, tech rehearsals, production staff roles);</u>	
(1)(D)	<u>recognize safe theatre practices (such as personal safety, fire safety, tool safety, shop safety and handling emergencies in the theater); and</u>	
(1)(E)	<u>read scripts and apply basic script analysis techniques to technical theatre elements.</u>	
(2)	<u>Creative Expression: Performance.</u> The student develops and demonstrates technical theatre skills through the pre-production processes from concept (script or original idea) to performance. The student is expected to:	
(2)(A)	<u>recognize the function of technical elements in various theatrical styles and genres;</u>	
(2)(B)	<u>apply the design process: analysis, research, incubation/selection, implementation, evaluation to a theatrical product (such as a rendering, model, sketch);</u>	
(2)(C)	<u>recognize the principles of design: Lines, shape, mass, measure, position, color, and texture;</u>	
(2)(D)	<u>recognize the principles of Composition: unity, harmony, contrast, variation, balance, proportion and emphasis;</u>	
(2)(E)	<u>define the elements of color in design (such as color theory, the science of color and light, and the color palette);</u>	
(2)(F)	<u>identify the production team (such as designers, director, crew members, playwright, stage manager) and their duties;</u>	
(2)(G)	<u>articulate the importance of collaboration and leadership skills;</u>	
(2)(H)	<u>define creativity as it relates to personal expression in technical theatre and design;</u>	

(2)(I)	<u>recognize communication methods between directors and designers (such as prompt book, costume plot, light plot, makeup, theater management, property list, design renderings and models); and</u>	
(2)(J)	<u>understand the basics of measurement and scale applied to design or construction.</u>	
(3)	Performance: Production. <u>The student applies design, directing, and theatre production concepts and skills. The student is expected to:</u>	
(3)(A)	<u>identify and safely use tools and materials in scenery and property construction;</u>	
(3)(B)	<u>identify and safely use lighting equipment (such as instruments, dimmers, and controller);</u>	
(3)(C)	<u>identify and safely use the basic techniques of costume construction and make-up application;</u>	
(3)(D)	<u>identify and safely use sound equipment; and</u>	
(3)(E)	<u>recognize the roles of theatre management (such as house management, stage management, ushers, marketing and publicity, finance and fund development).</u>	
(4)	Historical and Cultural Relevance. <u>The student relates theatre to history, society, and culture. The student is expected to:</u>	
(4)(A)	<u>research to establish historical and cultural accuracy in theatrical design;</u>	
(4)(B)	<u>comprehend the historical and cultural influences on various theatrical styles and genres; and</u>	
(4)(C)	<u>comprehend the historical development, discoveries and periods in theatre architecture and stage technology (such as Latin American marionettes, Greek Amphitheater, Asian Noh and Kabuki, Italian Renaissance innovation, Indian puppet theatre) influences on modern theater.</u>	
(5)	Critical Evaluation and Response. <u>The student responds to and evaluates theatre and theatrical performances. The student is expected to:</u>	
(5)(A)	<u>develop a resume and portfolio of works created in technical theatre;</u>	
(5)(B)	<u>analyze and apply appropriate behavior at various types of live performances;</u>	
(5)(C)	<u>recognize the design and technical elements of theatre as an art form and evaluate self as a creative being;</u>	
(5)(D)	<u>offer and receive constructive criticism of peer designs or construction projects;</u>	
(5)(E)	<u>evaluate live theatre in written and oral form with precise and specific observations of technical elements using appropriate vocabulary;</u>	

<u>(5)(F)</u>	<u>evaluate film, television or other media in written or oral form with precise and specific observations of technical elements using appropriate vocabulary;</u>	
<u>(5)(G)</u>	<u>explore career and avocational opportunities in theatre, television, film or industrials (such as design, construction, management, theatre education, arts administration) to evaluate the training, skills, self-discipline, and artistic discipline needed to pursue them;</u>	
<u>(5)(H)</u>	<u>use technology to communicate and present findings in a clear and coherent manner; and</u>	
<u>(5)(I)</u>	<u>connect theatre skills and experiences to higher education and careers outside of the theatre.</u>	

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§117.xx	Technical Theatre, Level II	
	TEKS with Edits	Committee Comments
(a)	<p><u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following theatre courses: Technical Theatre II (one credit), Lighting & Sound (one half to one credit), Stagecraft, Costume Construction(one half to one credit), Makeup for the Theater(one half to one credit), Design for the Theater(one half to one credit), and Theatre Management(one half to one credit). A level II technical theatre course is suggested as a prerequisite for Level III technical theatre courses.</u></p>	<p>Technical Theatre has its own student expectations and therefore needs its own TEKS. The skills that are developed in Technical Theatre are different from those in Theatre Arts. While there are a lot of similarities, there are distinct differences. TEKS for Technical Theatre are long overdue. We are adding the advanced levels to increase rigor.</p>
(b)	<p><u>Introduction.</u></p>	
(1)	<p><u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u></p>	
(2)	<p><u>Five basic strands-- Foundations: Inquiry & Understanding; Creative Expression: Performance; Creative Expression: Production; Historical and Cultural Relevance; and Critical Evaluation and Response --provide broad, unifying structures for organizing knowledge and skills students will need in the 21st Century.</u></p> <p><u>Through the Foundations: Inquiry and Understanding strand, students develop a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. Through the Creative Expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the Historical and Cultural Relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the Critical Evaluation and Response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u></p>	

