

Course Map - Primary/Elementary

Name of Course: Drama and Theatre

Grade Level: 3rd

Weeks: 36

Session Time: 60 min

Meeting Time: one meeting each week

National Standards (that the whole unit meets): <http://www.nationalartsstandards.org/sites/default/files/Theatre%20at%20a%20Glance%20-%20new%20copyright%20info.pdf> (all under 3rd grade)

Unit Topic	Weeks	Unit Level Enduring Understanding	Unit Level Essential Question(s)	Vocabulary	Skills	Major Activities/ Assignments/ Assessments
------------	-------	---	--	------------	--------	--

Community Building	1-4	<p>An ensemble is a community of people working together.</p> <p>Ensembles work together to solve problems.</p> <p>Ensembles work together to create.</p>	<p>How does a group of people work together?</p> <p>How does a group of people effectively solve a problem?</p> <p>How does a group of people collectively express themselves?</p>	<p>Community Ensemble Collaboration Evaluating Problem-Solving Reflection Expression</p>	<p>Listening Asking questions Coming to a group decision Reflecting</p>	<p>Community Contract</p> <p>Alphabet Relay on “Collaboration”</p> <p>The Truth About Me using Unit Vocabulary</p> <p>Theatre Games as Metaphor: Knots Obstacle Course Keeper of the Keys</p> <p>Chamber Theatre Poem with One Line about Each Student</p>
--------------------	-----	---	--	--	---	--

<p>Story Drama</p>	<p>5-15</p>	<p>You can't judge a book by its cover.</p> <p>An ensemble includes a diverse group of people.</p> <p>You are a unique and necessary part of our ensemble.</p>	<p>How do these stories relate to your personal experiences?</p> <p>How does diversity add to an ensemble?</p>	<p>Diversity Story Drama Character Conflict Goal</p>	<p>Reading comprehension</p> <p>Recalling and evaluating a story for meaning</p> <p>Using body and voice to tell a story</p> <p>Self-reflection and imagination</p> <p>Writing clearly and concisely</p>	<p>Students will read and participate in 3 story dramas that are based around this moral: You can't judge a book by its cover.</p> <p>Students will use Narrative Pantomime, etc. to begin embodying the stories being read.</p> <p>Students will journal about their own experiences relative to the story.</p> <p>Students will write a one page story with the same moral based on their own personal experiences.</p>
------------------------	-------------	--	--	--	--	---

<p>Devising Using Personal and Community Experiences</p>	<p>16-36</p>	<p>Community issues are our collective issues to solve.</p> <p>You have the power to make change in your community.</p> <p>Theatre is a medium for making change.</p>	<p>What are issues in our outside community?</p> <p>How can theatre connect to these community-wide issues?</p> <p>How do you write a script?</p> <p>How do you revise a script?</p> <p>How can you use your body, voice, and imagination to communicate our message?</p> <p>How does the environment of a performance impact its message?</p> <p>How do the clothes you wear impact your storytelling?</p>	<p>Devise Improvise Dramaturgy Setting Costuming Performance Outreach Script</p>	<p>Listening to a groups needs.</p> <p>Designing using color and shapes.</p> <p>Naming and understanding technical elements.</p> <p>Researching and evaluating sources.</p>	<p>Students will devise, design, perform, and produce a piece surrounding an issue in the community they are passionate about.</p> <p>After the performance, students will reflect on the piece and what they would improve.</p> <p>On the final day, students will participate in alphabet relay once again regarding ensemble work.</p>
--	--------------	---	---	--	---	---

Course Map - Middle School

Name of Course: Introduction to Theatre

Grade Level: 6th

Weeks: 9

Session Time: 50 minutes

Meeting Time: one meeting each day

VA State Standards (that the whole unit meets): http://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/2013/theatre_arts/std_finearts_theatrearts.pdf (all under 6th grade)

National Standards (that the whole unit meets): <http://www.nationalartsstandards.org/sites/default/files/Theatre%20at%20a%20Glance%20-%20new%20copyright%20info.pdf> (all under 6th grade)

