

Appendix Y. Theatre: Internal Quality Review

Depth

Standard	Grade Span	Within Span	Across Span	Comments
1	K-4	F		The depth is appropriate for grade span.
1	5-8	F		The depth is appropriate for grade span.
1	9-12	F		The depth is appropriate for grade span.
1	Across		F	The depth is appropriate for grade spans.
2	K-4	P		The depth of two of the four grade span bullets is appropriate for the grade span. However, the depth of "telling stories" (2.K-4.1) and "using role-playing to understand human behavior" (2.K-4.3) is unclear.
2	5-8	F		The depth is appropriate for grade span.
2	9-12	F		The depth is appropriate for grade span.
2	Across		F	The depth is appropriate for grade spans.
3	K-4	F		The depth is appropriate for grade span.
3	5-8	F		The depth is appropriate for grade span.
3	9-12	F		The depth is appropriate for grade span.
3	Across		F	The depth is appropriate for grade spans.
4	K-4	P		The depth of researching historical and cultural information (4.K-4.1) and applying knowledge of historical and cultural events (4.K-4.2) may not be appropriate level for lower grades.
4	5-8	P		The depth is appropriate for 4.5-8.1; however, the depth in "exploring historical and cultural concepts through dramatic activities" (4.5-8.2) is unclear.
4	9-12	F		The depth is appropriate for grade span.
4	Across		P	The depth is appropriate for some grade span bullets but may be too high or is ambiguous in a few grade span bullets.

Standard	Grade Span	Within Span	Across Span	Comments
5	K-4	P		The depth of two of the three grade span bullets is appropriate for the grade span. However, the depth of "understanding the form of dramatic structure" (5.K-4.2) is unclear.
5	5-8	P		The depth of expressing personal reactions to comedy, tragedy (5.5-8.2) may be more appropriate for K-4.
5	9-12	F		The depth is appropriate for grade span.
5	Across		P	The depth is appropriate for some grade span bullets but may be too low or is ambiguous in a few grade span bullets.
6	K-4	F		The depth is appropriate for grade span.
6	5-8	F		The depth is appropriate for grade span.
6	9-12	F		The depth is appropriate for grade span.
6	Across		F	The depth is appropriate for grade spans.

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Coherence

Standard	Grade Span	Appropriate Sequence	Appropriate Endpoints	Comments
1	K-4		F	The endpoints are appropriate for grade span.
1	5-8		F	The endpoints are appropriate for grade span.
1	9-12		F	The endpoints are appropriate for grade span.
1	Across	F	F	The sequence and the endpoints are appropriate.
2	K-4		F	The endpoints are appropriate for grade span.
2	5-8		F	The endpoints are appropriate for grade span.
2	9-12		F	The endpoints are appropriate for grade span.
2	Across	F	F	The sequence and the endpoints are appropriate.
3	K-4		F	The endpoints are appropriate for grade span.
3	5-8		F	The endpoints are appropriate for grade span.
3	9-12		F	The endpoints are appropriate for grade span.
3	Across	F	F	The sequence and the endpoints are appropriate.
4	K-4		P	The endpoints are appropriate for grade span. Some concern that endpoints, as articulated in grade span bullets, are not aligned with overall goal of the standard (e.g., as stated, the goal of the standard is to relate the role of theatre to culture and history [without extension to performance application]; however, the goal stated in 4.K-4.1 is researching historical and cultural information to support classroom dramatization). Rather than limiting the grade span bullets it may be desirable to extend the range of the standard (see comments in breadth rating sheet).
4	5-8		P	The endpoint in 4.5-8.1 is appropriate for grade span; however, the endpoint for 4.5-8.2 is unclear. Some concern that grade span bullets in this standard extend beyond the intent of the standard (see comments in breadth rating sheet).

Standard	Grade Span	Appropriate Sequence	Appropriate Endpoints	Comments
4	9–12		P	The endpoints are appropriate for grade span. Some concern that endpoints, as articulated in grade span bullets are not aligned with overall goal of the standard (e.g., as stated, the goal of the standard is to relate the role of theatre to culture and history [without extension to performance application]; however, the goal stated in 4.9-12.2 is applying knowledge of social, political...in the development of theatrical productions). Rather than limiting the grade span bullets it may be desirable to extend the range of the standard (see comments in breadth rating sheet).
4	Across	F	P	F for sequence because the grade span bullets (considered independent of the standard statement) do show an appropriate scale up through the grade spans. P for endpoints because of overall concern regarding alignment of grade span bullets to this standard (see comments in breadth rating sheet).
5	K–4		I	Unable to determine appropriateness of endpoints of 5.K-4.2 and 5.K-4.3 because relationship to standard is not clear.
5	5–8		N	Identifying elements of theatre (5.5-8.2) may be more appropriate endpoint for K-4 rather than 5-8. Also, expressing personal reactions to different forms of theatre may be better suited to the lower grade span.
5	9–12		P	The endpoint of reflecting and revising collaborative contributions (5.9-12.2) does not relate to the standard.
5	Across	P	P	P for sequence because the grade span bullets (considered independent of the standard statement) mostly show an appropriate scale up through the grade spans. P for endpoints because some benchmarks display appropriate outcomes for the grade span; others do not.
6	K–4		P	The endpoint is appropriate for one of the three grade span bullets at this grade span. However, the endpoints of "creating dramatic activities to understand other disciplines" (6.K-4.1) and "exploring technology to enhance dramatic activities" (6.K–4.3) are unclear.
6	5–8		F	The endpoints are appropriate for grade span.
6	9–12		F	The endpoints are appropriate for grade span.
6	Across	F	F	Overall, sequence and endpoints are appropriate.

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Rigor

Standard	Grade Span	Rigor	Comments
1	K-4	F	The rigor is appropriate for grade span.
1	5-8	F	The rigor is appropriate for grade span.
1	9-12	F	The rigor is appropriate for grade span.
1	Across	F	The rigor is appropriate for grade spans.
2	K-4	P	The rigor is appropriate for two of the four grade span bullets; however, the level of rigor required for "telling stories" (2.K-4.1) and "planning and recording improvisations" (2.K-4.4) is unclear.
2	5-8	P	The rigor is appropriate for two of the four grade span bullets. The level of rigor may be a little low for developing vocal skills of clarity, volume, and variety (2.5-8.3). The level of rigor required for "creating improvisations and scripted scenes" (2.5-8.4) is unclear.
2	9-12	F	The rigor is appropriate for grade span.
2	Across	P	Overall, rigor is appropriate for most grade span bullets but level of rigor may not be appropriate or is ambiguous for a few grade span bullets.
3	K-4	F	The rigor is appropriate for grade span.
3	5-8	F	The rigor is appropriate for grade span.
3	9-12	P	The rigor is appropriate for two of the three grade span bullets; however, the level of rigor in "understanding and applying functions of scenery, properties, lighting. . ." (3.9-12.2) is unclear.
3	Across	F	Overall, the rigor is appropriate for grade spans.
4	K-4	P	The rigor in researching historical and cultural information (4.K-4.1) is too high for the lower part of grade span.
4	5-8	P	The rigor is appropriate for grade span bullet 4.5-8.1; however, the level of rigor in "exploring historical and cultural concepts through dramatic activities" (4.5-8.2) is unclear.
4	9-12	F	The rigor is appropriate for grade span.
4	Across	P	Overall, rigor is appropriate for most grade span bullets, but level of rigor may not be appropriate or is ambiguous for a few grade span bullets.

Standard	Grade Span	Rigor	Comments
5	K-4	P	The rigor is appropriate for two of the three grade span bullets; however, the level of rigor in "understanding the form of dramatic structure" (5.K-4.2) is unclear. Clarification of language would address this issue.
5	5-8	P	The rigor is appropriate for most grade span bullets, but there is some concern that 5.5-8.3 may not be rigorous enough for this grade span.
5	9-12	P	The rigor is appropriate for two of the three grade span bullets; however, the level of rigor in "reflecting and revising collaborative contributions" (5.9-12.2) is unclear. More specificity would address this issue.
5	Across	P	Overall, the rigor is appropriate for most grade span bullets, but level of rigor may not be appropriate or ambiguous for a few grade span bullets.
6	K-4	I	Unable to determine level of rigor in creating dramatic activities to understand other disciplines (6.K-4.1) and in exploring technology (6.K-4.3).
6	5-8	I	Unable to determine level of rigor in demonstrating interaction between theatre and other disciplines (6.5-8.2) and in understanding and using technology (6.5-8.3).
6	9-12	P	The rigor is appropriate for two of the three grade span bullets; however, the level of rigor in "combining knowledge and skills from other disciplines" (6.9-12.1) is unclear.
6	Across	I	Unable to determine level of rigor in many grade span bullets.