(3)	<u>Through a variety of experiences with Technical Theatre, Technical Theater II affords students the opportunity to continue to study and develop their knowledge of technical theater arts on a more challenging level. Students explore and apply a myriad of technical theater concepts and skills. Students will exercise and develop creativity, intellectual curiosity, critical thinking, problem-solving, and collaborative skills. Participation and evaluation in a variety of theatrical experiences will afford students opportunities to develop an understanding of self and their role in the world.</u>	
(c)	<u>Knowledge and skills.</u>	
(1)	<u>Foundations: Inquiry and Understanding.</u> The student develops a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. The student is expected to:	
(1)(A)	<u>demonstrate proper use of standard vocabulary in costumes, lights, makeup, theater management, properties, scenery, and sound;</u>	
(1)(B)	<u>identify the technical elements of theatre (such as types of stages, stage areas, fly systems, curtains, front of house, dressing rooms and storage);</u>	
(1)(C)	<u>use established theatre systems (such as the production calendar, tech rehearsals, production staff roles);</u>	
(1)(D)	<u>use safe theatre practices (such as personal safety, fire safety, tool safety, shop safety and handling emergencies in the theater); and</u>	
(1)(E)	<u>read scripts and apply basic script analysis techniques to technical theatre elements.</u>	
(2)	<u>Creative Expression: Performance.</u> The student develops and demonstrates technical theatre skills through the pre-production processes from concept (script or original idea) to performance. The student is expected to:	
(2)(A)	<u>identify and use technical elements in various theatrical styles and genres;</u>	
(2)(B)	<u>apply the design process: analysis, research, incubation/selection, implementation, evaluation to a theatrical product (such as a rendering, model, sketch);</u>	
(2)(C)	<u>use the principles of design: Lines, shape, mass, measure, position, color, and texture;</u>	
(2)(D)	<u>use the principles of Composition: unity, harmony, contrast, variation, balance, proportion and emphasis;</u>	
(2)(E)	<u>recognize the elements of color in design (such as color theory, the science of color and light, and the color palette);</u>	

(2)(F)	<u>work collaboratively as part of the production team (such as designers, director, crew members, playwright, stage manager);</u>	
(2)(G)	<u>articulate the importance of collaboration and leadership skills;</u>	
(2)(H)	<u>develop creativity as it relates to personal expression in technical theatre and design;</u>	
(2)(I)	<u>demonstrate understanding of communication methods between directors and designers (such as prompt book, costume plot, light plot, makeup, theater management, property list, design renderings and models); and</u>	
(2)(J)	<u>practice proper measurement and scale as applied to design or construction.</u>	
(3)	Performance: Production. <u>The student focuses on a specific area of technical theatre production concepts and skills. The student is expected to demonstrate understanding of and skills in scenery, props, lighting, costumes and make-up, sound or theatre management:</u>	
(3)(A)	<u>identify and safely use more advanced tools and materials in scenery and property construction;</u>	
(3)(B)	<u>build scenery (such as two-dimensional flats and three-dimensional stairs);</u>	
(3)(C)	<u>build or pull and alter costumes, using safe costume construction techniques;</u>	
(3)(D)	<u>hang and focus lighting instruments;</u>	
(3)(E)	<u>identify electrical theory and practice as it applies to theatrical lighting;</u>	
(3)(F)	<u>safely use lighting equipment (such as instruments, dimmers, and controller);</u>	
(3)(G)	<u>record, edit, or create sound effects;</u>	
(3)(H)	<u>demonstrate understanding of the physics of acoustics and sound, and safely operate sound equipment;</u>	
(3)(I)	<u>read and interpret technical theatre documents (such as light plots, costume plots, renderings, ground plans, cue sheets);</u>	
(3)(J)	<u>design marketing products for theatrical productions;</u>	
(3)(J)	<u>practice stage management techniques (such as build a promptbook, call cues, record blocking);</u>	
(3)(K)	<u>identify and apply scenic painting techniques; and</u>	
(3)(L)	<u>identify and apply stage properties practices (such as buy, borrow, build, organize).</u>	

(4)	Historical and Cultural Relevance. The student relates theatre to history, society, and culture. The student is expected to:	
(4)(A)	<u>exhibit historical or cultural accuracy from research in theatrical design;</u>	
(4)(B)	<u>analyze the historical and cultural influences on various theatrical styles and genres; and</u>	
(4)(C)	<u>collect evidence of the historical development, discoveries and periods in theatre architecture and stage technology (such as Latin American marionettes, Greek Amphitheater, Asian Noh and Kabuki, Italian Renaissance innovation, Indian puppet theatre) and their influences on modern theater.</u>	
(5)	Critical Evaluation and Response. The student responds to and evaluates theatre and theatrical performances. The student is expected to:	
(5)(A)	<u>develop a resume and portfolio of works created in technical theatre;</u>	
(5)(B)	<u>analyze and apply appropriate behavior of technical staff at various types of live performances;</u>	
(5)(C)	<u>recognize the design and technical elements of theatre as an art form and evaluate self as a creative being;</u>	
(5)(D)	<u>offer and receive constructive criticism of peer designs or construction projects;</u>	
(5)(E)	<u>evaluate live theatre in written and oral form with precise and specific observations of technical elements using appropriate vocabulary;</u>	
(5)(F)	<u>evaluate film, television or other media in written or oral form with precise and specific observations of technical elements using appropriate vocabulary;</u>	
(5)(G)	<u>explore career and avocational opportunities in theatre, television, film or industrials (such as design, construction, management, theatre education, arts administration) and evaluate the training, skills, self-discipline, and artistic discipline needed to pursue them;</u>	
(5)(H)	<u>use technology to communicate and present findings in a clear and coherent manner; and</u>	
(5)(I)	<u>connect theatre skills and experiences to higher education and careers outside of the theatre.</u>	