Unit Topic	Weeks	Unit Level Enduring Understanding	Unit Level Essential Question(s)	Vocabulary	Skills	Major Activities/ Assignments/ Assessments
------------	-------	-----------------------------------	----------------------------------	------------	--------	--

Community Building	1	An ensemble is a tight knit community of artists working together.	<p>How does a group work together in order to make artistic decisions?</p> <p>How does a group effectively listen to one another?</p> <p>How do you express your ideas within a group?</p>	Ensemble Communication Reflection Evaluation	<p>Building an Ensemble</p> <p>Listening</p> <p>Expressing opinions and ideas</p> <p>Learning How to Collaborate and Make Positive Group Decisions</p>	<p>The Truth About Me</p> <p>Community Contract</p> <p>TGAM: Knots Crumbling</p>
--------------------	---	--	--	--	--	--

<p>Script Analysis</p>	<p>2-3</p>	<p>Strong dramatic structure allows stories to be clear and impactful.</p>	<p>What is dramatic structure?</p> <p>What are the parts of dramatic structure?</p> <p>How does dramatic structure affect the flow and impact of a piece?</p>	<p>Play, Playwright, Dialogue, Theme, Setting, Character, Conflict</p>	<p>Identifying Parts of Narrative Structure, Analyzing Themes, Adapting a Piece for Modern Circumstances</p>	<p>Students will critique and analyze a scene from <i>Lizzie Bright and the Buckminster Boy</i>.</p> <p>Students will learn to summarize a scene.</p> <p>Students will journal about similar personal experiences or experiences they witnessed in the community, based on their summary.</p> <p>Students will write their own version of the Scene from <i>Lizzie Bright and the Buckminster Boy</i> based on personal or community experience.</p> <p>Students will revise their scenes.</p> <p>Students will write a “Adaptation Guide” for next year’s students.</p>
------------------------	------------	--	---	--	--	--

Acting	4-5	Acting is reacting honestly to imagined circumstances.	<p>How does an actor listen?</p> <p>How does an actor work physically?</p> <p>How does an actor work verbally?</p> <p>How does an actor imagine themselves into a set of given circumstances?</p>	Objective, Obstacle, Tactic Given Circumstances	<p>Listening and Reacting</p> <p>Analyzing a text</p> <p>Making Personal Connections to Given Circumstances</p> <p>Sending and Receiving Energy</p>	<p>Students will engage in short form improvisational work (meaning small activities, no long form story telling)</p> <p>Students will read a scene from <i>Lizzie Bright and the Buckminster Boy</i>.</p> <p>Students will analyze a scene from <i>Lizzie Bright and the Buckminster Boy</i> using actor vocabulary.</p> <p>Students will work with a partner and revise their analysis.</p> <p>Students will read aloud the scene and focus on listening.</p> <p>Students will tell the story of the scene using only their bodies.</p> <p>Students will perform the scene using body and voice.</p>
--------	-----	--	---	--	---	--

Directing	6-7	A director's job is to tell a story physically, protecting the integrity of the piece.	<p>What is a director's job?</p> <p>How does a director tell a story physically?</p> <p>How does a director emphasize the themes of a piece?</p> <p>How does a director run a rehearsal room?</p> <p>How does a director revise and refine their work?</p>	Analyzing, Director, Director's Concept Blocking, Upstage, Downstage, Stage Left, Stage Right, Stage Picture	<p>Reading a script as a Director</p> <p>Choosing a Directing Concept</p> <p>Blocking with Consideration to Narrative and Sightlines</p> <p>Giving Peer Feedback</p> <p>Revising blocking</p>	<p>Students will read a scene from <i>Lizzie Bright and the Buckminster Boy</i>.</p> <p>Students will articulate a directing concept for that scene.</p> <p>Students will write out ideas for blocking using vocabulary.</p> <p>Students will work in groups to stage a scene from <i>Lizzie Bright and the Buckminster Boy</i>.</p> <p>Students will provide peer feedback on the staging of the scenes.</p> <p>Students will revise their blocking.</p> <p>Students will journal about their experience.</p> <p>Students will write a "Letter to a New Director" with advice.</p>
-----------	-----	--	--	--	---	---

