



Drama Curriculum April 2012

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Mission Statement of the Winnetka Drama Program

Drama/Theatre addresses the emotional, artistic, and intellectual aspects of the whole child. Drama/Theatre as an artistic discipline within the school day nurtures affective and intellectual competencies for 21st century learning.

In Drama/Theatre, we strive to create an atmosphere where students build basic theatre and acting skills; practice innovation and divergent thinking; cherish individuality and boost confidence; develop empathy, and take on alternate points of view; exercise problem-solving and collaborative skills; and promote reflection. Drama/Theatre provides an active and positive environment in which students explore the complexities of life through artistic self-expression.

Belief Statements

We believe that the arts are the voice of our humanity. (Winnetka: a Community of Learners, 1999)

We believe the 21st Century learner requires a skill-set reliant on performance, presentation, and elements of technology, all of which are directly taught in the drama classroom.

We believe that the study of drama/theatre enhances both verbal and non-verbal communication and reinforces literacy in students.

We believe that drama/theatre processes help students connect with and accept others and to recognize and understand other points of view.

We believe that drama/theatre encourages children to practice emotions and problem-solving strategies in a non-threatening and supportive environment.

We believe that drama/theatre develops empathy helps students understand issues and emotions in a visceral, affective way.

We believe that drama/theatre challenges students to work cooperatively in what is by definition a collaborative art form.

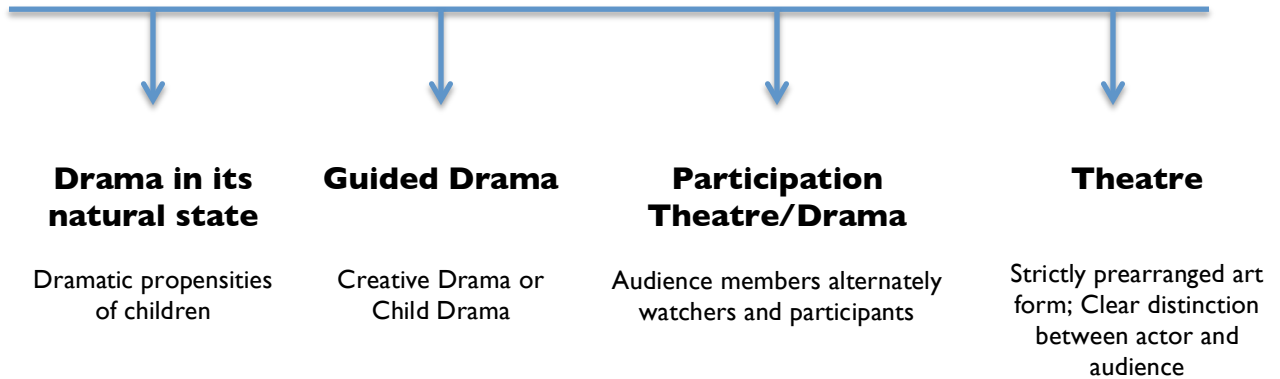
We believe drama/theatre is the one art form that draws upon elements from all of the other fine arts including dance, visual art and design, and music.

We believe that the drama/theatre process reinforces analytical, reflective, and evaluative skills essential to success in life.

We believe that drama/theatre helps children learn how themes and ideas raised in our classes relate to issues in other disciplines, society, and the world.

THE DRAMA/THEATRE CONTINUUM

This spectrum of activities involving children and drama/theatre is established on the classic definitions of *drama* (a thing done) and *theatre* (to gaze on). Drama and Theatre by and for children was seen to exist on a continuum that could be represented thus:



Drama Curriculum 2012 Overview

“Creative Drama” is an improvisational, non-exhibitional, process centered form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experiences. The creative drama process is dynamic. The leader guides the group to explore, develop, express and communicate ideas, concepts, and feelings through dramatic enactment. In creative drama the group improvises action and dialogue appropriate to the content it is exploring, using elements do drama to give form and meaning to the experience. The primary purpose of creative drama is to foster personality growth and to facilitate the learning of the participants rather than to train actors for the stage. Creative drama may be used to teach the art of drama and/or motivate and extend learning in other content areas. Participation in creative drama has the potential to develop language and communication abilities, problem solving skills, and creativity; to promote a positive self-concept, social awareness, empathy, a clarification of values and attitudes, and an understanding of the art of theatre.

Built on the human impulse and ability to act out perceptions of the world in order to understand it, creative drama requires both logical and intuitive thinking, personalizes knowledge, and yields aesthetic pleasure.