§117.xx	Technical Theatre, Level III	
	TEKS with Edits	Committee Comments
(a)	<p><u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following theatre courses: Technical Theatre III, Advanced Lighting & Sound (one half to one credit), Advanced Stagecraft (one half to one credit), Advanced Costume Construction (one half to one credit), Makeup for the Theater (one half to one credit), Advanced Design for the Theater(one half to one credit), and Advanced Theatre Management(one half to one credit). A level II technical theatre course is suggested as a prerequisite for Level III technical theatre courses.</u></p>	<p>Technical Theatre has its own student expectations and therefore needs its own TEKS. The skills that are developed in Technical Theatre are different from those in Theatre Arts. While there are a lot of similarities, there are distinct differences. TEKS for Technical Theatre are long overdue. We are adding the advanced levels to increase rigor.</p>
(b)	<p><u>Introduction.</u></p>	
(1)	<p><u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u></p>	
(2)	<p><u>Five basic strands-- Foundations: Inquiry & Understanding; Creative Expression: Performance; Creative Expression: Production; Historical and Cultural Relevance; and Critical Evaluation and Response --provide broad, unifying structures for organizing knowledge and skills students will need in the 21st Century.</u></p> <p><u>Through the Foundations: Inquiry and Understanding strand, students develop a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. Through the Creative Expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the Historical and Cultural Relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the Critical Evaluation and Response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u></p>	

(3)	<u>Through a variety of experiences with Technical Theatre I and II, Technical Theater III affords students the opportunity to continue to study and develop their knowledge of technical theater arts on a more challenging level. Students explore and apply a myriad of technical theater concepts and skills. Students will exercise and develop creativity, intellectual curiosity, critical thinking, problem-solving, and collaborative skills. Participation and evaluation in a variety of theatrical experiences will afford students opportunities to develop an understanding of self and their role in the world.</u>	
(c)	<u>Knowledge and skills.</u>	
(1)	<u>Foundations: Inquiry and Understanding.</u> The student develops a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. The student is expected to:	
(1)(A)	<u>demonstrate proper use of standard vocabulary in costumes, lights, makeup, theater management, properties, scenery, and sound;</u>	
(1)(B)	<u>demonstrate a working knowledge of the technical elements of theatre (such as types of stages, stage areas, fly systems, curtains, front of house, dressing rooms and storage);</u>	
(1)(C)	<u>use and create established theatre systems (such as the production calendar, tech rehearsals, production staff roles);</u>	
(1)(D)	<u>use and model safe theatre practices (such as personal safety, fire safety, tool safety, shop safety and handling emergencies in the theater); and</u>	
(1)(E)	<u>read scripts and apply basic script analysis techniques to technical theatre elements.</u>	
(2)	<u>Creative Expression: Performance.</u> The student develops and demonstrates technical theatre skills through the pre-production processes from concept (script or original idea) to performance. The student is expected to:	
(2)(A)	<u>identify and use technical elements in various theatrical styles and genres;</u>	
(2)(B)	<u>apply the design process: analysis, research, incubation/selection, implementation, evaluation to a theatrical product (such as a rendering, model, sketch);</u>	
(2)(C)	<u>experiment with the principles of design: Lines, shape, mass, measure, position, color, and texture;</u>	
(2)(D)	<u>experiment with the principles of Composition: unity, harmony, contrast, variation, balance, proportion and emphasis;</u>	
(2)(E)	<u>experiment with the elements of color in design (such as color theory, the science of color and light, and the color palette);</u>	

(2)(F)	<u>manage and work collaboratively with the production team (such as designers, director, crew members, playwright, stage manager);</u>	
(2)(G)	<u>defend the importance of collaboration and leadership skills;</u>	
(2)(H)	<u>develop creativity as it relates to personal expression in technical theatre and design;</u>	
(2)(I)	<u>utilize communication methods between directors and designers (such as prompt book, costume plot, light plot, makeup, theater management, property list, design renderings and models); and</u>	
(2)(J)	<u>practice the basics of measurement and scale applied to design or construction.</u>	
(3)	Performance: Production. <u>The student focuses on a specific area of technical theatre production concepts and skills. The student is expected to demonstrate an understanding of and skills in scenery, props, lighting, costumes and make-up, sound or theatre management.</u>	
(3)(A)	<u>identify various production roles in all technical areas (such as designers, master carpenter, draper, cutter, master electrician);</u>	
(3)(A)	<u>identify and safely use specialized tools and materials in scenery and property construction;</u>	
(3)(B)	<u>design and build scenery using advanced methods of construction (such as bracing, wagons, ramps, flying scenery);</u>	
(3)(C)	<u>design, build or pull and alter costumes;</u>	
(3)(D)	<u>design, hang and focus lighting instruments;</u>	
(3)(E)	<u>use electrical theory and practice as it applies to theatrical lighting;</u>	
(3)(F)	<u>safely use lighting equipment (such as instruments, dimmers, and controller);</u>	
(3)(G)	<u>design, record, edit, or create sound effects and use underscoring techniques;</u>	
	<u>operate sound reinforcement equipment (such as microphones, mixers, speakers);</u>	
(3)(H)	<u>demonstrate understanding of the physics of acoustics and sound, and safely operate sound equipment;</u>	
(3)(I)	<u>create and interpret technical theatre documents (such as light plots, costume plots, renderings, ground plans, cue sheets);</u>	
(3)(J)	<u>design marketing products for theatrical productions;</u>	
(3)(K)	<u>practice stage management techniques (such as build a promptbook, call cues, record blocking);</u>	