<p>Designing</p>	<p>8-9</p>	<p>A designer’s job is to tell the story visually to complement the text.</p>	<p>How does a designer tell a story visually?</p> <p>How does a designer emphasize the themes of a piece?</p> <p>How do aesthetics influence design?</p> <p>How does practicality influence design?</p>	<p>Aesthetics, Scenic Design, Lighting Design, Costume Design Sound Design</p>	<p>Analyzing a text as a designer</p> <p>Designing to Emphasize and Comment on Themes already present in the Piece</p>	<p>Students will analyze <i>Lizzie Bright and the Buckminster Boy</i> from a design perspective.</p> <p>Students will design a set for <i>Lizzie Bright and the Buckminster Boy</i> in creative teams.</p> <p>Students will design three costumes from <i>Lizzie Bright and the Buckminster Boy</i> in creative teams.</p> <p>Students will design a lighting color palette for <i>Lizzie Bright and the Buckminster Boy</i> in creative teams.</p> <p>Students will design a soundscape for <i>Lizzie Bright and the Buckminster Boy</i> in creative teams.</p> <p>Students will give design presentations to their class as a creative team.</p>
------------------	------------	---	---	--	--	--

Course Map - High School

Name of Course: Basic Acting

Grade Level: 9th

Weeks: 18

Session Time: 75 mins

Meeting Time: every other day

VA State Standards (that the whole unit meets):

TIII.1 The student will apply rehearsal discipline and maintain stage properties, costumes, equipment, and facilities according to established standards.

TIII.2 The student will exhibit independence, self-discipline, and commitment to the theatre process through work on assigned projects and productions.

TIII.3 The student will integrate acting skills and techniques involving voice, movement, and analysis into the rehearsal process and performance by

1. initiating artistic choices to enhance performance;
2. listening to other actors and responding internally as well as externally;
3. creating and sustaining multidimensional characters;
4. enhancing characterizations, dialogue, and action;
5. demonstrating self-confidence and self-expression; and
6. making artistic decisions to achieve an ensemble.

TIII.4 The student will demonstrate the audition process by

1. researching and selecting contrasting monologues by established playwrights;
2. developing an understanding, interpretation, and portrayal of a character; and
3. presenting memorized selections for critique.

National Standards (that the whole unit meets): <http://www.nationalartsstandards.org/sites/default/files/Theatre%20at%20a%20Glance%20-%20new%20copyright%20info.pdf> (all under 9th grade)

Unit Topic	Weeks	Unit Level Enduring Understanding	Unit Level Essential Question(s)	Vocabulary	Skills	Major Activities/ Assignments/ Assessments
Community Building	1	<p>An ensemble is a tight knit community of people working together.</p> <p>An ensemble of artists working together work to mutually create.</p>	<p>How does a group work together in order to make artistic decisions?</p> <p>How does a group to evaluate ideas and make choices?</p>	Community Ensemble Decision-making Collaboration	Building an Ensemble, Learning How to Collaborate and Make Positive Group Decisions	<p>Community Contract</p> <p>Theatre Game As Metaphor</p> <p>Poster Dialogue on Collaboration</p>

<p>Movement - Acting through the Body</p>	<p>2-4</p>	<p>Storytelling is developed through physical embodiment.</p>	<p>How can movement alone tell a story?</p>	<p>Space, Tempo, Light, Heavy, Direct, Indirect Laban</p>	<p>Clarifying Movement, Soft focus, Viewpoints, Laban Efforts</p>	<p>VIBES</p> <p>Physical Improvisation work</p> <p>Compose a Movement Piece with a Partner that has a clear narrative and a beginning, middle, and end</p> <p>Receive a pre-determined narrative and create a movement piece that follows the narrative and comments on it</p>
---	------------	---	---	---	---	--

