

BACKSTAGE

**BASIC AND COMPREHENSIVE KNOWLEDGE
EXAM FOR
HIGH SCHOOL TECHNICAL THEATRE STUDENTS**

1

HISTORY AND RATIONALE

- The ESTA Foundation (Entertainment Services and Technology Association)
- ETCP (Entertainment Technician Certification Program)
- eSET (Essential Skills for Entertainment Technicians)
- eSET 2014 Transitions to USITT (United States Institute for Theatre Technology)
- eSET for high schools becomes BACKstage, an online examination, modified for experience and training
- USITT and EdTA partnership

2

Why BACKstage FOR HIGH SCHOOLS

- Created by industry professionals to serve as a baseline of knowledge for entry level technicians. No politicians were involved.
- High schools produce more theatre than any other identifiable group.
- In states, where Technical Theatre is under the umbrella of CTE, utilize or require boundary exams. Currently the only other national exam is the "NOCTI" exam for Technical Theatre.
- Documented technical theatre knowledge is a plus when applying to colleges, universities or the IATSE
- For teachers, it provides a degree of academic credibility to the subject matter and makes a stronger case for its inclusion in the secondary curriculum.it isn't just extra-curricular
- BACKstage becomes not just a test but serves as a curriculum guide for Technical Theatre Educators

3

Why BACKstage FOR HIGH SCHOOLS

- As teachers, we have a tendency to teach to our strengths and experience
- Or, we teach based on what the next show needs
- Technical theatre requires us to teach beyond just those smaller skill sets

4

WHAT IS COVERED BY BACKstage?

- Audio: Basic functionality of boards, audio theory, microphones and accessories
- Costuming/Wardrobe: Basic knowledge of sewing, wardrobe and costume pieces
- Lighting and Electrics: Basic knowledge of electricity, fixtures and functions, light plots, DMX
- Rigging: Knowledge of basic rigging principles, terminations, system types
- Personnel: Jobs within a production and the industry
- Safety: Overarching safety procedures and knowledge common to the theatre
- Scenic Construction: Basic knowledge of construction, scenic elements and materials
- Venue: Knowledge of the physical space
- Elements such as makeup, stage management, props, etc. are not yet included, but can be added later.

5

BACKSTAGE

AN ON-LINE EXAM

QUESTIONS ARE DRAWN FROM A QUESTION BANK (ROUGHLY 300) FOR WHAT WILL LIKELY BE A 100 QUESTION TEST.

A PASSING SCORE IS 80%

6

RESOURCES

These materials are available at www.techtheatre4teachers.com



BACKstage Exam Curriculum Guide and Resources

Topics Included in the exam are:

- Audio (Sound Reinforcement)
- Counterweight Rigging and General Rigging
- Costume Design, Wardrobe and Construction
- Lighting and Electrics
- Scenic Construction
- Venues
- Theatre Safety (applied to each area)

7

TEACHING TO THE TASK (NOT THE TEST)

TECHNICAL THEATRE IS SKILLS BASED AND NO TEST WILL PROVE YOU'RE A GOOD STAGEHAND, AUDIO TECH, RIGGER, OR LIGHTING. ONLY PROVEN SKILL SETS WILL MATTER.

HOWEVER, THOSE SKILL SETS GIVE KNOWLEDGE GREATER MEANING AND IMPORTANCE.

8

LET'S ANSWER A FEW QUESTIONS

Please work with at least one other person

9

AUDIO QUESTIONS

10

AUDIO

1. An accessory which attaches to a mic stand to provide extended length and additional range of motion in the horizontal plane.

- A. Shock mount
- B. Tripod
- C. Jib arm
- D. Boom arm

11

AUDIO

2. A microphone pick up pattern characterized by its heart-shaped unidirectional coverage.

- A. Cardioid
- B. Bivalved
- C. Lobar
- D. Bicameral

12

AUDIO

3. A filter designed to reduce all frequencies below a certain cutoff.

- A. Half-cut
- B. High-cut
- C. High-pass
- D. Half-pass

13

AUDIO

4. An electronic device used to convert high impedance unbalanced signal (such as that from an electric guitar) to low impedance balanced microphone level.

- A. Step down receiver
- B. Mechanical reducer
- C. Pad
- D. DI box

14

AUDIO

5. A network of components designed to modify the frequency response of a signal.

- A. Compressor
- B. Limiter
- C. Equalizer
- D. Analyzer

15

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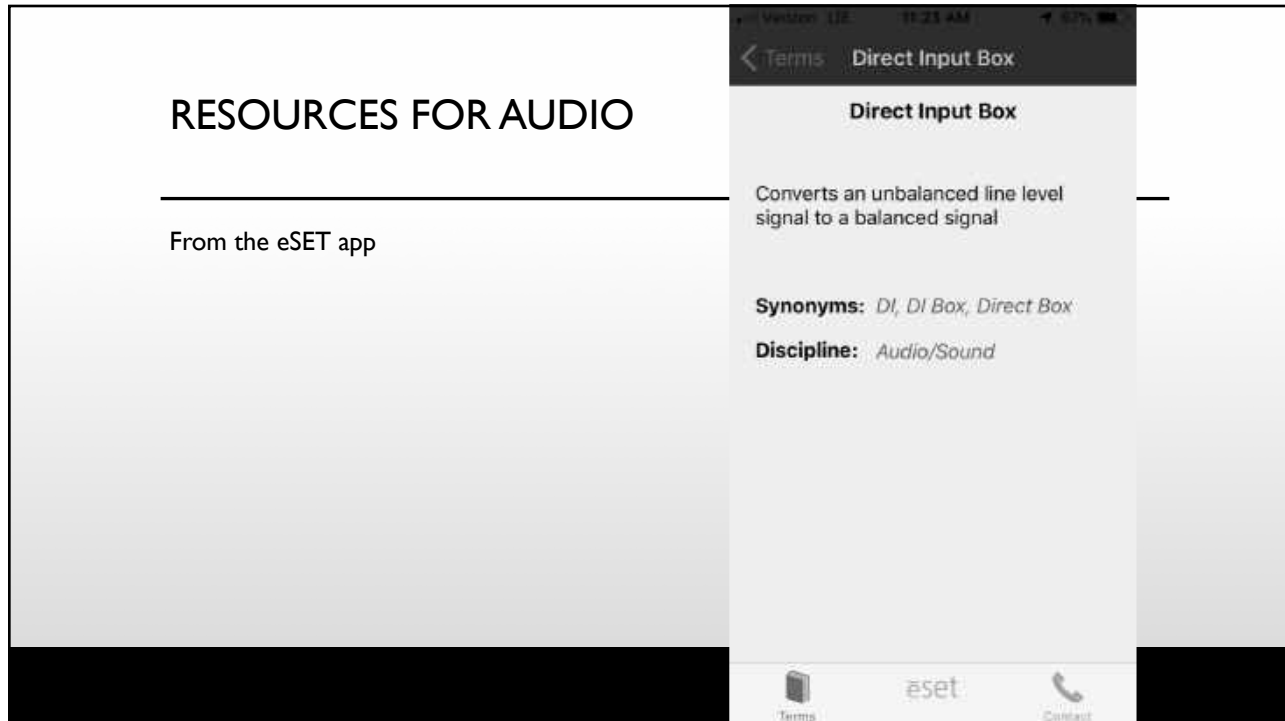
19