Theatre: Internal Quality Review

Breadth

Standard	Grade Span	Breadth Within Span	Contains Essential Content	Free of Extraneous Content	Comments
Across	K-4	P	P	P	P for essential content overall for this grade span because the grade span bullets in four out of six standards contain either excessive content or are missing key concepts. P for extraneous content overall for this grade span because the grade span bullets in three out of six standards have extraneous or redundant content.
1	K-4		P	P	P for essential and extraneous content because, although developing interpersonal and problem-solving skills are important, in general, there is a broader concern about their placement as a standard rather than as grade span bullets within various standards. Specifically, developing interpersonal skills and problem-solving capabilities are broader skill sets that extend beyond any one content area (i.e., although they are important in theatre, they are not exclusive to theatre).
2	K-4		F	P	This standard contains all essential content; however, there is a broader concern about the amount of content in standard 2. Although storytelling and acting are similar in concept, playwriting and directing are two completely different activities—different from each other and different from acting—requiring different skill sets.
3	K-4		P	F	P for essential content because technical production could be expanded to include use of space on the stage, types of stages, roles of various stage personnel, etc.
4	K-4		P	F	P for essential content because no grade span bullet directly addresses the role or function of theatre, even though this standard focuses on the role of theatre in culture and history. The grade span bullets in this standard, appropriately, go beyond the role of theatre arts in culture and history. Revising the wording of the standard would address this (e.g., broadening the standard to "students understand theatrical contributions from various cultures throughout history").
5	K-4		N	P	N for essential content because the grade span bullets either do not capture the essential content for this standard (e.g., 5.K-4.1 and K.K-4.3) or are unclear in their meaning (5.K-4.2, understand the form of dramatic structure). P for extraneous content because demonstrating responsible audience behavior (5.K-4.3) is extraneous to this standard's focus on characteristics, merits, meanings of traditional, and modern forms of expression. A more appropriate place for this grade span bullet may be in standard 1 as part of the development of interpersonal skills. Also, there is a broader concern regarding the interpretation of standard 4 and standard 5. Because "traditional and modern" (standard 5) can be considered part of "culture and history" (standard 4), there is a potential for confusion and lack of differentiation between the two standards. The grade span bullets in each standard, however, do serve to distinguish each standard.

Standard	Grade Span	Breadth Within Span	Contains Essential Content	Free of Extraneous Content	Comments
6	K–4		F	F	Breadth is appropriate.
Across	5–8	P	P	P	P for essential content overall for this grade span because the grade span bullets in five out of six standards contain either excessive content or are missing key concepts. P for extraneous content overall for this grade span because the grade span bullets in two out of six standards have extraneous or redundant content.
1	5–8		P	P	P for essential and extraneous content because, although developing interpersonal and problem-solving skills are important, in general, there is a broader concern about their placement as a standard rather than as grade span bullets within various standards. Specifically, developing interpersonal skills and problem-solving capabilities are broader skill sets that extend beyond any one content area (i.e., although they are important in theatre, they are not exclusive to theatre).
2	5–8		F	P	This standard contains all essential content; however, there is a broader concern about the amount of content in standard 2. Although story telling and acting are similar in concept, playwriting and directing are two completely different activities—different from each other and different from acting—requiring different skill sets.
3	5–8		P	F	P for essential content because technical production could be expanded to include use of space on the stage, types of stages, roles of various stage personnel, etc.
4	5–8		P	F	P for essential content because no grade span bullet directly addresses the role or function of theatre, even though this standard focuses on the role of theatre in culture and history. The grade span bullets in this standard, appropriately, go beyond the role of theatre arts in culture and history. Revising the wording of the standard would address this (e.g., broadening the standard to "students understand theatrical contributions from various cultures throughout history").
5	5–8		P	P	P for essential content because traditional and modern forms of expression are not explicitly captured in the grade span bullets. P for extraneous content because expressing personal reactions (5.5-8.3) is probably not the intent of characteristics, merits, and meanings in this standard. Also, there is a broader concern regarding the interpretation of standard 4 and standard 5. Because “traditional and modern” (standard 5) can be considered part of “culture and history” (standard 4), there is a potential for confusion and lack of differentiation between the two standards. The grade span bullets in each standard, however, do serve to distinguish each standard.
6	5–8		F	F	Breadth is appropriate.

Standard	Grade Span	Breadth Within Span	Contains Essential Content	Free of Extraneous Content	Comments
Across	9–12	P	P	P	P for essential content overall for this grade span because the grade span bullets in two out of six standards contain either excessive content or are missing key concepts. P for extraneous content overall for this grade span because the grade span bullets in three out of six standards have extraneous or redundant content.
1	9–12		F	P	Unlike the other grade span bullets in the lower grade spans for this standard, two grade span bullets in 9–12 do relate directly to theatre content (1.9-12.1 and 1.9-12.2). P for extraneous content because extension to "daily life" (1.9-12.3) is extraneous, further supporting the comment above regarding the standard extending beyond theatre content. Also, two grade span bullets (1.9-12.3 and 1.9-12.2) focus on the same concept.
2	9–12		P	P	P for essential content because no grade span bullet specifically addresses directing. Also, there is a broader concern about the amount of content in standard 2. Although story telling and acting are similar in concept, playwriting and directing are two completely different activities—different from each other and different from acting—requiring different skill sets. P for extraneous content because comparing classical and contemporary acting styles (2.9-12.3) does not relate directly to the standard, and is probably more appropriate for standard 4 or 5.
3	9–12		P	F	P for essential content because technical production could be expanded to include use of space on the stage, types of stages, roles of various stage personnel, etc.
4	9–12		F	F	Note that the grade span bullets in this standard, appropriately, go beyond the role of theatre arts in culture and history. Revising the wording of the standard would address this (e.g., broadening the standard to "students understand theatrical contributions from various cultures throughout history").
5	9–12		F	P	P for extraneous content because reflecting and revising collaborative contributions (5.9-12.2) is extraneous to this standard. This grade span bullet is also redundant with some grade span bullets in standard 1 (e.g., 1.5-8.4 and 1.9-12.2). Also, there is a broader concern regarding the interpretation of standard 4 and standard 5. Because "traditional and modern" (standard 5) can be considered part of "culture and history" (standard 4), there is a potential for confusion and lack of differentiation between the two standards. The grade span bullets in each standard, however, do serve to distinguish each standard.
6	9–12		F	F	Breadth is appropriate.
Across	Across	P	P	P	P for essential content and extraneous content because across the grade spans, the standards lack essential content and also possess extraneous content.
1	Across		P	P	P for essential and extraneous content because, although developing interpersonal and problem-solving skills are important, in general, there is a broader concern about their placement as a standard rather than as grade span bullets within various standards.

Standard	Grade Span	Breadth Within Span	Contains Essential Content	Free of Extraneous Content	Comments
1 Cont'd					Specifically, developing interpersonal skills and problem-solving capabilities are broader skill sets that extend beyond any one content area (i.e., although they are important in theatre, they are not exclusive to theatre). The 9–12 grade span does contain content-specific grade span bullets but, an overall concern regarding the standard remains.
2	Across		F	P	This standard contains all essential content; however, there is a broader concern about the amount of content in standard 2. Although story telling and acting are similar in concept, playwriting and directing are two completely different activities—different from each other and different from acting—requiring different skill sets.
3	Across		P	F	P for essential content because technical production could be expanded to include use of space on the stage, types of stages, roles of various stage personnel, etc.
4	Across		P	F	Partial for essential content because the role or function of theatre, although explicitly mentioned in the standard, is not captured in the grade span bullets for two out of three grade spans. The grade span bullets in this standard, appropriately, go beyond the role of theatre arts in culture and history. Revising the wording of the standard would address this (e.g., broadening the standard to "students understand theatrical contributions from various cultures throughout history").
5	Across		P	P	P for essential content because the grade span bullets in each grade span do not fully address the content of the standard. P for extraneous content because each grade span has grade span bullets that focus on content that is extraneous to the standard. Also, there is a broader concern regarding the interpretation of standard 4 and standard 5. Because “traditional and modern” (standard 5) can be considered part of “culture and history” (standard 4), there is a potential for confusion and lack of differentiation between the two standards. The grade span bullets in each standard, however, do serve to distinguish each standard.
6	Across		F	F	Breadth is appropriate.

Appendix Z. Theatre: External Referent Review—Massachusetts
External Referent: Arts Curriculum Framework—Pre-Kindergarten–12th Grade (November 1999)

Organization/Structure

Subcategory	Similarities	Differences	Comments
Grade articulation	<p>The Colorado MCS for Theatre articulates grade spans at:</p> <ul style="list-style-type: none"> • K–4 • 5–8 <p>The <i>Massachusetts Arts Curriculum Framework</i> articulates learning standards at the end of:</p> <ul style="list-style-type: none"> • grade 4 • grade 8 	<p>The Colorado MCS for Theatre articulates standards at:</p> <ul style="list-style-type: none"> • 9–12 <p>The <i>Massachusetts Arts Curriculum Framework</i>'s high school standards specify two different levels for 9–12:</p> <ul style="list-style-type: none"> • Basic study (B) – expectations after one full year of study at the high school level • Extended study (E) – expectations after two to four years of study at the high school level (also expectations for students who wish to pursue further study of the content area beyond high school) 	<p>Overall, the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> are very similar in the articulation of standards once per grade span.</p> <p>The <i>Massachusetts Arts Curriculum Framework</i>'s specification of two different sets of high school expectations (B and E) allows for a higher level of expectations in this grade span.</p>
Hierarchy of standards	<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • standard • rationale • benchmark bullet <p><i>Massachusetts Arts Curriculum Framework</i>:</p> <ul style="list-style-type: none"> • standard • grade-specific learning standard 	<p>The <i>Massachusetts Arts Curriculum Framework</i> also specifies strand (e.g., Theatre, Connections).</p>	<p>Despite the additional specification of strand, there is not a substantive difference in terms of the hierarchy of standards between the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i>.</p>
Number of standards	<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • 6 theatre standards <p><i>Massachusetts Arts Curriculum Framework</i></p> <ul style="list-style-type: none"> • 5 theatre standards • 5 connections standards 	<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • 6 standards • 57 grade benchmark bullets across all grade spans 	<p>Although both the Colorado MCS for Theatre and <i>Massachusetts Arts Curriculum Framework</i> have a similar number of theatre standards, the additional 5 Connections standards in the <i>Massachusetts Arts Curriculum Framework</i> is significant, because</p>