<p>Voice - Acting through the Text</p>	<p>5-8</p>	<p>Storytelling is developed through vocal variety and emphasis.</p>	<p>What are the characteristics of vocal storytelling?</p> <p>How do you vocally score a text?</p> <p>How do you use pitch, rhythm, and tone to enhance clarity in storytelling?</p>	<p>Vocal Variety, Pitch, Rhythm, Build, Operative Words, Antithesis, Dynamics</p>	<p>Building Lists with Pitch and Rhythm, Identifying Operative Words to Emphasize, Comparing and Contrasting with Pitch, Rhythm, and Tone (Antithesis)</p>	<p>Using the same narrative from the previous movement composition:</p> <p>Write out the narrative in your own words, expanding upon it and revising it in places</p> <p>Analyze the written narrative for build, operative words, and antithesis</p> <p>Host a live Mini-Podcast in class where you read aloud the same story using no visuals at all - Clearly demonstrating a build and separating thoughts and images using vocal variety, pitch, and rhythm</p> <p>Give peer feedback to classmates</p> <p>Students will revise and rerecord their podcasts from home, able to really listen to themselves and then reflect in their journals</p>
--	------------	--	--	---	--	--

Text Analysis	9-11	Acting processes begin with textual preparation.	What information in the script informs the actor and/or character?	Beat, Objective, Tactic, Obstacle, Other	Scoring a Monologue, Marking Beats, Identifying Given Circumstances, Selecting Verbs and Objectives	<p>Students will select a monologue to work on in depth for several units</p> <p>Students will score the Monologue using the acting vocabulary</p> <p>Students will offer peer feedback on their monologue scoring</p> <p>Students will create a physical “character spine” that demonstrates this information</p> <p>Students will write a help-column for how to score a monologue</p>
---------------	------	--	--	--	---	--

Scene Work	11-14	<p>Acting is Reacting (to a partner - real or imagined).</p> <p>Acting is behaving truthfully in imaginary circumstances.</p>	<p>What are the given circumstances?</p> <p>How do you pursue your objective?</p> <p>What is a pinch?</p> <p>How do you give a pinch?</p> <p>How do you take a pinch?</p>	<p>Partner, Given Circumstances, Meisner: Pinch and the Ouch, Spolin, Stanislavski</p>	<p>Sending Energy, Honest Listening, Creating a Build Reacting</p>	<p>Students will partner up and select a scene to work on.</p> <p>Students will analyze the scene reviewing the skills they learned from the previous unit.</p> <p>Students will explore telling the story of the scene using their bodies in a similar pedagogy to the movement unit.</p> <p>Students will explore the scene vocally in a similar pedagogy to the vocal unit.</p> <p>Students will begin to embody the scene and workshop it twice in class.</p> <p>Students will have a final presentation of the scene.</p> <p>Students will reflect in their journals about their approach to scene work.</p>
------------	-------	---	---	--	--	---

Monologue	14-18	A Monologue is Scene between and Actor and an Imaginary Other.	<p>How do you select a monologue?</p> <p>How do you create a package?</p> <p>What is your need to speak?</p> <p>How do you load an image?</p> <p>What is an imaginary other?</p> <p>How do you create an imaginary other?</p>	Slate, Greeting, Trigger, Image, Other, Package	Slating, Selecting a Trigger, Imagining an Other's Actions, Pursuing an Objective	<p>Students will select their scored monologue and choose one complementary monologue to create a package.</p> <p>Students will score their second monologue.</p> <p>Students will write out the given circumstances for their monologue and clearly define their trigger for speaking.</p> <p>Students will physically explore the monologues, again, using movement unit techniques.</p> <p>Students will vocally work with their monologues to establish clarity.</p> <p>Students will practice introduction workshopping.</p> <p>Students will participate in mock-auditions.</p>
-----------	-------	--	---	---	---	---