(3)(L)	<u>implement and refine scenic painting techniques; and</u>	
(3)(M)	<u>design stage properties.</u>	
(4)	Historical and Cultural Relevance. The student relates theatre to history, society, and culture. The student is expected to:	
(4)(A)	<u>exhibit historical and cultural accuracy in theatrical design;</u>	
(4)(B)	<u>analyze the historical and cultural influences on various theatrical styles and genres; and</u>	
(4)(C)	<u>collect evidence of the historical development, discoveries and periods in theatre architecture and stage technology (such as Latin American marionettes, Greek Amphitheater, Asian Noh and Kabuki, Italian Renaissance innovation, Indian puppet theatre) influences on modern theater.</u>	
(5)	Critical Evaluation and Response. The student responds to and evaluates theatre and theatrical performances. The student is expected to:	
(5)(A)	<u>develop a resume and portfolio of works created in technical theatre;</u>	
(5)(B)	<u>analyze and apply appropriate behavior of technical staff at various types of live performances;</u>	
(5)(C)	<u>recognize the design and technical elements of theatre as an art form and evaluate self as a creative being;</u>	
(5)(D)	<u>offer and receive constructive criticism of peer designs or construction projects;</u>	
(5)(E)	<u>evaluate live theatre in written and oral form with precise and specific observations of technical elements using appropriate vocabulary;</u>	
(5)(F)	<u>evaluate film, television or other media in written or oral form with precise and specific observations of technical elements using appropriate vocabulary;</u>	
(5)(G)	<u>explore career and avocational opportunities in theatre, television, film or industrials (such as design, construction, management, theatre education, arts administration) and evaluate the training, skills, self-discipline, and artistic discipline needed to pursue them;</u>	
(5)(H)	<u>use technology and research to communicate and present findings in a clear and coherent manner;</u> <u>and</u>	
(5)(I)	<u>connect theatre skills and experiences to higher education and careers outside of the theatre.</u>	

§117.xx	Technical Theatre, Level IV	
	TEKS with Edits	Committee Comments
(a)	<p><u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following theatre courses: Technical Theatre IV, Advanced Lighting & Sound (one half to one credit), Advanced Stagecraft (one half to one credit), Advanced Costume Construction (one half to one credit), Makeup for the Theater (one half to one credit), Advanced Design for the Theater(one half to one credit), and Advanced Theatre Management(one half to one credit). A level III technical theatre course is suggested as a prerequisite for Level IV technical theatre courses.</u></p>	<p>Technical Theatre has its own student expectations and therefore needs its own TEKS. The skills that are developed in Technical Theatre are different from those in Theatre Arts. While there are a lot of similarities, there are distinct differences. TEKS for Technical Theatre are long overdue. We are adding the advanced levels to increase rigor.</p>
(b)	<p><u>Introduction.</u></p>	
(1)	<p><u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u></p>	
(2)	<p><u>Five basic strands-- Foundations: Inquiry & Understanding; Creative Expression: Performance; Creative Expression: Production; Historical and Cultural Relevance; and Critical Evaluation and Response --provide broad, unifying structures for organizing knowledge and skills students will need in the 21st Century.</u></p> <p><u>Through the Foundations: Inquiry and Understanding strand, students develop a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. Through the Creative Expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the Historical and Cultural Relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the Critical Evaluation and Response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u></p>	

(3)	<u>Through a variety of experiences with Technical Theatre I, II and III, Technical Theater IV affords students the opportunity to complete a more intense study of a specific area of technical theater. Through more independent study and increased production responsibilities, study in Technical Theater involves the application of expertise prepared for and acquired in previous theater art studies. Students explore and apply a myriad of technical theater concepts and skills. Students will exercise and develop creativity, intellectual curiosity, critical thinking, problem-solving, and collaborative skills. Participation and evaluation in a variety of theatrical experiences will afford students opportunities to develop an understanding of self and their role in the world.</u>	
(c)	<u>Knowledge and skills.</u>	
(1)	<u>Foundations: Inquiry and Understanding.</u> The student develops a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. The student is expected to:	
(1)(A)	<u>demonstrate proper and regular use of standard vocabulary in costumes, lights, makeup, theater management, properties, scenery, and sound;</u>	
(1)(B)	<u>demonstrate a working knowledge of the technical elements of theatre (such as types of stages, stage areas, fly systems, curtains, front of house, dressing rooms and storage);</u>	
(1)(C)	<u>use and create established theatre systems (such as the production calendar, tech rehearsals, production staff roles);</u>	
(1)(D)	<u>use and model safe theatre practices (such as personal safety, fire safety, tool safety, shop safety and handling emergencies in the theater);</u>	
(1)(E)	<u>read scripts and apply basic script analysis techniques to technical theatre elements.</u>	
(2)	<u>Creative Expression: Performance.</u> The student develops and demonstrates technical theatre skills through the pre-production processes from concept (script or original idea) to performance. The student is expected to:	
(2)(A)	<u>analyze technical elements in various theatrical styles and genres;</u>	
(2)(B)	<u>design a theatrical product using the design process;</u>	
(2)(F)	<u>lead an area of the production team;</u>	
(2)(G)	<u>model collaboration and leadership skills;</u>	
(2)(H)	<u>model creativity as it relates to personal expression in technical theatre and design; and</u>	