Subcategory	Similarities	Differences	Comments
<p>Number of standards Cont'd</p>		<p>The <i>Massachusetts Arts Curriculum Framework</i>:</p> <ul style="list-style-type: none"> • 80 theatre learning standards across all grade spans (total of 128 learning standards counting the Connections strand) <p>Numbers by grade span: Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • K–4: 18 benchmark bullets • 5–8: 19 benchmark bullets • 9–12: 20 benchmark bullets <p>The <i>Massachusetts Arts Curriculum Framework</i>:</p> <ul style="list-style-type: none"> • K–4: 19 theatre learning standards • 5–8: 31 theatre learning standards • 9–12 B: 18 theatre learning standards • 9–12 E: 12 theatre learning standards 	<p>the Colorado MCS for Theatre includes 3 comparable content.</p> <p>The <i>Massachusetts Arts Curriculum Framework</i> has a significantly higher number of learning standards at the 5–8 grade span.</p> <p>The Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> have similar numbers across K–4 and 9–12.</p>

Subcategory	Similarities	Differences	Comments
<p>Design/Format</p>	<p>Both the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> present benchmark bullets/learning standards by grade span, organized by standard.</p> <p>Both the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> include a content area glossary at the end of the standards.</p> <p>Both the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> include rationales or rationale-like statements.</p>	<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • introduction • standards • glossary • matrix for integrating MCS theatre standards with standards from other subject areas • 16 pages <p>The <i>Massachusetts Arts Curriculum Framework</i> presents theatre-specific standards separately from standards that can be applied to all art disciplines (e.g., history, purpose, style, technology), which are presented in the Connections strand.</p> <p>The <i>Massachusetts Arts Curriculum Framework</i> uses a numbering system for individual learning standards within the grade span.</p> <p>Identification of standard: in addition to statements that are comparable to Colorado MCS for Theatre’s standards, the <i>Massachusetts Arts Curriculum Framework</i> has a brief description for every standard (e.g., Acting, Reading and Writing Scripts, Directing).</p>	<p>The separate presentation in the <i>Massachusetts Arts Curriculum Framework</i> of discipline-specific standards from standards common to all art disciplines is a significant difference.</p> <p>Overall design/format of the presentation of grade-specific benchmark bullets/learning standards is similar.</p> <p>(Note: Use of numbering system to identify individual benchmark bullets [in the Colorado MCS for Theatre] would be helpful. The difference in how the <i>Massachusetts Arts Curriculum Framework</i> identifies each standard is not a substantial difference in itself; however, the lack of precision in the wording of a few Colorado MCS for Theatre standards negatively impacts understanding the standard and, in some cases, differentiating one standard from another standard.)</p>

Subcategory	Similarities	Differences	Comments
<p>Design/Format Cont'd</p>		<p><i>Massachusetts Arts Curriculum Framework:</i></p> <ul style="list-style-type: none"> • introduction • core concept section • guiding principles section • standards • connections strand: history, criticism, and links to other disciplines • appendices: <ul style="list-style-type: none"> ○ arts in world and United States history ○ assessment development ○ research on the arts and learning ○ opportunities to learn the arts ○ technology literacy competencies and the arts ○ 161 pages (including other arts subject areas) 	<p>Although, the <i>Massachusetts Arts Curriculum Framework</i> generally supports integration of theatre content across other content areas (Appendix E: Improving Arts Education: What Partners Can Do), its appendices differ significantly from the Colorado MCS for Theatre’s matrix supporting cross-subject integration.</p>

External Referent: Massachusetts Arts Curriculum Framework—Pre-Kindergarten–12th Grade (November 1999)

Content

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 1	<p>Similar to the Colorado MCS for Theatre, the <i>Massachusetts Arts Curriculum Framework</i> includes concepts of working effectively in ensembles as well as individually, giving and receiving constructive criticism, evaluating their own and the work of others, and collaboration among the director, actors, designers, and technicians.</p> <p><i>Massachusetts Arts Curriculum Framework</i> standards 1, 2, 4, and 5 have learning standards that address the ability to work collaboratively and are comparable to standard 1 of the Colorado MCS for Theatre.</p>	<p>There is greater depth of content in the Colorado MCS for Theatre. This is expected because the Colorado MCS for Theatre prioritizes this content at the standard level. In the <i>Massachusetts Arts Curriculum Framework</i>, this content appears in individual learning standards (comparable to bullets in the Colorado MCS for Theatre) within mainly standards 1, 3, and 5 (Acting, Directing, and Critical Response).</p> <p>The <i>Massachusetts Arts Curriculum Framework</i> learning standards have slightly more breadth than the Colorado MCS for Theatre. They address collaboration/effective group work and address working effectively alone.</p>	<p>The differences of depth and breadth between the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> are the result of significantly different organization of content.</p>
Standard 2	<p>Similar to the Colorado MCS for Theatre, the <i>Massachusetts Arts Curriculum Framework</i> includes concepts of storytelling, role playing, and improvisation; developing physical and vocal skills; creating scenes and scripts in a few different standards.</p>	<p>Overall, there is greater depth and breadth in the <i>Massachusetts Arts Curriculum Framework</i> than the Colorado MCS for Theatre. The <i>Massachusetts Arts Curriculum Framework</i> addresses the content of the Colorado MCS for Theatre standard 2 in three standards.</p>	<p>The <i>Massachusetts Arts Curriculum Framework</i>'s distribution of acting, reading and writing scripts, and directing across three separate standards allows for greater depth and breadth (e.g., directing: the <i>Massachusetts Arts Curriculum Framework</i> includes actors' exits,</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Standard 2 Cont'd</p>		<p>The Colorado MCS for Theatre focuses mostly on acting, with very few benchmark bullets that focus specifically on directing.</p> <p>Although the Colorado MCS for Theatre has one bullet per grade span that focuses on play/script writing, the <i>Massachusetts Arts Curriculum Framework</i> has an entire standard focusing on each of the concepts of acting, directing, and reading/writing scripts.</p>	<p>entrances, placement of props; proscenium, thrust, arena; upstage, downstage, stage right, stage left; casting, staging; rehearsal/production schedule; concept statement, prompt book).</p>
<p>Standard 3</p>	<p>Similar to the Colorado MCS for Theatre, the <i>Massachusetts Arts Curriculum Framework</i> includes visualizing, designing, or assembling appropriate scenery, props, costumes, sound, lighting, analyzing text for technical requirements, applying knowledge of safety procedures in theatrical settings.</p> <p>The depth and breadth in the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> are similar for the K–4 grade span.</p>	<p>The <i>Massachusetts Arts Curriculum Framework</i> has greater depth and breadth for standard 3 in grade spans 5–8 and 9–12.</p> <p>The <i>Massachusetts Arts Curriculum Framework</i>'s coverage of design and technical production includes several other concepts:</p> <ul style="list-style-type: none"> • roles of technical crew and management team • creation of live/recorded sound environment and explanation of how aural elements enhance overall effect • relationship between technical aspects of production and actors • rehearsal (here and in other standards) • creation of renderings, floor plans, models of sets, and explanation of choices 	<p>The Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> have similar depth and breadth at grade span K–4.</p> <p>The <i>Massachusetts Arts Curriculum Framework</i> has greater depth and breadth at grade spans 5–8 and 9–12 because of the greater development of technical production than the Colorado MCS for Theatre.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Standard 4</p>	<p>The <i>Massachusetts Arts Curriculum Framework</i> includes history and culture mostly in the Connections strand; however, the <i>Massachusetts Arts Curriculum Framework</i> has some learning standards in the theatre strand that are comparable to the Colorado MCS for Theatre (e.g., “examining and comparing characteristics from various cultures throughout history” [Colorado MCS for Theatre: 4.5–8.1] and “read plays and stories from a variety of cultures and historical periods and identify the characters, setting, plot, theme, and conflict” [Massachusetts Arts Curriculum Framework: 2.7]).</p> <p>(Note: In the above example, the Colorado MCS for Theatre uses “characteristics.” The <i>Massachusetts Arts Curriculum Framework</i> adds a little more guidance with “characters, setting, plot, theme, and conflict” [more specificity].)</p> <p>The depth in the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> are similar.</p>	<p>The Colorado MCS for Theatre’s focus on history and culture is fairly generic (i.e., “various cultures throughout history” rather than identifying specific cultures and time periods). In contrast, the <i>Massachusetts Arts Curriculum Framework</i> provides slightly more guidance:</p> <ul style="list-style-type: none"> • Grade 4 – native populations and groups that immigrated to America • Grade 8 – American styles and genres; variety of world cultures • Grade 9–12, Basic – United States and world cultures (American and world cultures to c. 1920) <p>For this standard, the Colorado MCS for Theatre benchmark bullets tend to emphasize the application of knowledge in theatrical activities at the K–4 and 5–8 grade spans more than the <i>Massachusetts Arts Curriculum Framework</i> (e.g., “applying knowledge of historical and cultural event through the creation of dramatic activities” [Colorado MCS for Theatre: 4.K–4.2] and “read plays and stories from a variety of cultures and historical periods and identify the characters, setting, plot, theme, and conflict” [the <i>Massachusetts Arts Curriculum Framework</i>: 2.7]).</p>	<p>Overall, there is similar depth and breadth between the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i>, even though the <i>Massachusetts Arts Curriculum Framework</i> has slightly more detail.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 5	<p>Similar to the Colorado MCS for Theatre, the <i>Massachusetts Arts Curriculum Framework</i> includes concepts of conveying responses to performances, analysis of elements, and generating criteria for assessing performance.</p>	<p>There is greater depth and breadth in the <i>Massachusetts Arts Curriculum Framework</i>:</p> <ul style="list-style-type: none"> • Describe visual, aural, oral, and kinetic details of performances (5.2) • Demonstrating objectivity in assessing performance (5.14) • The <i>Massachusetts Arts Curriculum Framework</i> includes several learning standards that • focus on self analysis (5.4, 5.9, 5.11, 5.14, 5.16, 5.17). <p>The <i>Massachusetts Arts Curriculum Framework</i> sequences content through all grade spans:</p> <ul style="list-style-type: none"> • The <i>Massachusetts Arts Curriculum Framework</i> spirals the concept of responsible audience behavior through all grade spans (5.1, 5.6, 5.12). <p>The <i>Massachusetts Arts Curriculum Framework</i> spirals the concept of evaluating performances (5.2, 5.7, 5.9, 5.16).</p>	<p>Overall, there is greater depth and breadth in the <i>Massachusetts Arts Curriculum Framework</i> than the Colorado MCS for Theatre.</p> <p>The <i>Massachusetts Arts Curriculum Framework</i> maintains more consistency than the Colorado MCS for Theatre in spiraling content through various grade spans.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 6	<p>The depth and breadth in the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> are similar.</p> <p>(Note: Similarity is based on comparison of the Colorado MCS for Theatre benchmark bullets with the <i>Massachusetts Arts Curriculum Framework</i> examples provided for each learning standard.)</p>	<p>The learning standards for the Interdisciplinary Connections in <i>Massachusetts Arts Curriculum Framework</i> are very broad (e.g., “integrate knowledge of dance, music, theatre, and visual arts and apply the arts to learning other disciplines”).</p> <p>Unlike the Colorado MCS for Theatre, the <i>Massachusetts Arts Curriculum Framework</i> provides specific examples for each of its learning standards. For example, “using research skills from history and social science to develop a monologue for a character from history” of standard 10:2 of the <i>Massachusetts Arts Curriculum Framework</i>. 10.2 is much more specific than the statement “explaining how theatre is interrelated with other disciplines” of benchmark bullet 6.5-8.1 of the Colorado MCS for Theatre.</p>	<p>Overall, there is similar depth and breadth between the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i>.</p>
Grades K–4	<p>There is similar distribution of content in the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum</i> through most standards in this grade span.</p>	<p>The <i>Massachusetts Arts Curriculum Framework</i> content for this grade span tends to articulate very specific entry points (e.g., learn lines; identify what drama is; read plays/stories and identify characters, setting, and action; create a scene with a beginning, middle, and end).</p>	<p>Overall, similar distribution of content.</p> <p>At the K–4 grade span, providing concrete entry points can serve to ensure appropriateness of content.</p>
Grades 5–8	<p>For both the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i>, the spiraling of content at this grade span frequently involves indication of goal/endpoint (e.g., “use physical acting skills...to develop characterizations that suggest artistic choices” [1.9]).</p>	<p>Despite general similarity in content spiraling and distribution, there is greater breadth and depth of content in this grade span for Technical Theatre in the <i>Massachusetts Arts Curriculum Framework</i>.</p>	<p>Overall, content distribution, spiraling, and endpoints are similar at this grade span between the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i>.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Grades 9–12	There is similar distribution of content in the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum</i> through most standards in this grade span.	The <i>Massachusetts Arts Curriculum Framework</i> 's standards occasionally indicate a greater breadth of skill sets for this grade span: <ul style="list-style-type: none"> • Devise methods for documenting and assessing one's own development (5.16) • Lead a technical crew (4.15) • Direct a one-act play (3.9) • Stage manage a theatrical event (4.17) 	Overall, there is similar sequence and distribution of content at the grade span in the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> .
Across	The depth in standards 3, 4, and 6 of the Colorado MCS for Theatre is mostly similar to the <i>Massachusetts Arts Curriculum Framework</i> . There is similar distribution of content through all grade spans between the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> .	There is occasionally more consistent spiraling of content in the <i>Massachusetts Arts Curriculum Framework</i> .	Despite some exceptions noted above, there is an overall similarity in content coverage across the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> .
Wording/specificity		There is a higher level of specificity in the <i>Massachusetts Arts Curriculum Framework</i> . For example, while one benchmark bullet in the Colorado MCS for Theatre states, "organize and perform technical responsibilities according to	Overall, there are substantial differences in wording and level of specificity between the Colorado MCS for Theatre and the <i>Massachusetts Arts Curriculum Framework</i> .