AUDIO

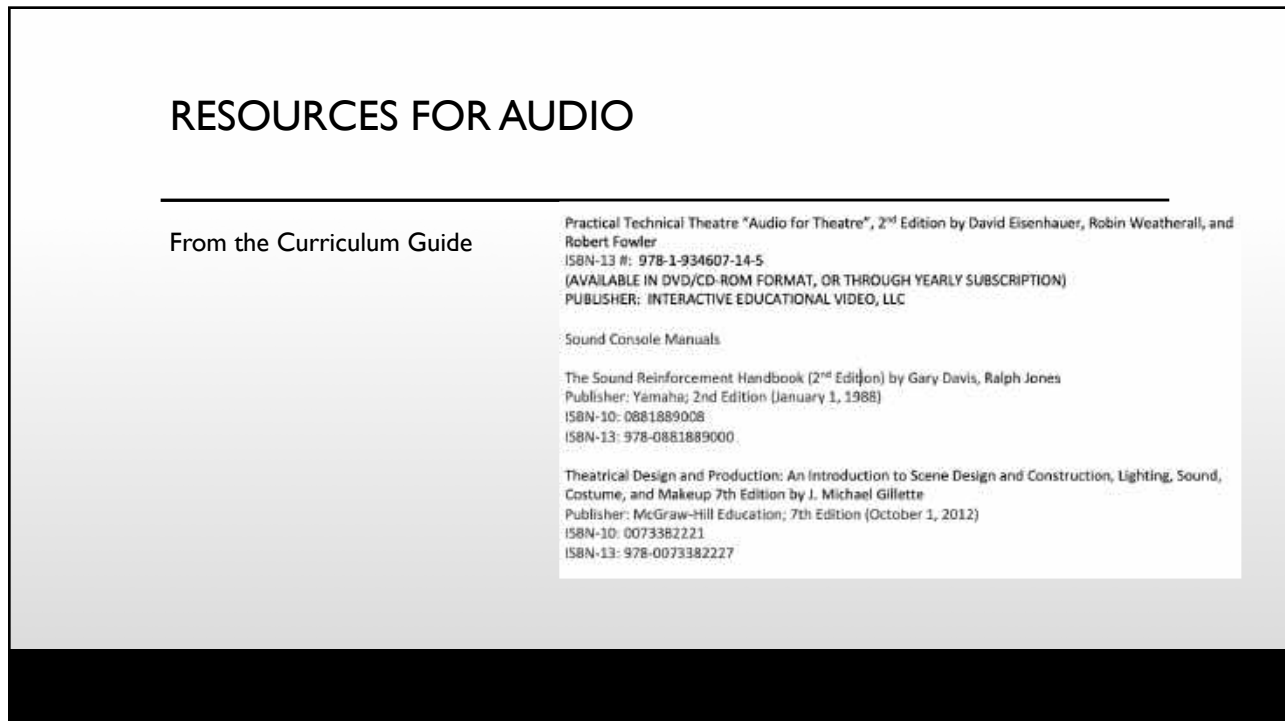
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20



21



22

SCENIC CONSTRUCTION QUESTIONS

23

SCENIC CONSTRUCTION

6. The actual measurement of a 2"x4"
board

A. 1 1/2" x 4"

B. 3/4" x 3 1/2"

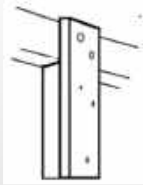
C. 1 1/2" x 3 3/4"

D. 1 1/2" x 3 1/2"

24

SCENIC CONSTRUCTION

7. The leg below is an example of a _____.



- A. Simple Leg
- B. Trestle
- C. Compression Leg
- D. Stud Wall

25

SCENIC CONSTRUCTION

8. Which is not appropriate PPE for using a miter saw.

- A. Safety Glasses
- B. Face Shield
- C. Gloves
- D. Hearing Protection

26

SCENIC CONSTRUCTION

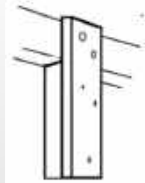
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RESOURCES FOR SCENIC CONSTRUCTION

From the Curriculum Guide

Scenic Design and Construction

Basic Set Construction and Theatre Safety by Robert Fowler
 (ISBN 13 # 978-1-934607-09-1)
 (AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)
 PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC

Power Tool Operation and Safety
<http://www.powertoolinstitute.com/>

Scene Design and Stage Lighting 10th Edition by R. Craig Wolf, Dick Block
 ISBN-13: 978-0495501909
 ISBN-10: 0495501905
 Wadsworth Publishing (March 26, 2013)

Stock Scenery Construction Handbook Perfect Paperback – September 15, 2015
 By Bill Raoul, Mike ~~Morgan~~
 Publisher: Broadway Press; Third edition (September 15, 2015)
 ISBN-10: 0911747435
 ISBN-13: 978-0911747430

30

COSTUME/WARDROBE QUESTIONS

31

COSTUME/WARDROBE

9. What are common terms synonymous with Wardrobe Head?

- A. Wardrobe Master
- B. Head of Wardrobe
- C. Wardrobe Mistress
- D. All of the above

32

COSTUME/WARDROBE

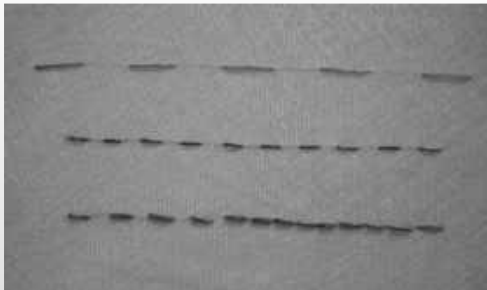
10. A space for backstage quick changes of costume.

- A. Upstage
- B. Prop Box
- C. Quick Change Booth
- D. Fitting Space

33

COSTUME/WARDROBE

11. This is an example of a ____.



- A. Blanket stitch
- B. Running basting stitch
- C. Cross stitch
- D. Blind hem

34

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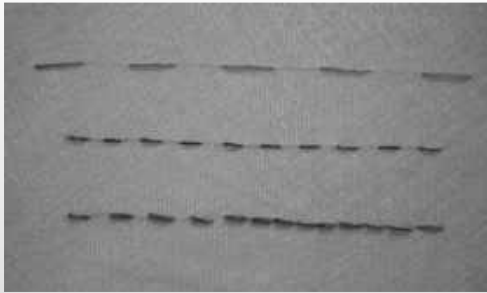
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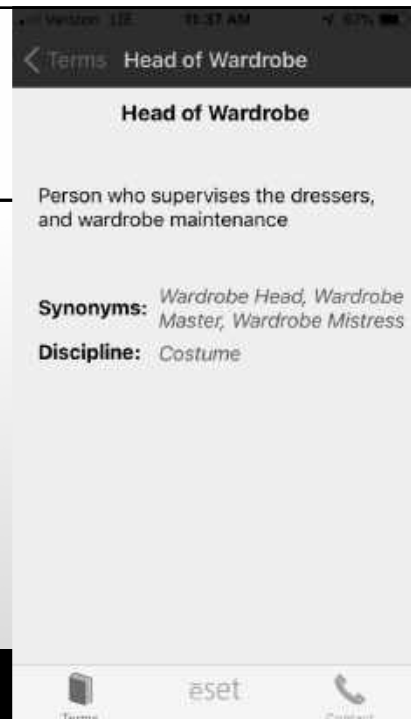