Behm, Tom and Jed H. Davis. “Terminology of Drama/Theatre With and For Children: A Redefinition.” Children’s Theatre Review XXVII, 1978, 10-1.1

Overarching Essential Questions and Enduring Understandings

Drama Education is essential to a balanced arts curriculum in the Winnetka Public Schools. Since the early days of Carleton Washburne, drama has been an integral component in the progressive approach to the whole child. Drama improves students' academic performance, develops reading comprehension skills, builds social and communication skills, improves self-esteem, and encourages creative and divergent thinking.

Creative dramatics of this sort unifies and socializes a group more than almost any other kind of experience. Each child's subordination of himself to the group objective involves self-discipline and group consciousness, which are the two essentials of character. And probably no other activity does as much for the children in developing poise, responsibility, freedom of expression, and ability to co-operate.

The World's Good Education for World Mindedness by Carleton Washburne, 1954

Overarching Strands (Big Ideas) Definition:

- 1. Communication**
- 2. Performance/Sharing**
- 3. Collaboration**
- 4. Reflection**

Communication is the foundation of all Drama experience. A dedicated Drama curriculum in the schools allows students to develop comprehensive communication skills that reinforce their cognitive and emotional learning in the classroom and beyond. Drama provides communication skill-building opportunities that prepare students for today's increasingly information-centered world. It articulates and fosters emotional and psychological understanding by encouraging students to explore others' points of view both verbally and nonverbally. Perhaps more than any other art form, students who experience Drama in school are more confident and persuasive public speakers, articulate writers, and creative thinkers and problem-solvers.

Performance/Sharing opportunities are integral and embedded into every Drama program on multiple levels. Sharing dramatic material is inherently risky. Not only do students develop courage and learn to trust themselves and others, but from the most simple Creative Drama activity to a student-run production of a Main Stage play, students practice sharing their work and accepting feedback. These critical skills will serve them in their academic and vocational lives as they grow into young adults. When students are comfortable performing and sharing their work from an early age, they will more easily take creative risks, share thoughts and ideas with their peers, and understand the dynamics of cooperation and leadership.

Collaboration – Virtually no art form is more collaborative than Theatre, and the Drama curriculum enables students to collaborate in purposeful and productive events. Students learn the importance of voicing their own perspectives, as well as how to accept the viewpoints and contributions of others. Whether sharing the stage in an

acting scene, providing audience feedback, interpreting a designer's sketch, playwriting in pairs, peer-directing, sewing a costume, or collaborating on a production, the team-approach to achieving a common artistic goal is an essential skill that prepares students for managing in the real world; where collaboration is a prerequisite for continued growth.

Reflection - Students make meaning from knowledge they connect with and internalize. In the dramatic arts, students are continuously asked to reflect on their work, as well as the work done by their peers. The ability to articulate successes and challenges from both lenses – performer and observer – allows students the opportunity to understand concepts on multiple levels. The active nature of the dramatic arts provides students both kinesthetic and empathetic understanding as well as intellectual understanding of a topic, which yields greater depth and retention of knowledge.

Overarching Essential Questions and Enduring Understandings

| Strand 1: Communication | | |
|--|---|--|
| 5 – 8 Program Strands & National Theater Curriculum Standards | 5 – 8 Program Enduring Understandings | 5 – 8 Program Essential Questions |
| <p>Content Standard 1: Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history</p> <p>Content Standard 2: Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes</p> <p>Content Standard 3: Designing by developing environments for improvised and scripted scenes</p> <p>Content Standard 4: Directing by organizing rehearsals for improvised and scripted scenes</p> <p>Content Standard 7: Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions</p> <p>Content Standard 8: Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures</p> | <ul style="list-style-type: none"> - The use of “give and take” is essential to all ensemble work. - The elements of basic dramatic structure apply to a complete scene or story (i.e. tension and conflict). - In order to have a believable scene actors stay in character and react appropriately - Actors work toward a common goal. - All cultures have historically used some form of theater/drama. | <ul style="list-style-type: none"> - What makes a scene successful? - How do actors use their tools to create character? - How do technological elements enhance the telling of a story? - How do we agree to collaborate on the direction of our work? - How do you know if your creative choices contribute to the goal of the piece? - How does culture and society use drama/theater to articulate, process, and address the greater issues of their time? - How does culture affect the content and production of dramatic performances? |