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p style="text-align: center;">Wording/specificity Cont'd</p>		<p>established theatrical practice...” (3.9–12.3), the same content is described in several learning standards in the <i>Massachusetts Arts Curriculum Framework</i>:</p> <ul style="list-style-type: none"> • Participate as a member of a technical crew or a management team for a mainstage production (4.11) • Demonstrate an understanding of the interrelationship between the technical aspects of production and the on-stage performers (4.13) • Lead a technical crew in a mainstage production (4.15) • Create and implement a major design element for a mainstage production by stage managing a theatrical event (4.17) <p>There are substantial differences in specificity in standard 6 of the Colorado MCS for Theatre. The Colorado MCS for Theatre does not identify specific disciplines while the <i>Massachusetts Arts Curriculum Framework</i> focuses on connections to other art disciplines and content areas (10.1), cultural institutions (10.3), and cultural resources (10.4). There is a higher level of precision of language in the <i>Massachusetts Arts Curriculum Framework</i> than in Colorado MCS for Theatre.</p>	

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Wording/specificity Cont'd</p>		<p>For example, in standard 5 of the Colorado MCS for Theatre, there is an ambiguous and inconsistent use of the word “form” through various benchmark bullets. “Understanding the form of dramatic structure” in 5.K-4.2 probably implies internal structure within a dramatic work. However, “expressing and comparing personal reactions to comedy, tragedy, and other dramatic forms” in 5.5-8.3 implies types of drama (or genre). Also, the wording of the standard does not clarify the interpretation of this word: “students will analyze and assess the characteristics, merits, and meanings of traditional and modern forms of dramatic expression.”</p>	

**Appendix AA. Theatre: External Referent Review—New Jersey
External Referent: New Jersey Core Curriculum Content Standards for Visual and Performing Arts—K–12th Grade (2004)**

Organization/Structure

Subcategory	Similarities	Differences	Comments
Grade articulation	<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • K–4 • 5–8 • 9–12 <p>The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> articulates cumulative progress indicators at grades 4, 8, and 12.</p>	<p>The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> articulates cumulative progress indicators at grades 2 and 6.</p>	<p>Overall there is similarity in grade articulation between the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i>.</p>
Hierarchy of standards	<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • standard • rationale • benchmark bullet <p><i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i>:</p> <ul style="list-style-type: none"> • standard • cumulative progress indicator 	<p>The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> also includes strands:</p> <ul style="list-style-type: none"> • art discipline • knowledge • skills <p>Three standards in the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> (Aesthetics; Critique; and World Cultures, History, and Society) not only go across all performing and visual art subjects, but they also have separate strands for knowledge and skills.</p>	<p>There are some differences in number of levels within standards and overall presentation of each level between the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i>.</p>

Subcategory	Similarities	Differences	Comments
<p>Number of standards</p>	<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • 6 theatre standards <p><i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts:</i></p> <ul style="list-style-type: none"> • 5 standards 	<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • 57 benchmark bullets across all grade spans <p><i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts:</i></p> <ul style="list-style-type: none"> • 3 strands (knowledge, skills, theatre) • 114 total cumulative progress indicators across all standards and strands <p>Indicators by strand:</p> <ul style="list-style-type: none"> • 38 indicators for theatre strand (1.2 and 1.3) • 37 indicators for knowledge strand (1.1, 1.4, and 1.5) • 39 indicators for skills strand (1.1, 1.4, and 1.5) 	<p>Of the five <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> standards, only two are discipline specific.</p>
<p>Design/Format</p>	<p>In general, the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> have similar presentation of standards:</p> <ul style="list-style-type: none"> • organization by standard • grade articulation • strand <p>The Colorado MCS for Theatre precedes benchmark bullets with rationales; the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> precedes strands and progress indicators with Descriptive Statements, which function like the Rationales.</p>	<p>The Colorado MCS for Theatre presents theatre standards as an independent content area.</p> <p>The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> includes theatre standards within broader visual and performing arts standards.</p> <p>Greater visual interest in the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i>, resulting from formatting: use of text boxes, shading, bold, quick-reference tab indicators in margins, etc.</p>	<p>Overall, there is a different presentation and grouping of standards between the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i>.</p> <p>The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i>' presentation of standards for the four art disciplines in one document makes viewing and using indicators for one specific art discipline somewhat cumbersome.</p>