- A. Blanket stitch
- B. Running basting stitch**
- C. Cross stitch
- D. Blind hem

37

RESOURCES FOR COSTUMING

From the eSET app



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RESOURCES FOR COSTUMING AND WARDROBE

From the Curriculum Guide

Costuming

Costume Designer's Handbook: A Complete Guide for Amateur and Professional Costume Designers 2nd Revised ed. Edition by Rosemary Ingham, Liz Covey
 Publisher: Heinemann Drama; 2nd Revised ed. edition (November 2, 1992)
 ISBN-10: 0435086073
 ISBN-13: 978-0435086077

Costuming for the Theatre by Terry McGonigle
 ISBN-13 #: 978-1-934607-12-1
 (AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)
 PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC

Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup 7th Edition by J. Michael Gillette
 Publisher: McGraw-Hill Education; 7th Edition (October 1, 2012)
 ISBN-10: 0073382221
 ISBN-13: 978-0073382227

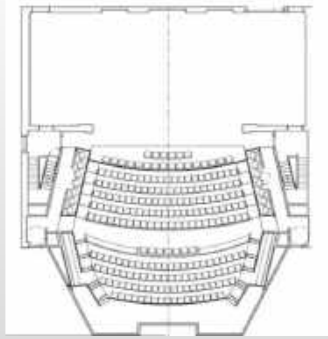
39

VENUE QUESTIONS

40

VENUE

12. The ground plan below is from what type of theatre?



- A. Proscenium
- B. Blackbox
- C. Thrust
- D. Environmental
- E. Alley

41

VENUE

13. A deck that is tilted. Performers and other workers on this type of deck should have training on special hazards that working on a tilt creates.

- A. Riser
- B. Rump
- C. Rake
- D. Slant

42

VENUE

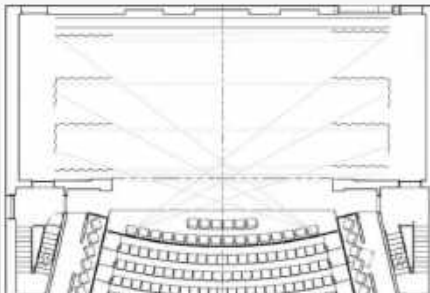
14. Loosely woven material that is generally opaque when light streaks across the front, but transparent if a scene is lit behind it.

- A. Leg
- B. Border
- C. Scrim
- D. Cyclorama
- E. Teaser

43

VENUE

15. What is the most specific name for the line indicated in the drawing below?

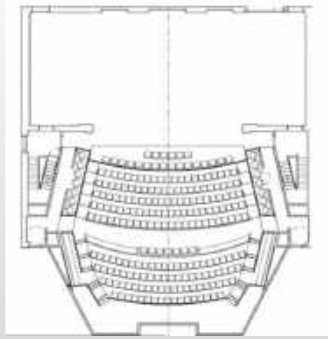


- A. Center Line
- B. Plaster Line
- C. Datum Line
- D. Reference Line
- E. Sightline

44

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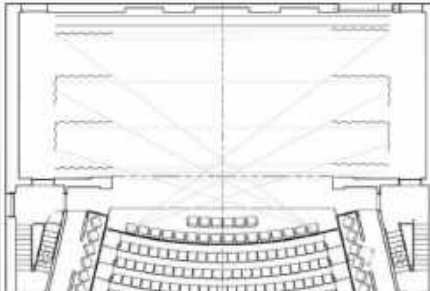
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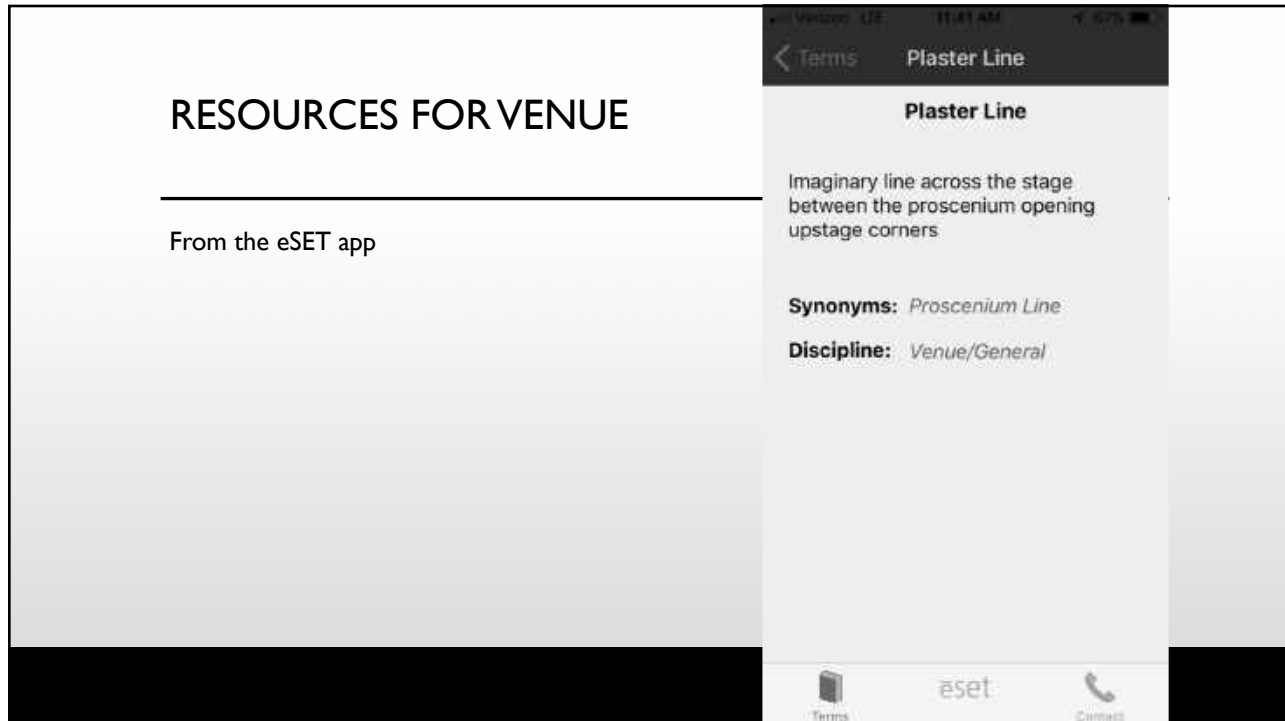
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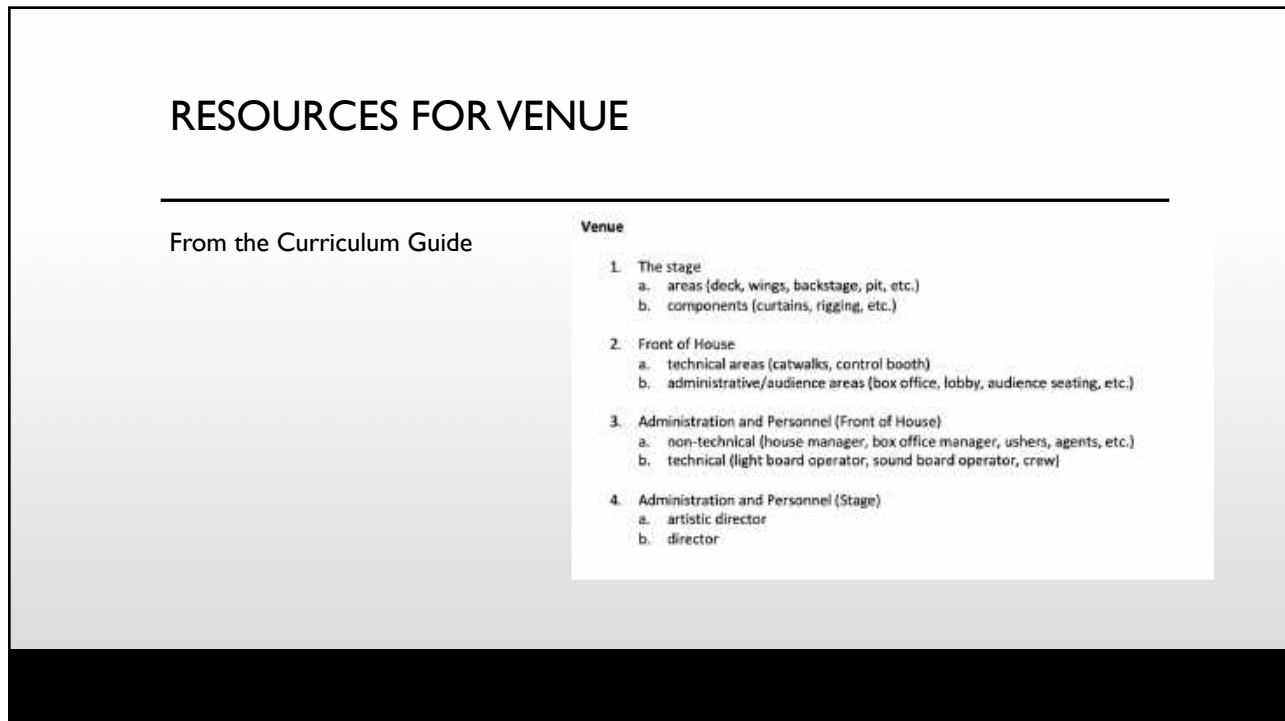