Overarching Essential Questions and Enduring Understandings

| Strand 2: Performance/Sharing | | |
|--|--|--|
| 5 – 8 Program Strands & National Theater Curriculum Standards | 5 – 8 Program Enduring Understandings | 5 – 8 Program Essential Questions |
| <p>Content Standard 1: Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history</p> <p>Content Standard 2: Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes</p> <p>Content Standard 3: Designing by developing environments for improvised and scripted scenes</p> <p>Content Standard 6: Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.</p> <p>Content Standard 7: Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions</p> | <ul style="list-style-type: none"> - The use of “give and take” is essential to all ensemble work. - In order to have a believable scene actors stay in character and react appropriately. - Fully developed characters are reflected in the body, mind and voice of the actor. - Actors are able to create their environments on any scale, from pantomime to main stage. - Environments created for the stage must be safe and functional. - Theater/Drama is the only art form that incorporates all of the other art forms. - Theater/Drama is a live art form. | <ul style="list-style-type: none"> - What makes a scene successful? - What impact do my choices have on an audience? - How do actors use their tools to create character? - How do technological elements enhance the telling of a story? - How do audience and performers work in a partnership? - How do you know if your creative choices contribute to the goal of the piece? - |

Overarching Essential Questions and Enduring Understandings

| Strand 3: Collaboration | | |
|--|---|---|
| 5 – 8 Program Strands & National Theater Curriculum Standards | 5 – 8 Program Enduring Understandings | 5 – 8 Program Essential Questions |
| <p>Content Standard 1: Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history</p> <p>Content Standard 3: Designing by developing environments for improvised and scripted scenes</p> <p>Content Standard 4: Directing by organizing rehearsals for improvised and scripted scenes</p> <p>Content Standard 6: Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.</p> <p>Content Standard 7: Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions</p> | <ul style="list-style-type: none"> - The use of “give and take” is essential to all ensemble work. - All artists must respect the tools of the theater at all times. - Actors work toward a common goal. - Theater/Drama is the only art form that incorporates all of the other art forms. | <ul style="list-style-type: none"> - What makes a scene successful? - Who controls the flow of an improv scene? - What procedures lead to safe and collaborative use of technological elements? - Why is it important to come to consensus for your group’s concept? - How do we agree to collaborate on the direction of our work? - How do audience and performers work in a partnership? |

Overarching Essential Questions and Enduring Understandings

| Strand 4: Reflection | | |
|---|---|---|
| 5 – 8 Program Strands & National Theater Curriculum Standards | 5 – 8 Program Enduring Understandings | 5 – 8 Program Essential Questions |
| <p>Content Standard 1: Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history</p> <p>Content Standard 2: Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes</p> <p>Content Standard 5: Researching by using cultural and historical information to support improvised and scripted scenes</p> <p>Content Standard 6: Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.</p> <p>Content Standard 7: Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions</p> <p>Content Standard 8: Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures</p> | <ul style="list-style-type: none"> - Historic and cultural representation needs to be respectful and accurate. - Theater/Drama is the only art form that incorporates all of the other art forms. - It is essential for performers to reflect on their own and other's work. - The role of theater in a community is influenced by its cultural values. | <ul style="list-style-type: none"> - What impact do my choices have on an audience? - How do actors use their tools to create character? - How do you justify your character's choices? - How does history and culture affect the content of your work? - How does theater/drama incorporate multiple art forms? - How is theater/drama different from film, television and other electronic media? - How do you improve your own work as a performer based on your observations as an audience member? - How do you know if your creative choices contribute to the goal of the piece? - How does culture affect the content and production of dramatic performances? - How are social concepts reflected in theater and daily life? |

Areas for Drama Assessment 2012-13

In the theatre, performers rely on an audience's willingness to suspend their disbelief and enter into the world of the play. The very nature of the performing arts brings assessment into the actor's world constantly as audiences, both in the classroom and in the greater community, provide immediate feedback. In an educational setting, students learn to accept artistic criticism and feedback from peers and teachers, along with their own self-assessment and adapt their work accordingly. To support the work of students in drama/theatre, we intend to explore a variety of authentic tools and approaches to assessment including competency, benchmark, portfolio, and performance assessments. Our inquiry will include looking at TCG (Theatre Communications Group), the NAEP Arts Education Framework Project, and the 2012 revision of the NCCAS (National Coalition for Core Arts Standards).