Subcategory	Similarities	Differences	Comments
<p style="text-align: center;">Design/Format Cont'd</p>		<p>The Colorado MCS for Theatre uses bullets for individual benchmarks within the grade span.</p> <p>The Colorado MCS for Theatre includes content area definitions at the end of the document.</p> <p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • introduction • standards • glossary • matrix for integrating MCS theatre standards with standards from other subject areas • 16 pages <p>The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> uses a system of numbers and letters to identify individual indicators within each grade articulation.</p> <p>The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> combines theatre with music, dance, and visual arts into one curriculum document:</p> <ul style="list-style-type: none"> • introduction • references • standards/strands • 19 pages 	<p>There are some minor differences in general appearance between the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i>.</p> <p>The Colorado MCS for Theatre glossary of content-specific terminology is helpful.</p> <p>(Note: Use of numbering system to identify individual benchmarks in the Colorado MCS for Theatre would be helpful.)</p>

External Referent: New Jersey Core Curriculum Content Standards for Visual and Performing Arts—K–12th Grade (2004)

Content

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 1	Similar to the Colorado MCS for Theatre, the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> includes indicators that broadly address collaboration and provide constructive criticism.	The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> indicators do not address the full spectrum of interpersonal skills and problem-solving as contained in the Colorado MCS for Theatre benchmark bullets.	The Colorado MCS for Theatre has greater depth and breadth than the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> —partly a result of its prioritization of this content at the standard level.
Standard 2	Similar to the Colorado MCS for Theatre, the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> indicators address story telling, acting, and directing mainly in one standard (Creation and Performance). The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> also presents some components of acting (e.g., elements) separately in another standard.	The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> focuses mostly on acting in the Creation and Performance standard. For the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> Creation and Performance standard, the lower grades develop and refine physical and vocal skills; evaluation and analysis is incorporated from grade 6 and above; knowledge of careers appears at grades 6 and 12; and directing is phased in only at grade 12.	The depth and breadth between the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> are similar. Rather than spiraling content through all grades articulated, the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> places some content only at certain grade levels.
Standard 3	The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> does not specifically devote many indicators to design and technical production, however, there are some references to this content: <ul style="list-style-type: none"> • identify settings and costumes (1.3.2.C.1) • use material to suggest scenery, props, sound, costumes, makeup (1.2.4.C.3) • describe and analyze theatrical design and production (1.2.8.C.4) • explain relationship between performance, technical design, and management functions of production (1.3.8.C.3) 	Depth is greater in the Colorado MCS for Theatre (e.g., “visualizing and designing environments . . . to communicate locale and mood” [3.K–4.1]; “assembling and using objects . . . to suggest character” [3.K–4.2]; “analyzing text for setting” [3.5–8.1]; “designing theatrical settings” [3.9–12.1]).	There is greater depth and breadth in the Colorado MCS for Theatre—possibly a result of the Colorado MCS for Theatre, appropriately, prioritizing this content at the standard level.

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Standard 3 Cont'd</p>	<ul style="list-style-type: none"> explain “physical and chemical properties...in technical theatre such as light, color, pigment, scenic construction, costumes, electricity, paint, and makeup” (1.3.12.C.4) 		
<p>Standard 4</p>	<p>The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> and the Colorado MCS for Theatre do not indicate specific cultures or periods, but instead take a more generic approach (e.g., identify/compare “works from diverse cultures”).</p>	<p>Depth and breadth is greater in the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> than in the Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> “Examine art as a reflection of societal values and beliefs” (1.5.4.B.2) “Hypothesize how the arts have impacted world culture” (1.5.6.B.2) “Summarize and reflect upon how [theatre] and cultural resources preserve cultural heritage and influence contemporary art” (1.5.12.A.2) <p>The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> also accounts for the study of specific works at grade 2 (recognize works of art from diverse cultures [1.5.2.A.1]) and grade 4 (identify works of art from various historical periods and diverse cultures [1.5.4.A.1]).</p> <p>The study of specific works in the Colorado MCS for Theatre appears in grade spans 5–8 and 9–12, but not in the lowest grade span.</p>	<p>Overall, there is greater depth and breadth in the Colorado MCS for Theatre than in the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i>.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 5	<p>Similar to the Colorado MCS for Theatre, the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> includes:</p> <ul style="list-style-type: none"> • coverage of structure and form • development of theme • character and plot • character intent and motivation • analysis and evaluation based on use of dramatic elements/personal criteria <p>The Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> have similar ranges of content with a few exceptions (e.g., concepts of originality and value [1.1.8.A.3, 1.1.12.A.2]).</p>	<p>The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> includes a greater level of specificity than the Colorado MCS for Theatre.</p> <p>(Note: For the grade 6 indicators, there is some overlap in <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> indicators for Creation and Performance and Elements and Principles.)</p>	<p>The depth and breadth between the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> are mostly similar.</p>
Standard 6		<p>Although a few of the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> History/Culture indicators broadly address the concept of how technology has influenced the development of theatre, overall, the document does not cover interdisciplinary connections.</p>	<p>Depth and breadth comparison is not possible due to the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> not including connections to other disciplines.</p>
Grades K–4		<p>Specification of indicators for grade 2 allows for articulation of content and skills more suited to this lower grade level (e.g., “observe theatre” [1.1.2.A.1]; “orally communicate opinion regarding theatre based on observation” [1.4.2.B.1]).</p> <p>In some cases, the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> does not spiral the same content through grades 2 and 4, but instead distributes different aspects of the content through the different grades (e.g., 1.3.2.C.1 focuses on setting, costumes, plots, scenes, themes, and 1.3.4.C.1 focuses</p>	<p>Sequencing of content is mostly different between the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i>.</p> <p>There is a lack of consistent spiraling in the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i>.</p> <p>Distribution of content is also different between the two documents—partly a result of</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Grade K–4 Cont'd		on stage directions; 1.3.2.C.2 focuses on the use of voice, movement, facial expression to convey emotion, and 1.3.4.C.2 focuses on structural characteristics).	significant differences in the standards themselves. Overall, the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> indicators at grades 2 and 4 (across standards) tend toward creation and application.
Grades 5–8		The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> indicators for grades 6 and 8 do not consistently show sequencing of content; instead, the indicators tend to focus on different aspects of the content.	Sequencing of content is mostly different between the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> . There is a lack of consistent spiraling in the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> . Distribution of content is also different between the two documents—partly a result of significant differences in the standards themselves. Overall, the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> indicators at grades 6 and 8 move toward reflection and analysis.
Grades 9–12		The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> grade 12 indicators frequently add new dimensions/contexts to the content (e.g., analyze the structural components of plays from a variety of social, historical, and political contexts	Sequencing of content is mostly different between the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> .

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Grade 9–12 Cont'd		[1.3.12.C.2]. Indicators for all lower grades in this standard focus on structural components without reference to the social, historical, political context).	<p>There is a lack of consistent spiraling in the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i>. Distribution of content also different—partly a result of significant differences in the standards themselves.</p> <p>Overall, the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> indicators at grade 12 tend to return to creation and application, but in the context of originality and independence.</p>
Across	Broadly considered, the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> share some similar benchmarks/indicators, especially for standards 2 and 5.	<p>Concepts in the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> (not in the Colorado MCS for Theatre):</p> <ul style="list-style-type: none"> • aesthetics (including relationship of theatre to broader concepts of nature and beauty; perception of art; Functionalism and Formalism) • careers and career paths • family and community in art • cultural messages in works 	<p>Significant differences in depth and breadth between the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> are mostly due to differences in organization of the content.</p> <p>(Note: The <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> places all content specific to theatre in only two standards [Creation and Performance and Elements and Principles]. Occasionally, the content coverage in these two standards overlaps/is redundant (e.g., indicators in 1.2.6.C and 1.3.6.C) or does not include sufficient content [e.g., technical aspects of theatre].)</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Wording/specificity	In general, the Colorado MCS for Theatre and the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> are comparable in wording and specificity across similar grade-span indicators.		Even though the <i>New Jersey Core Curriculum Content Standards for Visual and Performing Arts</i> articulates two additional levels of indicators at grades 2 and 6, overall level of specificity is mostly similar.