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48



49



50

RIGGING QUESTIONS

51

RIGGING

16. 'Dead Hung' refers to a batten that is_____.

- A. Raised/lowered manually, not part of a motorized system
- B. Tied to the pin rail to prevent sway
- C. Suspended from a fixed non-adjustable position
- D. Tied to a house pipe to address sightline issues.

52

RIGGING

17. A single purchase counterweight system requires what ratio of counterweight to load to be balanced?

- A. 1:1
- B. 2:1
- C. 1:2
- D. None of the above

53

RIGGING

18. Spreader Plates _____

- A. Indicate pipe weight
- B. Should be spaced every 24" within the weight stack
- C. Increase arbor capacity
- D. Decrease arbor capacity

54

RIGGING

19. The purpose of a rope lock in a counterweight system is to_____.

- A. Hold a severely out of weight line set
- B. Prevent a balanced line set from moving
- C. Indicate line sets are currently in use
- D. Act as a friction brake for controlling a moving line set

55

RIGGING

20. Identify the knot below.



- A. Clove Hitch
- B. Figure 8
- C. Snub
- D. Bowline

56

RIGGING

21. The industry standard design factor for a static overhead load is_____.
- A. 5:1
 - B. 8:1
 - C. 10:1
 - D. 2:1

57

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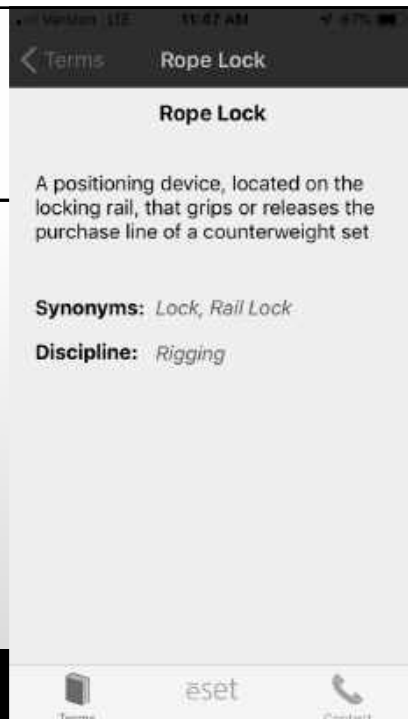
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63

RESOURCES FOR RIGGING

From the eSET app



64

RESOURCES FOR RIGGING

From the Curriculum Guide

Counterweight Rigging

E1.4 (2016) ANSI/ESTA E1.4-1_ Entertainment Technology - Manual Counterweight Rigging Systems
www.esta.org

Operations manuals for counterweight systems
<http://jrclancy.com/reference.php>

Rigging 101
http://www.jrclancy.com/downloads/JRC_Cntrwt_Rigging.pdf

Stage Rigging Handbook (3rd Edition), Jay Sjøerup
Publisher: Southern Illinois University Press; 3rd edition (April 18, 2007)
ISBN-10: 0809327414
ISBN-13: 978-0809327416

65

SAFETY QUESTIONS

66

SAFETY

22. What is the United States' governmental organization established to create a safe and healthful working environment?

- A. USASO
- B. OSHA
- C. MSHA
- D. ANSI
- E. USITT

67

SAFETY

23. Hardhat, safety glasses, nitrile gloves, hearing protection and safety shoes are examples of_____.

- A. Hazard Equipment
- B. Personal Protective Equipment
- C. Health Protection Equipment
- D. Basic Safety Equipment
- E. Essential Safety Equipment

68

SAFETY

24. Items, materials, or furniture must not be stored within _____ feet of electrical panels or equipment.
- A. 2
 - B. 3
 - C. 4
 - D. 5
 - E. 6

69

SAFETY

25. You do not need to wear safety goggles when using a table saw if you already wear vision-correcting glasses.
- A. True
 - B. False