(2)(I)	<u>model communication methods between directors and designers (such as prompt book, costume plot, light plot, makeup, theater management, property list, design renderings and models).</u>	
(3)	Performance: Production. <u>The student focuses on a specific area of technical theatre production concepts and skills. The student is expected to demonstrate an understanding of and skills in scenery, props, lighting, costumes and make-up, sound, or theatre management. The student is expected to:</u>	
(3)(A)	<u>models use of tools and materials in scenery and property construction;</u>	
	<u>supervise safe construction of scenery;</u>	
	<u>supervise safe use the basic techniques of costume construction and make-up application;</u>	
(3)(B)	<u>supervise safe use lighting equipment (such as instruments, dimmers, and controller);</u>	
(3)(C)	<u>supervise safe use sound equipment; and</u>	
(3)(D)	<u>demonstrate management skills in a theatre production as house manager, stage manager, marketing manager or producer.</u>	
(4)	Historical and Cultural Relevance. <u>The student relates theatre to history, society, and culture. The student is expected to:</u>	
(4)(A)	<u>justify historical and cultural accuracy in theatrical design; and</u>	
(4)(C)	<u>relate the historical development, discoveries and periods in theatre architecture and stage technology (such as Latin American marionettes, Greek Amphitheater, Asian Noh and Kabuki, Italian Renaissance innovation, Indian puppet theatre) influences on modern theater.</u>	
(5)	Critical Evaluation and Response. <u>The student responds to and evaluates theatre and theatrical performances. The student is expected to:</u>	
(5)(A)	<u>build a resume and portfolio of works created in technical theatre;</u>	
(5)(B)	<u>model appropriate behavior of technical staff at various types of live performances;</u>	
(5)(C)	<u>defend the design and technical elements of theatre as an art form and evaluate self as a creative being; and</u>	
(5)(D)	<u>offer and receive constructive criticism of peer designs or construction projects.</u>	

<u>(5)(E)</u>	<u>evaluate live theatre in written and oral form with precise and specific observations of technical elements using appropriate vocabulary;</u>	
<u>(5)(F)</u>	<u>evaluate film, television or other media in written or oral form with precise and specific observations of technical elements using appropriate vocabulary;</u>	
<u>(5)(G)</u>	<u>experiment with a career opportunity in theatre, television, film or industrials (such as design, construction, management, theatre education, arts administration) and evaluate the training, skills, self-discipline, and artistic discipline needed to pursue it;</u>	
<u>(5)(H)</u>	<u>use technology and research to communicate and present findings in a clear and coherent manner;</u> <u>and</u>	
<u>(5)(I)</u>	<u>analyze the relevance of theatre skills and experiences to higher education and careers outside of the theatre.</u>	

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§117.xx Theatre and Media Communications, Level I		
	TEKS with Edits	Committee Comments
(a)	<u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing Theatre and Media Communications I. Theatre and Media Communications I theatre course is suggested as a prerequisite for Theatre and Media Communications Level II. This course is directed toward students in grades 9-12 and requires no previous experience in theatre or technology. There are no prerequisites.</u>	As a committee, we feel that this course parallels Theatre Arts I and therefore there is no prerequisite for level one. The course also parallels communications applications. The course has been developed to combine TEKS from both disciplines and collectively enable a student to explore theatre through media and media through theatre.
(b)	<u>Introduction.</u>	
(1)	<u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u>	This is the standard fine arts statement
(2)	<p><u>Five basic strands-- Foundations: Inquiry & Understanding; Creative Expression: Performance; Creative Expression: Production; Historical and Cultural Relevance; and Critical Evaluation and Response --provide broad, unifying structures for organizing knowledge and skills students will need in the 21st Century.</u></p> <p><u>Through the Foundations: Inquiry and Understanding strand, students develop a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. Through the Creative Expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the Historical and Cultural Relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the Critical Evaluation and Response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u></p> <p><u>While these goals may be similar in many ways to the TEKS strands for traditional theatre and technology applications courses, most of the related objectives listed below are unique, reflecting new advances in theatre production with a strong digital media literacy component.</u></p>	This is the standard theatre statement

(3)	<p><u>Theatre and Media Communications I provides students with a rigorous and relevant experiential study of theatre along with video and audio design. Creation and analysis of student performances will be balanced with explorations into contemporary practices in digital media. Students will learn how to bridge traditional stagecraft with current technology applications to create new media such as animations, digital images, multimedia presentation, digital video, websites, and interactive performances. Furthermore, student work will culminate in a capstone project that investigates an issue relevant to the student and uses a digital stage to address a problem within the community or to effect a change. This project will afford students an opportunity to learn and practice creative research skills, develop a narrative, engage an audience, and connect an online community to their project.</u></p> <p><u>Theatre and Media Communications I combines the knowledge and skills of theatre study with those of digital media. Students will study acting, technology, and management of the theatre experience along with the responsibilities of digital publication in social networking environments. They will learn how to analyze, evaluate, and refine ideas as well as gain media literacy and technology applications skills. They will study issues relevant to creating and communicating a message in a participatory culture through online communities and across multiple media. Students will learn valued workplace skills such as how to work in teams, how to think critically, how to maintain motivation, how to plan and document project progress, and how to present their ideas to their audience.</u></p>	This is the course specific description.
(c)	<u>Knowledge and skills.</u>	
(1)	<u>Foundations: Inquiry and Understanding.</u> The student uses perception skills to acquire, organize and document stimuli from both the internal and external environments. The student is expected to:	
(1)(A)	<u>develop perceptual skills and ability to recognize and draw connections between the roles of director, author, and ensemble member in live and recorded works;</u>	
(1)(B)	<u>develop observation skills to understand works that communicate internal meanings, emotions, motivation, or societal norms;</u>	
(1)(C)	<u>develop analysis skills to refine works that communicate internal meanings, emotions, motivation, or societal norms;</u>	
(1)(D)	<u>develop reflection skills to create new works that communicate internal meanings, emotions, motivation, or societal norms;</u>	
(1)(E)	<u>evaluate information gained from perceptual and analytical study of creative works;</u>	
(1)(F)	<u>apply information gained from perceptual and analytical study of creative works;</u>	
(1)(G)	<u>develop observational skills in theatrical production;</u>	