Appendix BB. Theatre: External Referent Review — Scotland
External Referent: Curriculum for Excellence, Building the Curriculum 2 (2007); Expressive Arts: Principles and Practice and Expressive Arts: Experiences and Outcomes

Organization / Structure

Subcategory	Similarities	Differences	Comments
Grade articulation		<p>The Colorado MCS for Theatre articulates grade spans at:</p> <ul style="list-style-type: none"> • K–4 • 5–8 • 9–12 <p><i>Scotland Curriculum For Excellence, Experiences and Outcomes</i> articulates five levels:</p> <ul style="list-style-type: none"> • Early: pre-school and Primary 1 (up to about age 6 or kindergarten in U.S.) • First: end of Primary 4 (up to about age 9 or 3rd grade in U.S.) • Second: end of Primary 7 (up to about age 12 or 6th grade in U.S.) • Third: Secondary 1 to Secondary 3 (up to about age 15 or 9th grade in U.S.) • Fourth: Secondary 1 to Secondary 3 (up to about age 16 or 10th grade in U.S.) 	<p>Experiences and outcomes of <i>Scotland Curriculum for Excellence: Experiences and Outcomes</i> are not provided beyond the fourth level (i.e., Senior phase, which includes Secondary 4 to Secondary 6 and college).</p>

Subcategory	Similarities	Differences	Comments
Grade articulation Cont'd		<p>Early to third represents broad general education for “children and young people.”</p> <p>At the third level, each young person will contribute to a public presentation or performance in one of the expressive arts (art and design, dance, drama, or music) “as a significant culmination” of the early to third levels of education.</p> <p>At the fourth level, students acquire “a basis for more advanced study and further scope for depth, challenge, enjoyment, personalisation and choice.”</p>	
Hierarchy of standards		<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • standard • rationale • benchmark bullet <p><i>Scotland Curriculum for Excellence, Experiences and Outcomes.</i> has no specified hierarchy; however, it mainly present two types of statements:</p> <ul style="list-style-type: none"> • Specific statements, tailored to each level, focusing on various aspects of theatre content • Broader statements, shared across multiple levels, pertaining mainly to communication and response 	

Subcategory	Similarities	Differences	Comments
<p>Number of standards</p>		<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • 6 standards • 57 benchmark bullets across all grade spans <p><i>Scotland Curriculum for Excellence, Experiences and Outcomes:</i></p> <ul style="list-style-type: none"> • 13 unique experiences and outcomes across early through the fourth level • 2 experiences and outcomes that are shared across different levels <p>(Note: “Shared” refers to experiences and outcomes that apply to multiple levels.)</p> <p>Further breakdown of drama by level:</p> <ul style="list-style-type: none"> • Early: 2 unique + 2 shared = 4 • First: 2 unique + 2 shared = 4 • Second: 2 unique + 2 shared = 4 • Third: 2 unique + 1 shared = 3 • Fourth: 5 unique <p>In addition, “participation in performances and presentations,” which applies to all expressive arts, articulates 4 unique experiences and outcomes (1 for early through the second level; 2 for the third level; and 1 for the fourth level).</p>	<p><i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> has considerably fewer experiences and outcomes than the Colorado MCS for Theatre standards and benchmarks.</p> <p>The majority of <i>Scotland Curriculum for Excellence</i> experiences and outcomes address three broad topics:</p> <ol style="list-style-type: none"> 1. voice, movement, expression/language 2. real/imaginary context and scripted/improvised performance 3. communication and response

Subcategory	Similarities	Differences	Comments
Design/Format	<p>Both the Colorado MCS for Theatre and the <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> have an appendix of explanations/glossary.</p>	<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • introduction • standards • glossary • matrix for integrating MCS theatre standards with standards from other subject areas • 16 pages <p><i>Scotland Curriculum for Excellence, Experiences and Outcomes:</i></p> <ul style="list-style-type: none"> • experiences and outcomes • glossary index • 12 pages <p>The <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> is organized by a presentation of experiences and outcomes for all expressive arts (art and design, dance, drama, and music) in one document.</p> <p>The <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> is organized as first-person affirmations for the individual experiences and outcomes in the student’s voice (e.g., “I use drama to explore real and imaginary situations, helping me to understand my world.”).</p>	<p>Given differences in scope and content, the <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> glossary at the end of the experiences and outcomes document (for drama) does not represent a substantive similarity.</p>

External Referent: Curriculum for Excellence, Building the Curriculum 2 (2007); Expressive Arts: Principles and Practice and Expressive Arts: Experiences and Outcomes

Content

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 1	At early through the third level, <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> articulates giving and accepting constructive feedback on their own and others' work.	Unlike the Colorado MCS for Theatre, <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> does not address the full range of interpersonal and problem-solving skills that Colorado MCS for Theatre does.	There are considerable differences in depth and breadth between the Colorado MCS for Theatre and the <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> .
Standard 2	<p>Comparable coverage in the <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> includes the following experiences and outcomes:</p> <ul style="list-style-type: none"> • “I have the freedom to choose and explore how I can use my voice, movement, and expression in role play and drama.” (early level, EXA 0-12a) • “I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere.” (second level, EXA 2-14a) • “I can create, develop and sustain a realistic or stylised character through the use of voice, movement and language.” (third level, EXA 3-12a) • “I can demonstrate sensitivity, precision and depth in the portrayal of a character, conveying relationships and situations in a variety of settings and to different audiences.” (fourth level, EXA 4-12a) 	<p><i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> focuses most experiences and outcomes on acting.</p> <p>At the fourth level, <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> has one experience that relates to directing (“Having had opportunities to lead negotiation and decision making, I can work on my own and with others to devise, rehearse and refine dramas and scripts.” [EXA 4-14a])</p> <p>Unlike the Colorado MCS for Theatre, <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> does not directly address playwriting.</p> <p>The general nature of <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>’ experiences and outcomes makes determinations of depth challenging.</p>	<p>The majority of <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>’ experiences and outcomes map to this standard of the Colorado MCS for Theatre; however, there are substantive differences in the treatment of the content.</p> <p>Depth is not indicated in the <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>’ experiences and outcomes.</p> <p>Breadth is significantly greater in the Colorado MCS for Theatre.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 3		<p>At the fourth level, the <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> articulates, “I can use theatre arts technology to enhance tension, mood and atmosphere in drama work” (EXA 4-14b). However, because its appendix defines “theatre arts technology” as “lighting and sound equipment,” <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>’ coverage of technology is substantially smaller than the Colorado MCS for Theatre.</p> <p>Unlike the Colorado MCS for Theatre, <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> does not include technology at lower levels.</p>	<p>There are considerable differences in depth and breadth between the Colorado MCS for Theatre and the <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>.</p>
Standard 4		<p>Unlike the Colorado MCS for Theatre, <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> does not address history and culture in the experiences and outcomes.</p>	<p>Evaluation of content for this standard was not possible due to lack of comparable content in <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>.</p>
Standard 5	<p>At the fourth level, <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> articulates, “I can analyse technical aspects of drama and scripts, make informed judgments and express considered opinions on my own and others’ work.” (EXA 4-15a).</p>	<p>The Colorado MCS for Theatre explicitly addresses concepts of reflection/analysis in the lower grade spans.</p> <p>For <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>, concepts of reflection/analysis are not explicitly part of the lower levels.</p>	<p>Despite the lack of experiences and outcomes in <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> that relate to this standard of the Colorado MCS for Theatre, the depth is comparable between the two documents.</p> <p>The breadth is significantly greater in the Colorado MCS for Theatre.</p>
Standard 6		<p><i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> does not account specifically for connections between theatre and other disciplines in the experiences and outcomes.</p>	<p>Evaluation of content for this standard was not possible due to lack of comparable content in <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Grades K–4</p>	<p><i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>’ applicable experiences and outcomes to the Colorado MCS for Theatre for this range (equivalent of early and first levels):</p> <ul style="list-style-type: none"> • “I have the freedom to choose and explore how I can use my voice, movement, and expression in role play and drama.” (EXA 0-12a) <ul style="list-style-type: none"> • “I enjoy creating, choosing and accepting roles, using movement, expression and voice.” (EXA 1-12a) • “I use drama to explore real and imaginary situations, helping me to understand my world.” (EXA 0-14a) • “I have developed confidence and skills in creating and presenting drama which explores real and imaginary situations, using improvisation and script.” (EXA 1-14a) • “I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others’ work.” (EXA 0-15a/EXA 1-15a) • “Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama.” (EXA 0-13a/EXA 1-13a) 	<p>Unlike the Colorado MCS for Theatre, the <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>’ experiences and outcomes for early and first levels, overall, tend to focus on performance activities and response to performance.</p> <p>It is worth noting that <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>’ method of articulating experiences and outcomes can be, at times, non-traditional, such as “freedom to choose,” “creating, choosing, and accepting roles,” “develop confidence.” These descriptions draw attention to the difference in the goals of <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>’ experiences and outcomes from the Colorado MCS for Theatre.</p>	<p>There is evidence of spiraling of similar content in <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> early through first levels (e.g., EXA 0-12a, EXA 1-12a).</p> <p>Endpoints are different, in part, due to <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> stronger focus on actual participation rather than on demonstrating specific knowledge or skills.</p>
<p>Grades 5–8</p>	<ul style="list-style-type: none"> • <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>’ applicable experiences and outcomes for this range (equivalent of second and third levels): 	<p>Overall, the second and third levels of <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> tend to expand on performance activities and response to performance.</p>	<p>There is some evidence of spiraling of similar content between early through third levels of <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Grade 5–8 Cont'd</p>	<ul style="list-style-type: none"> • “I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology.” (EXA 2-12a) • “I can create, develop and sustain a realistic or stylised character through the use of voice, movement and language.” (EXA 3-12a) • “I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere.” (EXA 2-14a) • “Having developed ideas from a range of stimuli, I can contribute to devising, rehearsing and presenting drama or scripts.” (EXA 3-14a) • “I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.” (EXA 2-15a/EXA 3-15a) • “Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama.” (EXA 2-13a) 	<p>The same content that appeared at lower levels of <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> is spiraled, by including such performance-related activities as adapt, sustain, develop, devise, and rehearse.</p>	<p>Some endpoints of <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> are similar (e.g., EXA 3-12a) to the Colorado MCS for Theatre at this grade span. In others, the endpoint is not clear (e.g., EXA 2-15a).</p>
<p>Grades 9–12</p>	<p><i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> applicable experiences and outcomes for this range (equivalent of fourth level):</p> <ul style="list-style-type: none"> • “I can demonstrate sensitivity, precision and depth in the portrayal of a character, conveying relationships and situations in a variety of settings and to different audiences.” (EXA 4-12a) 	<p>The fourth level experiences and outcomes of <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> provide the highest level of detail and specification (e.g., “sensitivity, precision and depth...in a variety of settings and to different audiences”).</p>	<p>There is some evidence of spiraling of similar content between the third and fourth levels of <i>Scotland Curriculum for Excellence, Experiences and Outcome</i>. However, overall, the sequence of the experiences and outcomes is different from that of the Colorado MCS for Theatre.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Grade 9-12 Cont'd	<ul style="list-style-type: none"> • “In response to a variety of stimuli, I can use my understanding of characterisation to create characters using different approaches, making use of voice, movement and language. I can present my work to an audience.” (EXA 4-13a) • “Having had opportunities to lead negotiation and decision making, I can work on my own and with others to devise, rehearse and refine dramas and scripts.” (EXA 4-14a) • “I can use theatre arts technology to enhance tension, mood and atmosphere in drama work.” (EXA 4-14b) • “I can analyse technical aspects of drama and scripts, make informed judgments and express considered opinions on my own and others' work.” (EXA 4-15a) 	<p>Although performance activities are scaled up to an appropriately higher level in the <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i>, some new activities are introduced at in the fourth level. Such activities include lead negotiation and decision making, refinement (revision through practice), and theatre technology.</p>	<p>The endpoints are mostly similar to those of the Colorado MCS for Theatre at the highest level.</p>
Across		<p>Overall, <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> addresses a fairly narrow cross-section of theatre content (i.e., content pertaining mainly to performance).</p> <p><i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> does not have coverage for history and culture and only includes coverage of directing and evaluation/analysis at the highest level.</p>	<p><i>Scotland, A Curriculum for Excellence, Building the Curriculum 2</i> specifically mentions the goal to “declutter the curriculum...to free up more time for children to achieve and to allow teachers the freedom to exercise judgment on appropriate learning for children.”</p> <p>Thus, <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> focuses on fewer concepts, minimizing the amount of detail provided with each, reflects the broader goal of greater flexibility and customization depending on the needs and interests of the child.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Wording/specificity		<i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> uses a minimal amount of specificity in its experiences and outcomes.	The experiences and outcomes of <i>Scotland Curriculum for Excellence, Experiences and Outcomes</i> are deliberately written without specificity to allow for flexibility and customization.