70

SAFETY

26. It is safe to make or break connections to a circuit that is under load.
- A. True
 - B. False

71

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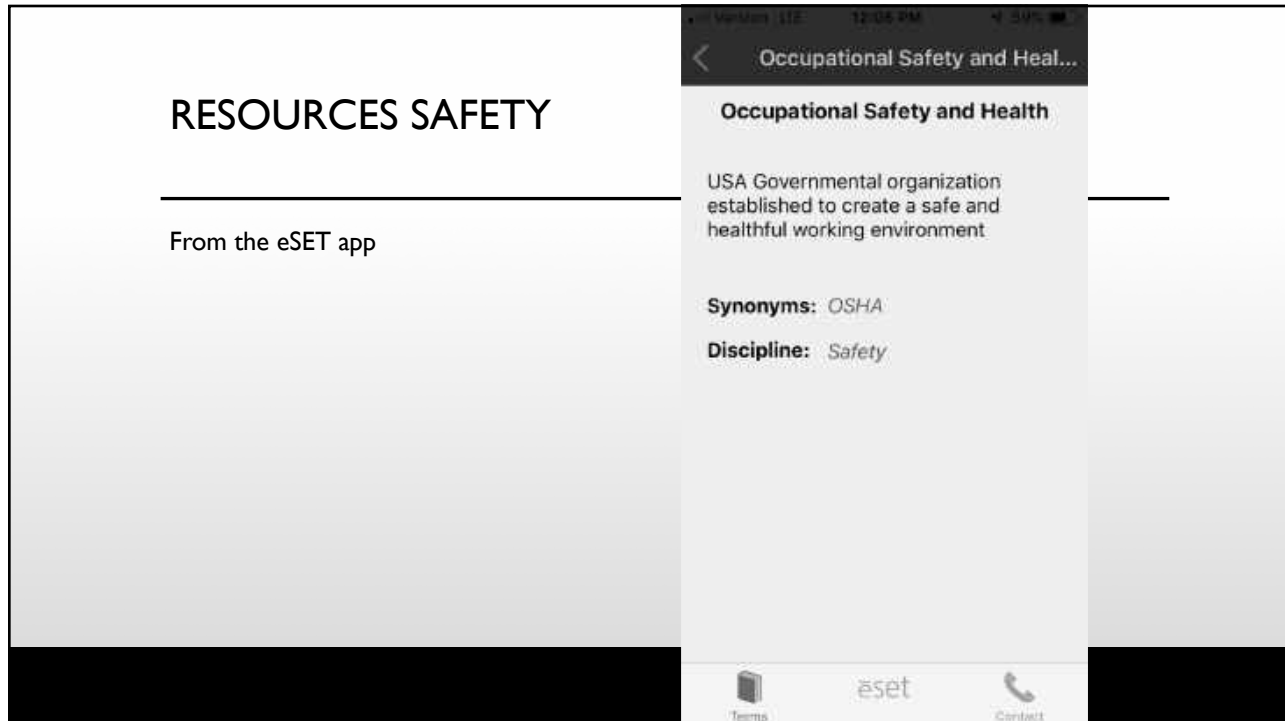
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- A. True
B. **False**

75

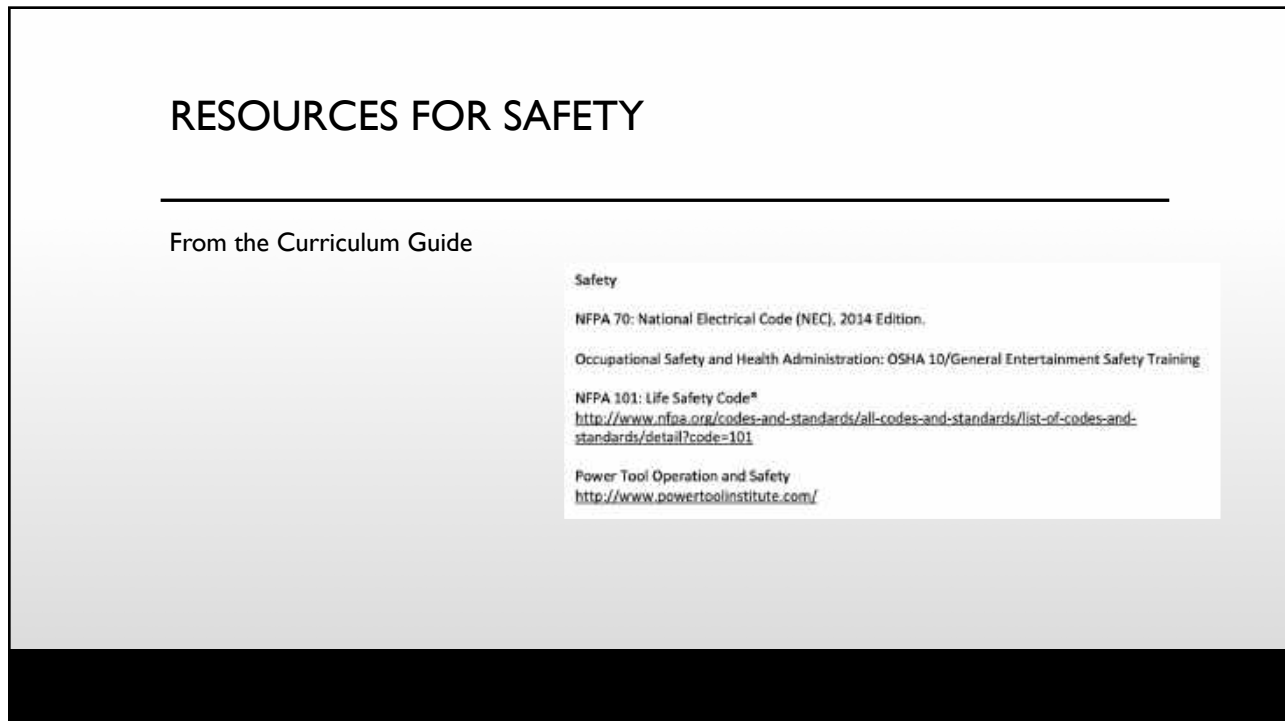
SAFETY

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76



77



78

PERSONNEL QUESTIONS

79

PERSONNEL

27. What is the group of backstage workers assigned to a production or venue?

- A. Stage Crew
- B. Staff
- C. Laborers
- D. Stewards

80

PERSONNEL

28. Who is responsible for the artistic vision of a production?

- A. Director
- B. Dramaturg
- C. Production Manager
- D. Stage Manager

81

PERSONNEL

29. Who is the person in charge of the rehearsal process? This person also calls the cues during performance.

- A. Director
- B. Combat Captain
- C. Company Manager
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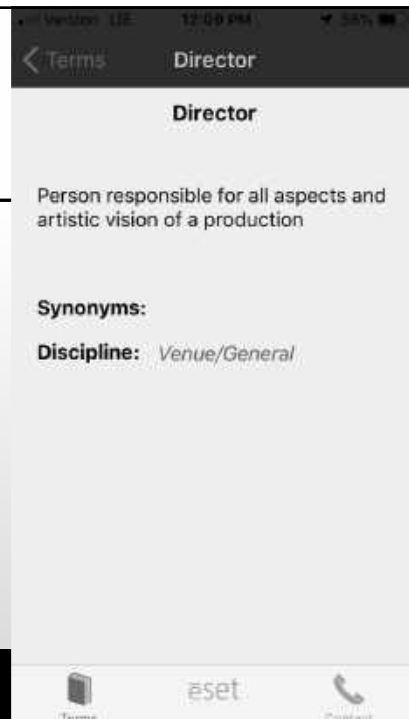
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85