(1)(H)	<u>collect data from the environment;</u>	
(1)(I)	<u>synthesize data from the environment into original concepts;</u>	
(1)(J)	<u>develop perceptual awareness of theatre production; and</u>	
(1)(K)	<u>document the creative process from concept to completion.</u>	
(2)	<u>Creative Expression: Performance.</u> The student expresses ideas through multimedia projects and interactions using theatre production techniques and information gathered through creative research. The student is expected to:	
(2)(A)	<u>research various approaches to show intent and emotion through theatre production;</u>	
(2)(B)	<u>analyze various approaches to show intent and emotion through theatre production;</u>	
(2)(C)	<u>create planning documents for capstone projects;</u>	
(2)(D)	<u>create execution documents for capstone projects;</u>	
(2)(E)	<u>create professional-level products targeted for sharing with a wide audience either through the web or a site-specific performance;</u>	
(2)(F)	<u>collect digital files and artifacts for professional-level products aimed at sharing with a wide audience either through the web or site-specific performance;</u>	
(2)(G)	<u>design a space, environment, or online presence to extend creative works; and</u>	
(2)(I)	<u>develop presentation skills.</u>	
(3)	<u>Creative Expression: Production.</u> The student uses creative research and design skills, conceptual thinking, and technological tools to solve problems or address socially relevant topics. The student is expected to:	
(3)(A)	<u>hypothesize how changes to theatrical techniques will impact theatrical products;</u>	
(3)(B)	<u>analyze technical considerations related to author's intent, script, actors, designers, technicians, and audiences;</u>	
(3)(C)	<u>identify solutions to problems related to author's intent, script, actors, designers, technicians, and audiences;</u>	
(3)(D)	<u>identify challenges related to individual creative research goals;</u>	

(3)(E)	<u>develop solutions to address challenges related to individual creative research goals;</u>	
(3)(F)	<u>analyze creative research, directions, and sketches to develop an idea that uses theatrical production to effect a change or communicate a message of importance to the audience;</u>	
(3)(G)	<u>synthesize creative research, directions, and sketches into an idea that uses theatrical production to effect a change or communicate a message of importance to the audience;</u>	
(3)(H)	<u>evaluate combinations of creative research, directions, and sketches to identify an idea that uses theatrical production to effect a change or communicate a message of importance to the audience;</u>	
(3)(I)	<u>research current issues related to original versus appropriated content;</u>	
(3)(J)	<u>design a space, environment, or online presence to extend a project; and</u>	
(3)(K)	<u>research the ramifications or impacts a project has on a community.</u>	
(4)	<u>Historical and Cultural Relevance.</u> The student demonstrates an understanding of cultural, historical, and technological diversity related to theatre. The student is expected to:	
(4)(A)	<u>develop analysis skills to connect perception of external information to internal meanings, emotions, or society;</u>	
(4)(B)	<u>develop skills to synthesize perception of external information to internal meanings, emotions, or society;</u>	
(4)(C)	<u>develop reflection skills to evaluate perception of external information to internal meanings, emotions, or society;</u>	
(4)(D)	<u>evaluate information gained from perceptual and analytical study in creative works;</u>	
(4)(E)	<u>apply information gained from perceptual and analytical study in creative works;</u>	
(4)(F)	<u>research various approaches to show contrast (both visually and conceptually);</u>	
(4)(G)	<u>analyze various approaches to show contrast (both visually and conceptually);</u>	
(4)(H)	<u>analyze theatrical performances from a variety of cultures;</u>	
(4)(I)	<u>investigate subjectivity of theatre production;</u>	
(4)(J)	<u>investigate cultural connotations of theatre production;</u>	
(4)(K)	<u>identify connections between history, culture, community, and student communications projects; and</u>	

(4)(L)	<u>research the ramifications or impacts of a project on a community.</u>	
(5)	Critical Evaluation and Response. <u>The student makes informed judgments about personal creative works and the creative works of others, especially as related to media production and analysis. The student is expected to:</u>	
(5)(A)	<u>evaluate information gained from perceptual and analytical study of creative works;</u>	
(5)(B)	<u>apply information gained from perceptual and analytical study of creative works;</u>	
(5)(C)	<u>hypothesize how changes to theatrical techniques will impact theatre products (such as performance, film, video or digital media);</u>	
(5)(D)	<u>contrast ideas related to artistic performance, sets, lighting, and meaning to suggest a new, original, or reinterpreted message;</u>	
(5)(E)	<u>evaluate creative research and theatrical directions to determine how to strengthen a project;</u>	
(5)(F)	<u>evaluate sketches to determine how to strengthen a project;</u>	
(5)(G)	<u>collect digital files and artifacts for professional-level products aimed at sharing with a wide audience either through the web or site-specific performance;</u>	
(5)(I)	<u>collaborate with peers and audiences to refine a product using tools such as surveys, questionnaires, or focus groups;</u>	
(5)(J)	<u>identify criteria for evaluating students' own and others' work; and</u>	
(5)(K)	<u>explore career and avocational opportunities in theatre or media (such as theatre education, arts administration, performance, design, management, playwriting) and evaluate the training, skills, self-discipline, and artistic discipline needed to pursue them;</u>	
(5)(L)	<u>use technology to document and present information in a clear and coherent manner to build a resume or portfolio; and</u>	
(5)(M)	<u>connect theatre skills and experiences to higher education and careers outside of the theatre.</u>	