Appendix CC. Theatre: External Referent Review — Singapore
External Referent: Singapore Theatre Studies and Drama Teaching Syllabus – Pre-University

Organization/Structure

Subcategory	Similarities	Differences	Comments
Grade articulation		<p>The Colorado MCS for Theatre articulates grade spans at:</p> <ul style="list-style-type: none"> • K–4 • 5–8 • 9–12 <p>The Singapore Theatre Studies and Drama Teaching Syllabus articulates content and expectations for the end of the 2-year course at the high school level.</p>	
Hierarchy of standards		<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • standard • rationale • benchmark bullet <p>The Singapore Theatre Studies and Drama Teaching Syllabus does not include standards. Instead, it is divided into the following sections:</p> <ul style="list-style-type: none"> • Aims • Course Objectives • Core Skills • Learning Outcomes • Areas of Study <p>The Areas of Study have detailed descriptions for some of the performance and production topics.</p>	

Subcategory	Similarities	Differences	Comments
<p>Number of standards</p>		<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • 6 standards • 57 benchmark bullets across all grade spans <p>Singapore Theatre Studies and Drama Teaching Syllabus:</p> <ul style="list-style-type: none"> • Aims – 3 aims • Course Objectives – 7 objectives • Core Skills and Learning Outcomes – 12 broad skills, each of which includes specific application to theatre (total of 33 theatre skills articulated) • Areas of Study – 3 broad areas, each of which includes 5–6 sub-areas <p>Singapore Theatre Studies and Drama Teaching Syllabus: Following the Areas of Study are Theoretical and Practical Work expectations after the 2-year course for the following performance/production topics:</p> <ul style="list-style-type: none"> • Acting • Dramatic Sequence • Stage Movement • Puppetry • Set Design • Mask Design • Make-up and Costume Design • Sound Design • Lighting Design <p>(Note: The focus on puppetry supports the study of Asian traditional theatre [specified in World Theatre].)</p>	<p>Although the Singapore Theatre Studies and Drama Teaching Syllabus does not contain standards, its Core Skills and Learning Outcomes come closest to the benchmark bullets of the Colorado MCS for Theatre in structure and content.</p> <p>The Areas of Study section of the Singapore Theatre Studies and Drama Teaching Syllabus indicates content with which students should be familiar; it does not indicate detailed descriptions.</p> <p>In the Singapore Theatre Studies and Drama Teaching Syllabus, the statements articulating expectations of theoretical and practical work tend to specify the breadth of content. Expectations are provided only for the performance/production topics listed on the left. Thus, the Singapore Theatre Studies and Drama Teaching Syllabus does not outline all Areas of Study equally.</p>

Subcategory	Similarities	Differences	Comments
Design/Format		<p>Colorado MCS for Theatre:</p> <ul style="list-style-type: none"> • introduction • standards • glossary • matrix for integrating MCS theatre standards with standards from other subject areas • 16 pages <p>Singapore Theatre Studies and Drama Teaching Syllabus:</p> <ul style="list-style-type: none"> • Aims • Course Objectives • Core Skills and Learning Outcomes • Learning Environment—addresses appropriateness of the physical and psychological learning environment (also related to this are two brief sections on Group Performance and Individual Skills) • Assessment—brief description of the role of Formative and Summative assessment during the 2-year course • Useful References—brief bibliography • 14 pages <p>Despite the different intentions of the two documents, the omission of introductory text explaining how to use the Singapore Theatre Studies and Drama Teaching Syllabus differs from the Colorado MCS for Theatre.</p>	<p>In part, differences in overall design and format are attributable to the different intention of the Singapore Theatre Studies and Drama Teaching Syllabus.</p>

External Referent: Singapore Theatre Studies and Drama Teaching Syllabus—Pre-University

Content

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 1	<p>Both the Colorado MCS for Theatre and the Singapore Theatre Studies and Drama Teaching Syllabus address this standard.</p> <p>Collaboration and Problem Solving are two Core Skills in the Singapore Theatre Studies and Drama Teaching Syllabus. The indicators for these skills focus on group dynamics, group decision making, critique, negotiation, and conflict resolution.</p>		<p>The Colorado MCS for Theatre and the Singapore Theatre Studies and Drama Teaching Syllabus are mostly similar depth and breadth of content.</p>
Standard 2	<p>Both the Colorado MCS for Theatre and the Singapore Theatre Studies and Drama Teaching Syllabus address this standard.</p> <p>The Areas of Study section of the Singapore Theatre Studies and Drama Teaching Syllabus lists concepts of acting, directing, and playwriting with little detail (e.g., “preparation, interpretation, and direction of play texts”). Detailed descriptions of these topics also can be found in the Core Skills:</p> <ul style="list-style-type: none"> • “The ability to perform a dramatic role or create a dramatic sequence in a particular way that conveys understanding of the playwright's ideas and awareness of audience” (Interpretive skill). 	<p>The Core Skills and expectations for Acting in the Singapore Theatre Studies and Drama Teaching Syllabus at the end of the 2-year course, taken together, tend to specify a broader range of content than the Colorado MCS for Theatre. They include:</p> <ul style="list-style-type: none"> • acting conventions, aspects of characterization (motivation, psychological complexity, behavior) • using gesture, focus, stillness, and silence • aspects of voice production (projecting, audibility, clarity, tone, pitch, pace) and aspects of speech (accent, dialect) 	<p>The Colorado MCS for Theatre and the Singapore Theatre Studies and Drama Teaching Syllabus are mostly similar in depth of content.</p> <p>The Singapore Theatre Studies and Drama Teaching Syllabus has greater breadth than the Colorado MCS for Theatre.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 2 Cont'd	<ul style="list-style-type: none"> • “The ability to write creatively and critically for self-expression and to communicate meaning according to purpose, audience, context and culture” (Writing skill). • “The ability to interpret a play text including its themes, characters, style, mood, structure and context” (Directorial skill). 	<ul style="list-style-type: none"> • write creatively and critically for self-expression 	
Standard 3	<p>Both the Colorado MCS for Theatre and the Singapore Theatre Studies and Drama Teaching Syllabus address overall design in the Core Skills (Design Skills).</p> <p>The Singapore Theatre Studies and Drama Teaching Syllabus includes the use of props under Production and Performance in the Areas of Study section of the syllabus. It has similar depth to standard 3 of the Colorado MCS for Theatre.</p>	<p>The expectations for Mask Design, Set Design, Lighting Design, and Make-up and Costume Design at the end of the 2-year course in the Singapore Theatre Studies and Drama Teaching Syllabus provide an expansive range of content dealing with design and technical production.</p> <ul style="list-style-type: none"> • lights, colour filters, switchboards, dimmers, functions and effects of different lanterns (spots/fresnels) • materials and colours for mask design • make-up and costume for certain cultural contexts, historical periods, and theatrical styles 	<p>The Colorado MCS for Theatre and the Singapore Theatre Studies and Drama Teaching Syllabus have similar depth.</p> <p>The Singapore Theatre Studies and Drama Teaching Syllabus has greater breadth than the Colorado MCS for Theatre.</p> <p>The Areas of Study section pertaining to design has much greater detail than any other area of Singapore Theatre Studies and Drama Teaching Syllabus.</p>
Standard 4		<p>The Singapore Theatre Studies and Drama Teaching Syllabus is more specific than the Colorado MCS for Theatre. One of the Singapore Theatre Studies and Drama Teaching Syllabus Areas of Study is World Theatre. It includes social/cultural contexts of plays, historical movements of theatre, developments in theatre, traditional Asian theatre, traditional Western theatre, and modern theatre.</p>	<p>The breadth of the Singapore Theatre Studies and Drama Teaching Syllabus’s treatment of history and culture has greater breadth than the Colorado MCS for Theatre.</p> <p>The Colorado MCS for Theatre benchmark bullets have greater depth than the Singapore Theatre Studies and Drama Teaching Syllabus.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 4 Cont'd		The Colorado MCS for Theatre has greater depth than the Singapore Theatre Studies and Drama Teaching Syllabus. Unlike the Colorado MCS for Theatre, the relevant Core Skills of the Singapore Theatre Studies and Drama Teaching Syllabus that align to this standard rarely go beyond contextualization (e.g., analyze a play text in relation to its social context and performance conditions).	
Standard 5	<p>The Singapore Theatre Studies and Drama Teaching Syllabus accounts for dramatic form (structure, plot, language), theme, and symbolic meaning in the Elements of Theatre and Drama section of the Areas of Study.</p> <p>The depth of this content is mainly evident in the Core Skills of the Singapore Theatre Studies and Drama Teaching Syllabus:</p> <ul style="list-style-type: none"> • “. . . examine a text for its thematic meaning, larger symbolic meaning and cultural significance” (Analytical skill) • “. . . critically appreciate and assess the literary and dramatic qualities of plays and other performance scripts” (Evaluative skill) 		The depth and breadth are similar for the Colorado MCS for Theatre and the Singapore Theatre Studies and Drama Teaching Syllabus, based on Core Skills and expectations for Dramatic Sequence at the end of the 2-year course.
Standard 6		There is no evidence of connections between theatre and other disciplines in the Core Skills or Areas of Study of the Singapore Theatre Studies and Drama Teaching Syllabus.	Evaluation of content for this standard was not possible due to lack of comparable content in the Singapore Theatre Studies and Drama Teaching Syllabus.
Grades K–4		The Singapore Theatre Studies and Drama Teaching Syllabus does not present expectations for this grade span.	Evaluation of this grade span was not possible due to lack of comparable grade span in the Singapore Theatre Studies and Drama Teaching Syllabus.