RESOURCES PERSONNEL

From the eSET app



86

RESOURCES FOR PERSONNEL

From the Curriculum Guide

Careers in Theatre (2012) by Marti and Robert Fowler
(ISBN 13 # 978-1-934607-11-4)
(AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)
PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC
Introduction to Technical Theatre (2006) by Marti and Robert Fowler
(ISBN 13 # 978-1-934607-08-4)
(AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)
PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC

87

LIGHTING AND ELECTRICS QUESTIONS

88

LIGHTING AND ELECTRICS

30. A device that adjusts the light beam circumference making it smaller is a/an _____.

- A. Donut
- B. Shutter
- C. Top Hat
- D. Iris

89

LIGHTING AND ELECTRICS

31. What is the formula to calculate wattage?

- A. $V \times A = W$
- B. $V/A = W$
- C. $V - A = W$
- D. $V + A = W$

90

LIGHTING AND ELECTRICS

32. Name the following plug type.



- A. Single Pole Locking Plug
- B. Pin Connector (2P&G)
- C. Parallel Blade Grounded Plug
- D. Cee-Form IEC 60309 Plug

91

LIGHTING AND ELECTRICS

33. This type of luminaire is a/an_____.



- A. Ellipsoidal Reflector Spotlight
- B. PAR
- C. Fresnel
- D. Softlite

92

LIGHTING AND ELECTRICS

34. In North America, the color of the Ground connector for wiring and single pole connectors is ____.

- A. Black
- B. White
- C. Green
- D. Brown

93

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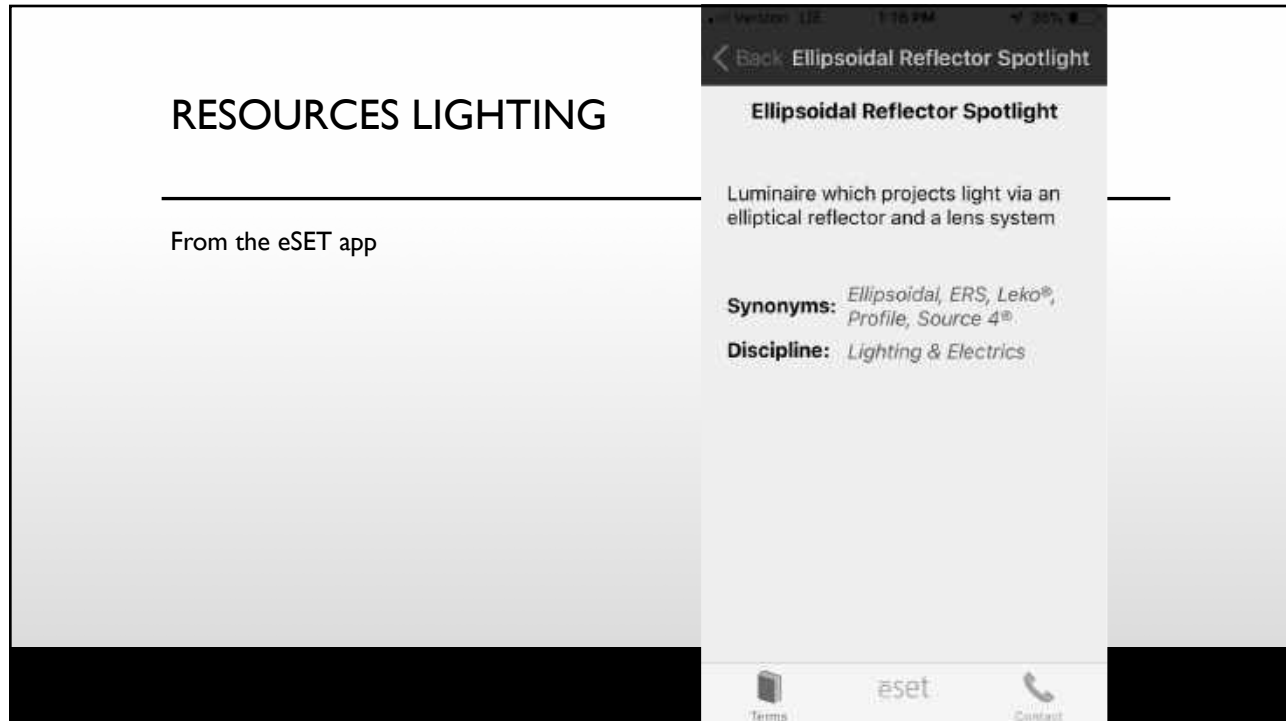
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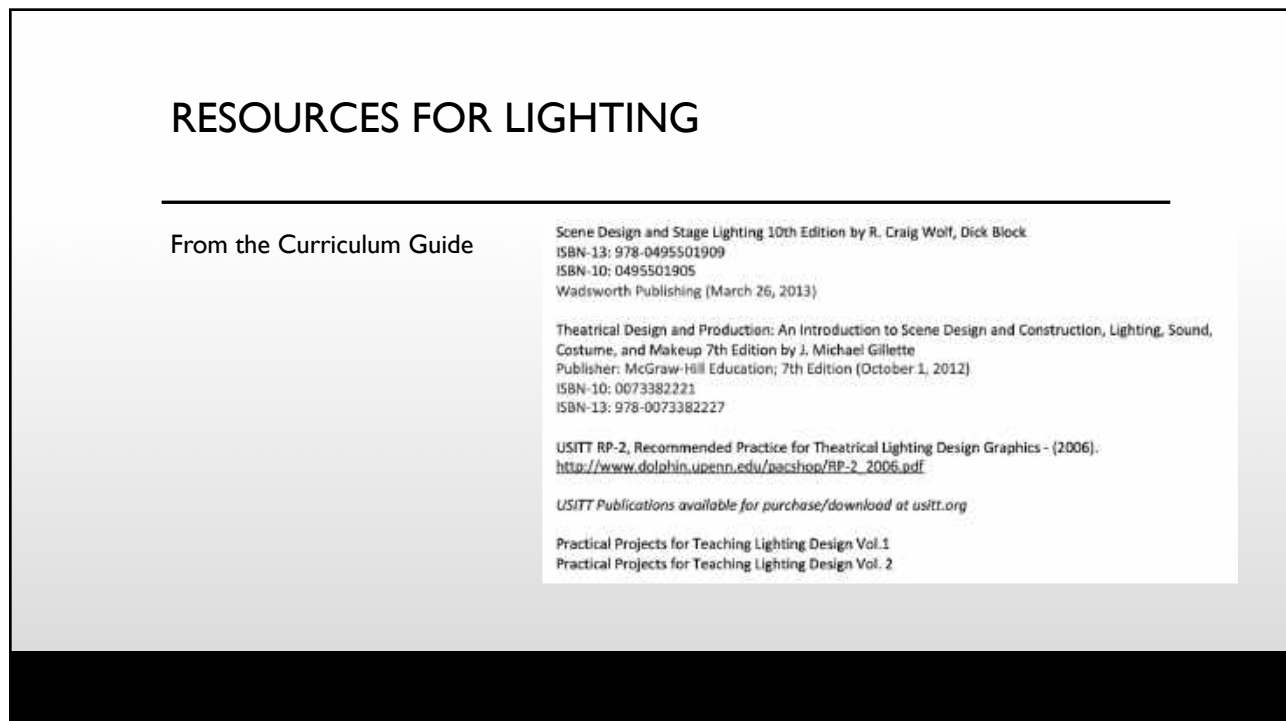