§117.xx Theatre and Media Communications, Level II		
	TEKS with Edits	Committee Comments
(a)	<u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing Theatre and Media Communications I. Theatre and Media Communications I theatre course is suggested as a prerequisite for Theatre and Media Communications Level II. This course is directed toward students in grades 9-12 and requires no previous experience in theatre or technology.</u>	As a committee, we feel that this course parallels Theatre Arts I and therefore there is no prerequisite for level one. The course also parallels communications applications. The course has been developed to combine TEKS from both disciplines and collectively enable a student to explore theatre through media and media through theatre.
(b)	<u>Introduction.</u>	
(1)	<u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u>	This is the standard fine arts statement
(2)	<p><u>Five basic strands-- Foundations: Inquiry & Understanding; Creative Expression: Performance; Creative Expression: Production; Historical and Cultural Relevance; and Critical Evaluation and Response --provide broad, unifying structures for organizing knowledge and skills students will need in the 21st Century.</u></p> <p><u>Through the Foundations: Inquiry and Understanding strand, students develop a perception of self, human relationships, and the world, using elements of drama and conventions of theatre. Through the Creative Expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the Historical and Cultural Relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the Critical Evaluation and Response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.</u></p> <p><u>While these goals may be similar in many ways to the TEKS strands for traditional theatre and technology applications courses, most of the related objectives listed below are unique, reflecting new advances in theatre production with a strong digital media literacy component.</u></p>	This is the standard theatre statement

(a)	<p><u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing Theatre and Media Communications I. Theatre and Media Communications I theatre course is suggested as a prerequisite for Theatre and Media Communications Level II. This course is directed toward students in grades 9-12 and requires no previous experience in theatre or technology. There are no prerequisites.</u></p>	
	<p><u>Theatre and Media Communications II builds on the foundational theatre and technology skills taught in the Theatre and Media Communications I survey course and provides opportunities for students to apply and synthesize knowledge and skills through relevant, real-world projects. Students will explore theatre-related technical professions and components of media production. The course provides hands-on, experiential learning in theatre, including acting, directing, and design integrated with instruction focused on technology applications, media literacy, and 21st century skills. A key focus of the course is on ways to bridge traditional stagecraft with current technology applications to create new media such as animations, digital images, multimedia presentation, digital video, websites, and interactive performances. Students will also develop a deeper understanding of self along with a broader worldview by creating, performing, analyzing, and critiquing dramatic works. Students in this course will document their work during the course in a professional-level digital portfolio.</u></p> <p><u>In this course students apply skills using new communication, collaboration, and participatory culture strategies and platforms. Theatre and Media Communications II provides students further opportunities to combine their knowledge and skills of theatre study with those of digital media. The course affords students opportunities to apply and transfer knowledge across six distinct domains – theatre, digital production, electronic media design, technology applications, media literacy, and performance. Students deepen their study of theatre and how it functions as an agent of change in society. Additionally, students learn the role of technology and media in creating and enhancing theatrical work. They will deepen exploration of issues relevant to creating and communicating a message in a participatory culture through interactive performances and across multiple media. Students will build key skills that will prepare them to thrive in the 21st century workforce as well as the participatory culture of modern life.</u></p> <p><u>The final goal for the class is for students to create a capstone project, produced during the second semester each year of the course that will challenge them to harness the skills explored, delve into an issue of concern in their lives, and use movement and digital media as an agent of change.</u></p> <p><u>As part of this project students will capture audience feedback through surveys, interviews, or observations. They will combine these reflections with the documentation they collect throughout the course related to their ideas, processes, and products, ultimately resulting in a digital portfolio that can be used for future study as well as college and workforce applications.</u></p>	

(c)	<u>Knowledge and skills.</u>	
(1)	Foundation: inquiry and understanding. The student applies skills in acquiring, organizing, and documenting stimuli from both the internal and external environments. The student is expected to:	
(1)(A)	<u>analyze historical and contemporary theatre works;</u>	
(1)(B)	<u>identify connections between the roles of director, author, and ensemble member in live and recorded works;</u>	
(1)(C)	<u>interpret works that communicate internal meanings, emotions, motivation, or societal norms;</u>	
(1)(D)	<u>create new works that communicate internal meanings, emotions, motivation, or societal norms;</u>	
(1)(E)	<u>categorize the similarities and differences in classical and contemporary theatre techniques and methods;</u>	
(1)(F)	<u>recognize how a performance is impacted when technical components (such as scenery, lighting, sound, costumes) are altered;</u>	
(1)(G)	<u>contrast aspects of script, settings, production, and performance components;</u>	
(1)(H)	<u>document study of theatre in sketchbooks or journals;</u>	
(1)(I)	<u>integrate use of technology to share and document projects;</u>	
(1)(J)	<u>collaborate in teams to document the creation of works;</u>	
(1)(K)	<u>debate how documentation techniques and processes influence theatrical works; and</u>	
(1)(L)	<u>inventory ideas for further creative exploration.</u>	
(2)	Creative expression: performance. The student integrates creative research skills, conceptual thinking, and technological tools to solve problems or address socially relevant topics. The student is expected to:	
(2)(A)	<u>analyze different approaches to classification and contextualization of theatrical works;</u>	
(2)(B)	<u>collect examples of theatre directors' use of components of theatre (such as live theatre, media applications, and multimedia) approaches to engage audiences;</u>	
(2)(C)	<u>design ways the basic components of theatre can be manipulated to create impact in participatory works;</u>	
(2)(D)	<u>create schematics, sketches, and planning documents for designing collaborative theatrical products;</u>	