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Grades 5–8		The Singapore Theatre Studies and Drama Teaching Syllabus does not present expectations for this grade span.	Evaluation of this grade span was not possible due to lack of comparable grade span in the Singapore Theatre Studies and Drama Teaching Syllabus.
Grades 9–12			<p>Could not evaluate for spiraling since the Singapore Theatre Studies and Drama Teaching Syllabus presents expectations only for the 2-year course.</p> <p>Despite some differences, the Colorado MCS for Theatre and the Singapore Theatre Studies and Drama Teaching Syllabus are mostly similar in content coverage, based on Core Skills, Areas of Study, and the expectations for the end of the 2-year course.</p>
Across			Despite the differences between the Colorado MCS for Theatre and the Singapore Theatre Studies and Drama Teaching Syllabus, the content coverage is mostly similar.
Wording/specificity		<p>The Areas of Study section of the Singapore Theatre Studies and Drama Teaching Syllabus includes topics without expectations of depth or rigor (e.g., no action verb detailing what students are expected to do with the content outside of the expectation that students should “be familiar with” or “have knowledge of” the articulated areas).</p> <p>The expectations of the Singapore Theatre Studies and Drama Teaching Syllabus for students at the end of the 2-year course in the performance/production topics</p>	<p>For most content, the Singapore Theatre Studies and Drama Teaching Syllabus provides a comparable level of specificity overall (based on the Core Skills, Areas of Study, and expectations for the end of the 2-year course).</p> <p>For design, however, the Singapore Theatre Studies and Drama Teaching Syllabus provides significantly more specificity than the Colorado MCS for Theatre.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Wording/specificity Cont'd</p>		<p>occasionally provide guidance on depth; however the majority of the expectations are to “understand,” “use,” “demonstrate,” “relate,” with little evidence of higher-level processing skills, such as analysis and evaluation. However, higher-level processing skills are evident in the Core Skills.</p>	<p>If Core Skills of the Singapore Theatre Studies and Drama Teaching Syllabus are considered alongside the expectations at the end of the 2-year course, the depth between it and the Colorado MCS for Theatre is similar for the 9–12 grade span.</p>

Appendix DD. Theatre: 21st Century Skills and Postsecondary Workforce and Readiness

21st Century Skills

Standard	Grade Span	Critical thinking and reasoning	Information literacy	Collaboration	Self-direction	Invention	Comments
1	K-4	F		F	F		
1	5-8	F		F	F	F	
1	9-12	F		F	F	F	
1	Across	F		F	F	F	
2	K-4			N	F	F	N for Collaboration because although the skill is not explicitly contained in the benchmarks, it is a key concept in acting and directing. A revision of the benchmarks to focus more explicitly on the processes of acting and directing than they currently do would strengthen this skill in the standard.
2	5-8	F		N	F	F	N for Collaboration because although the skill is not explicitly contained in the benchmarks, it is a key concept in acting and directing. A revision of the benchmarks to focus more explicitly on the processes of acting and directing than they currently do would strengthen this skill in the standard.

Colorado Model Content Standards Review

Standard	Grade Span	Critical thinking and reasoning	Information literacy	Collaboration	Self-direction	Invention	Comments
2	9–12	F	F	N	F	F	N for Collaboration because although the skill is not explicitly contained in the benchmarks, it is a key concept in acting and directing. A revision of the benchmarks to focus more explicitly on the processes of acting and directing than they currently do would strengthen this skill in the standard.
2	Across	F	P	N	F	F	P for Information literacy because there is evidence of the skill in only one grade span. Incorporation of this skill in other grade spans would more fully integrate the skill across the grade spans of this standard. N for Collaboration because although the skill is not explicitly contained in the benchmarks, it is a key concept in acting and directing. A revision of the benchmarks to focus more explicitly on the processes of acting and directing than they currently do would strengthen this skill in the standard.

Colorado Model Content Standards Review

Standard	Grade Span	Critical thinking and reasoning	Information literacy	Collaboration	Self-direction	Invention	Comments
3	K-4	P				F	P for Critical thinking because designing environments to communicate locales and mood requires some logic.
3	5-8	F				F	
3	9-12	F				F	
3	Across	F				F	
4	K-4	F	F			F	
4	5-8	F	F			F	
4	9-12	F	F			F	
4	Across	F	F			F	
5	K-4	F		P	F		P for Collaboration because expressing impressions and observations requires some social skills. The standard currently focuses on analyzing and assessing characteristics, merits, and meanings; if the standard were broadened to include communicating, this skill would be more fully integrated into the standard.
5	5-8	F				F	

Colorado Model Content Standards Review

Standard	Grade Span	Critical thinking and reasoning	Information literacy	Collaboration	Self-direction	Invention	Comments
5	9–12	F	F			F	
5	Across	F	P		P	F	P for Information literacy because there is evidence of the skill in only one grade span. Incorporation of this skill in other grade spans would more fully integrate the skill across the grade spans of this standard. P for Self-direction because there is evidence of the skill in only one grade span.
6	K–4	F	F			F	
6	5–8	F	F			F	
6	9–12	F	F			F	
6	Across	F	F			F	
	Comments						

Postsecondary and Workforce Readiness

Standard	Grade Span	Application of reading, writing, and computing skills with minimal remediation or training	Logical reasoning and argumentation abilities	Identification and solving of problems	Information management skills	Human relation skills	Analysis and interpretation skills	Comments
1	9–12		F	F	P	F	F	P for Information management because organizing responsibilities involved in theatre requires some systems management.
2	9–12	F	F		F	N	F	N for Human relation because acting and directing usually do involve cooperation. Revision of these benchmarks to focus on the process of acting and directing would more fully integrate this skill into the standard.

Standard	Grade Span	Application of reading, writing, and computing skills with minimal remediation or training	Logical reasoning and argumentation abilities	Identification and solving of problems	Information management skills	Human relation skills	Analysis and interpretation skills	Comments
3	9–12	P	F	P	P		F	<p>P for Application of reading because there is some evidence of the skill in analyzing and researching appropriate theatrical settings. Given the focus of this standard on understanding and applying the creative process to skills of design and technical production, it probably would not be desirable to revise the standard solely for the purpose of incorporating the skill more fully.</p> <p>P for Identification and solving problems because adhering to established theatrical practice, safety standards, and environmental guidelines likely would involve correcting and generating solutions to problems.</p> <p>P for Information management because adhering to established theatrical practice, safety standards, and environmental guidelines would involve adapting to new information.</p>
4	9–12	F	F		F		F	

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Standard	Grade Span	Application of reading, writing, and computing skills with minimal remediation or training	Logical reasoning and argumentation abilities	Identification and solving of problems	Information management skills	Human relation skills	Analysis and interpretation skills	Comments
5	9-12	F	F	F			F	
6	Across		F		F		F	
Comments								