- A. Ellipsoidal Reflector Spotlight
- B. PAR
- C. Fresnel**
- D. Softlite

100



101



102

GRADING SCALE

34	1	97.14%	A+
33	2	94.29%	A
32	3	91.43%	A-
31	4	88.57%	B+
30	5	85.71%	B
29	6	82.86%	B-
28	7	80%	B-
27	8	77.14%	C+
26	9	74.29%	C
25	10	71.43%	C-
24	11	68.57%	D+

103

BACKSTAGE

Which disciplines were easier?

Which disciplines were easier?

What do your students already know?

What do they need to know?

104

TEACHER TRAINING

OSHA Education Center

<https://www.oshaeducationcenter.com/>

Online classes available for: Fall Protection, PPE, Safety for General Industry, Hand and Power Tools, etc.

Each class is \$24.95

105

TEACHER TRAINING

TPC Training

<https://www.tpctraining.com/>

Power Tool Training

Online Course and Test

\$85.00

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TEACHER TRAINING

OSHAcademy

<https://www.oshatrain.org/>

Online classes for a wide variety of topics. Classes are free but certificates are awarded for a nominal charge.

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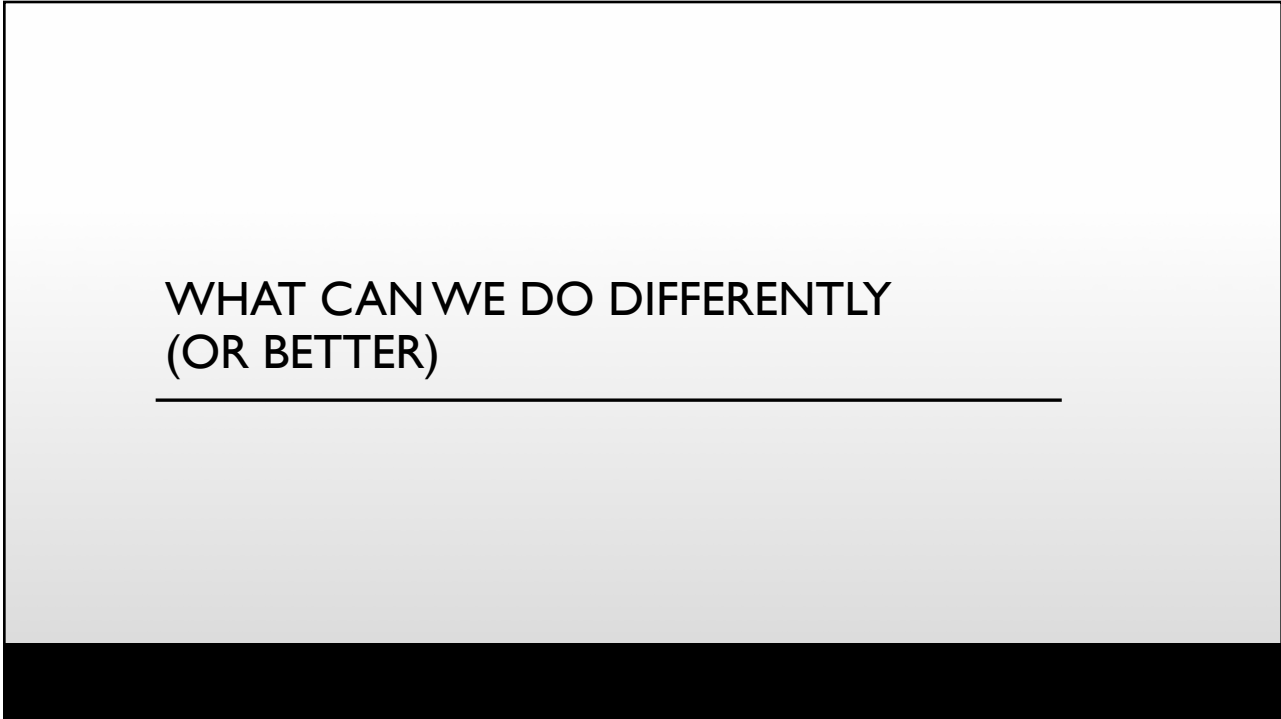
TEACHER TRAINING

JAY O. GLERUM RIGGING MASTERCLASS

The Masterclasses honor the memory of one of our industry's great advocates for safety and training, Jay O. Glerum. Taught annually beginning in 2016, these masterclasses will have three tracks of learning, entry level, intermediate and advanced. The advanced track will be taught for ETCP renewal credit and include training on the latest innovations in rigging as well as advanced safety such as life rescue and other topics. The entry track is geared towards students and educators and includes both counterweight and automated rigging safety and operations. The intermediate level expands on the entry level training.