(2)(E)	<u>demonstrate safe practices and communicate the importance of safety in stage and online environments;</u>	
(2)(F)	<u>devise online and interactive media extensions of performances;</u>	
(2)(G)	<u>design ways to use other media to promote creative works;</u>	
(2)(H)	<u>integrate use of digital and presentation technology to solve creative challenges and communicate ideas;</u>	
(2)(I)	<u>identify design principles of multi-platform, audience engagement performances in physical and online environments;</u>	
(2)(J)	<u>experiment with linear and non-linear (traditional and non-traditional) performance approaches and use of multimedia components;</u>	
(2)(K)	<u>produce collaborative, multi-platform products;</u>	
(2)(L)	<u>develop group norms for collaborative work and engage in negotiation, collaboration, leadership activities, and creative reflections;</u>	
(2)(M)	<u>design individual and group performances, involving performers and sometimes audiences;</u>	
(2)(N)	<u>assess a range of sources for creative content;</u>	
(2)(O)	<u>research creative, ethical, and legal considerations in appropriating content;</u>	
(2)(P)	<u>demonstrate ability to multitask with efficiency and accuracy;</u>	
(2)(Q)	<u>design products that use distributed cognition and collective intelligence;</u>	
(2)(R)	<u>demonstrate sound judgment in working interactively with others, including online environments;</u>	
(2)(S)	<u>construct presentations across multiple platforms and formats; and</u>	
(2)(T)	<u>apply networking and negotiation skills.</u>	
(3)	<u>Creative expression: production.</u> The student implements creative ideas through multimedia and interactive projects. The student is expected to:	
(3)(A)	<u>examine how emotions impact perceptions and awareness in theatrical works;</u>	
(3)(B)	<u>demonstrate how theatre can be used to elicit audience responses linked to emotions and personal memory;</u>	

(3)(I)	<u>construct theatrical performances to convey emotions and memory;</u>	
(3)(D)	<u>integrate use of digital artifacts to document and tell stories through theatre;</u>	
(3)(E)	<u>create altered environments through theatre;</u>	
(3)(F)	<u>apply theatrical skills to develop ideas and solutions to creative problems;</u>	
(3)(G)	<u>integrate digital tools to develop ideas and solutions to creative problems;</u>	
(3)(H)	<u>conduct creative research;</u>	
(3)(I)	<u>document creative brainstorming tasks both independently and with small and large groups;</u>	
(3)(J)	<u>demonstrate use of visual organizers, planning documents, storyboards, and sketches for performance planning;</u>	
(3)(K)	<u>diagram the structure of traditional and non-traditional, including multimedia, performances; and</u>	
(3)(L)	<u>categorize differences in digital formats for various uses.</u>	
(4)	Historical and cultural relevance. <u>The student demonstrates an understanding of cultural, historical, and technological diversity related to theatre and contemporary media products. The student is expected to:</u>	
(4)(A)	<u>analyze how historical and contemporary theatrical works create formal theatrical language unique to the work through manipulation of the basic components of theatrical performance;</u>	
(4)(B)	<u>analyze theatrical and media performances from a variety of cultures;</u>	
(4)(C)	<u>synthesize cultural connotations of theatre and media production;</u>	
(4)(D)	<u>prepare a presentation on the impact of participatory media on viewers and audiences in the 21st century; and</u>	
(4)(E)	<u>inventory various theatrical performance, recording, and production genres, techniques, and conventions.</u>	
(5)	Critical Evaluation and Response. <u>The student makes informed judgments about personal creative works and the creative works of others to define and refine theatrical products. The student is expected to:</u>	
(5)(A)	<u>evaluate information gained from study of contemporary theatrical works as well as works by peers;</u>	

(5)(B)	<u>analyze similarities and differences in personal expression of memory through theatrical work;</u>	
(5)(C)	<u>document a theatrical performance through digital recordings, files, process notes, sketches, written reflections, or recorded discussions;</u>	
(5)(D)	<u>collect audience responses through direct observation, recording notes in sketchbooks or with digital photos, videos, or other artifacts as well as through concurrent or follow-up surveys or interviews;</u>	
(5)(E)	<u>analyze the impact of the screenwriter's, actor's, and director's point of view on the message conveyed through media;</u>	
(5)(F)	<u>analyze the use of various media for differing intents;</u>	
(5)(G)	<u>analyze how the addition of multimedia components can impact a theatrical performance;</u>	
(5)(H)	<u>appraise media as an amplifier of cultural content and messages;</u>	
(5)(I)	<u>identify best practices in media use and media literacy;</u>	
(5)(J)	<u>assemble a digital portfolio highlighting work in this class and set future goals;</u>	
(5)(K)		
(5)(L)	<u>explore career and avocational opportunities in theatre or media (such as theatre education, arts administration, performance, design, management, playwriting) and evaluate the training, skills, self-discipline, and artistic discipline needed to pursue them; and</u>	
(5)(M)	<u>connect theatre skills and experiences to higher education and careers outside of the theatre.</u>	