<http://www.usitt.org/glerummasterclass/>

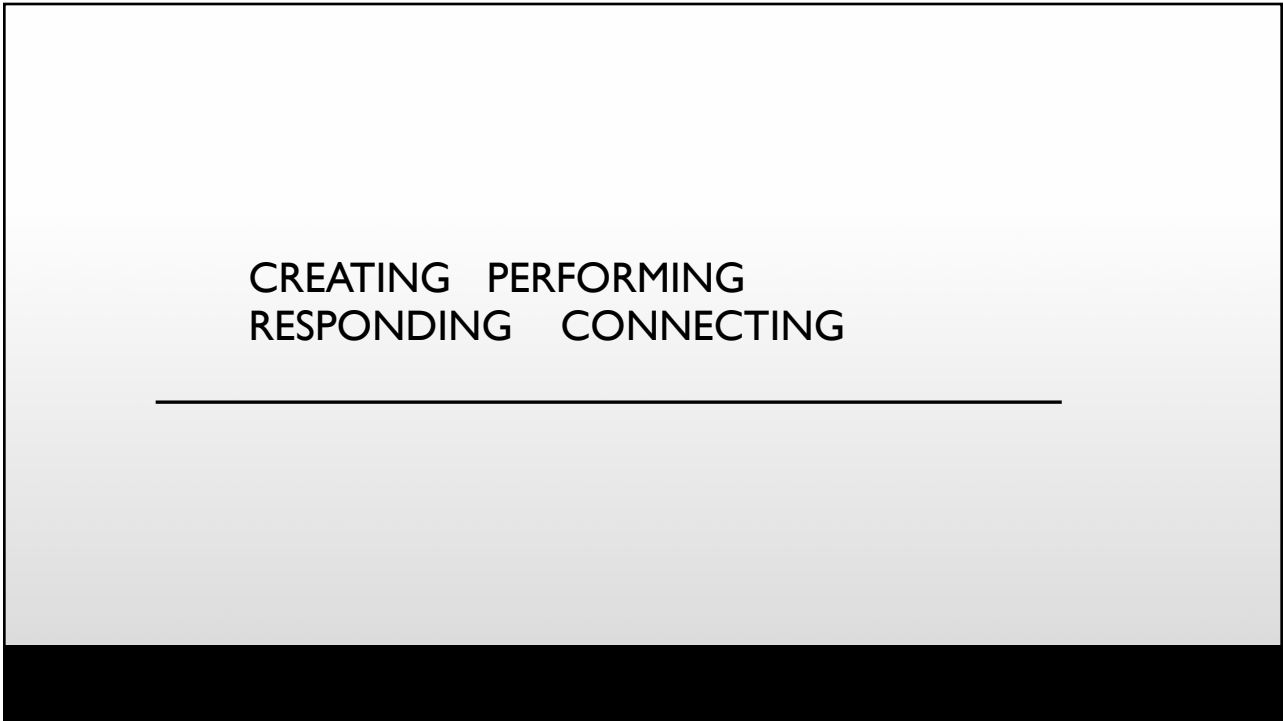
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CREATING PERFORMING RESPONDING CONNECTING

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Anchor Standard 2: Organize and develop artistic ideas and work.

Anchor Standard 3: Refine and complete artistic work.

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CREATING

Anchor Standard 1
Generate and conceptualize artistic ideas and work.

HS Proficient TH:Cr1.1.I.	HS Accomplished TH:Cr1.1.II.	HS Advanced TH:Cr1.1.III.
a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.	a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.	a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/ theatre work.
b. Explore the impact of technology on design choices in a drama/theatre work.	b. Understand and apply technology to design solutions for a drama/theatre work.	b. Create a complete design for a drama/theatre work that incorporates all elements of technology.

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<p style="text-align: center;">CREATING</p> <p style="text-align: center;">Anchor Standard 3</p> <hr/> <p style="text-align: center;">Refine and complete artistic work.</p>	HS Proficient TH-CR.3.1.I.	HS Accomplished TH-CR.3.1.II.	HS Advanced TH-CR.3.1.III.
	a. Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.	a. Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama/theatre work.	a. Refine, transform, and re-imagine a devised or scripted drama/theatre work using the rehearsal process to invent or re-imagine style, genre, form, and conventions.
	b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.	b. Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/theatre work.	b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work.
	c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.	c. Re-imagine and revise technical design choices during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama/theatre work.	c. Apply a high level of technical proficiencies to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre work.

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CREATING PERFORMING

RESPONDING CONNECTING

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Theatre artists make strong choices to effectively convey meaning.

Essential Question(s): Why are strong choices essential to interpreting a drama or theatre piece?

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CREATING PERFORMING RESPONDING CONNECTING

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

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PERFORMING

Anchor Standard 5

HS Proficient TH:Pr5.1.I.	HS Accomplished TH:Pr5.1.II.	HS Advanced TH:Pr5.1.III.
a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.	a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.	a. Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.
b. Use researched technical elements to increase the impact of design for a drama/theatre production.	b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.	b. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.

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CREATING PERFORMING RESPONDING CONNECTING

Anchor Standard 7: Perceive and analyze artistic work

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question(s): How do theatre artists comprehend the essence of drama processes and theatre experiences?

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CREATING PERFORMING RESPONDING CONNECTING

Anchor Standard 7: Perceive and analyze artistic work

Anchor Standard 8: Interpret intent and meaning in artistic work.

Anchor Standard 9: Apply criteria to evaluate artistic work.

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RESPONDING

Anchor Standard 9

Production elements: technical elements selected for use in a specific production, may include design elements such as set, sound, costume, lights, music, props, and make-up, but also include elements specific to the production like puppets, masks, special effects, or other story telling devices/concepts.

HS Proficient TH.Re9.1.I.	HS Accomplished TH.Re9.1.II.	HS Advanced TH.Re9.1.III.
a. Examine a drama/ theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.	a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.	a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.
b. Consider the aesthetics of the production elements in a drama/theatre work.	b. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.	b. Analyze and evaluate varied aesthetic interpretations of production elements for the same drama/theatre work.
c. Formulate a deeper understanding and appreciation of a drama/ theatre work by considering its specific purpose or intended audience.	c. Verify how a drama/theatre work communicates for a specific purpose and audience.	c. Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.

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CREATING PERFORMING RESPONDING CONNECTING

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CREATING PERFORMING RESPONDING CONNECTING

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

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CONNECTING

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

HS Proficient TH:Cr10.1.I.	HS Accomplished TH:Cr10.1.II.	HS Advanced TH:Cr10.1.III.
a. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.	a. Choose and interpret a drama/theatre work to reflect or question personal beliefs.	a. Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.
HS Proficient TH:Cr11.1.I.	HS Accomplished TH:Cr11.1.II.	HS Advanced TH:Cr11.1.III.
a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.	a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.	a. Develop a drama/theatre work that identifies and questions cultural, global, and historic belief systems.

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DANA W.TAYLOR CONSULTING, LLC TECHTHEATRE4TEACHERS.COM

Dana W. Taylor served as director of Vocal Music and Technical Theatre instructor at Mt. Vernon Senior High School (Mt. Vernon, IN) for thirty years. Mr. Taylor holds a Bachelor of Music Education degree and a Master of Music degree in Choral Conducting, both from Indiana University (Bloomington, IN). As a writer in the area of entertainment technology, Mr. Taylor has contributed articles to *Projection Lights and Staging News*, *Dramatics Magazine* and *Teaching Theatre Journal* and *High School Today*. From 2006-2017, Mr. Taylor was Technical Editor of *Dramatics Magazine* and *Teaching Theatre Journal*. He is technical editor for the theatre textbook, *Basic Drama Projects* (9th Edition) and *Concert Lighting: The Art and Business of Entertainment Lighting* (4th Edition). Mr. Taylor is currently an adjunct theatre and music faculty member at the University of Evansville. From 2013-2019, he served as a Director for ESTA (Entertainment Services and Technology Association) and currently is Vice Commissioner for Education for the United States Institute for Theatre Technology (USITT). Mr. Taylor was named Technical Theatre Educator of the Year (2005) by *Stage Directions* magazine. In 2011 the Educational Theatre Association named Mr. Taylor as recipient of their Founders' Award for "significant contributions to theatre education in the United States". Also in 2011, the Arts Council of Southwestern Indiana designated Mr. Taylor as their "Artist of the Year". In 2014, Mr. Taylor received the Distinguished Achievement Award in Education by the United States Institute for Theatre Technology.