Title: Elements of Theatre/Drama

Level: Grade 5

Drama

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|--|---|--|
| <p><i>Communication Performance/Sharing Collaboration Reflection</i></p> | <p>What makes a good story for dramatic or theatrical exploration? How do elements of design and plot work together to enhance a dramatic piece? How is theatre different from or similar to other performing arts including film, dance, and television? How does theatre/drama allow for the integration of other art forms? Why is it important to understand a person's objectives in pursuing a goal in a drama and in interpersonal and societal relationships?</p> | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: Elements of plot (Beginning, middle, end, complications, conflict, character, and setting) K2: The 5 Ws. K3: The definition of a character's objective. K4: The difference between a scene and a skit (correct misperception). K4: The definition of blocking. K5: Elements of stage design (costumes, props, lighting, sound). K6: The definitions of a variety of theatrical roles: Director, actor, choreographer, designer, audience. K7: Theatre/Drama is a collaborative art form that is a group activity by definition.</p> | <p>U1: Some stories are better suited for live dramatization than others. U2: Conflict is an essential part of an effective plot. U3: Characters' objectives influence their physical, verbal, and emotional choices. U4: Clear physical, verbal, and emotional choices for a character can communicate far beyond the surface in a concise manner. U5: Successful collaboration from a variety of participants is important to the creation of successful drama. U6: As a group art form, drama is dependent upon the appropriate contributions of all participants for success. U7: In live theatre/drama, the audience is in partnership with the actors, and both elements influence each other in a one time, temporal event.</p> | <p>D1: Collaborate with peers to generate scenes that demonstrate understanding of elements of plot. D2: Identify the 5 Ws in a variety of literary and dramatic contexts D3: Identify possible character objectives in classmates' work. D4: Demonstrate a character's objective using the tools of the actor in a scripted or improvised scene. D5: Identify elements of stage design in class dramatizations D6: Demonstrate appropriate use of technological elements (sound, light, props, costumes) in the creation of a character and to enhance a scene in class dramatizations. D7: Support peers as an attentive and appropriate audience member. D8: Cast and block scenes making collaborative decisions. D9: Recognize basic theatre vocabulary and concepts, and use them appropriately in class discussions and reflections. D10: Participate as an appropriate and supportive audience member for peers, including providing constructive feedback according to pre-established criteria. D11: Reflect on work orally and in writing, using appropriate theatre vocabulary.</p> | |

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|--|---|--|--|
| <p><i>Communication Performance/Sharing</i></p> | <p>How are the tools of the actor used to create character and communicate ideas? How are the tools of the actor applicable in other venues? How do the choices an actor makes in the use of the tools of the actor affect communication with an audience? How do the choices a person makes in communicating verbally and nonverbally affect communications in society?</p> | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: The definition of “Actor” K2: The Tools of the Actor: - Mind: Self-control, memory, imagination, evaluation and analysis, and sense memory. The definitions of empathy and sympathy. - Body: Elements of movement: Locomotor and Non-locomotor, Size, time, weight, direction, tension - Voice: Rate, pitch, intensity, tone, volume Articulation and projection “Coloring” words Monotone K3: Elements of Visual Composition- Line, depth, level, negative space. K4: The definition of “cheating out” or staying open to an audience.</p> | <p>U1: Successful creation of a character relies on sincere and believable choices of the actor. U2: The tools of the actor have applications outside the drama/theatre context. U3: The choices an actor makes in changing body and voice communicate character and meaning beyond the spoken word. U4: Unintended or inappropriate choices may inhibit communication of the story or idea. U5: Use of physical space and composition of the physical elements change the meaning, clarity, and effectiveness of the message or story.</p> | <p>D1: Change body, voice, and language to create believable characters in small and whole group scenes. D2: Demonstrate ability to use voice so that performers can be understood and heard by a classroom audience. D3: Identify in scene work the main variable elements that lead to distinctions in vocal character (volume, rate, pitch, tone quality, intensity). D4: Demonstrate physical awareness and effective use of space in communicating with an audience and small and whole group collaborators. D5: Analyze elements of scene work that make combined vocal and physical communications consistent or conflicting.</p> | |

National 1, 2, and 4

National Standards: 1, 2, and 4

State Standards: 25A.2b; 26.A.2b; 26B.2b

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|---|--|--|
| <p><i>Communication Performance/Sharing Collaboration Reflection</i></p> | <p>How do history and heritage affect the content of literature and drama? What makes a theatrical or dramatic piece successful or effective? How do choices of the actor impact the ensemble and the successful sharing of a scene? What makes a good story for dramatic or theatrical exploration? How do social concepts such as cooperation, communication, self-esteem, risk taking, sympathy and empathy apply in theatre and daily life? How do dramatic explorations reflect individual, social, global, and historical issues and events?</p> | | |
| Students will Know... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: The definition of a variety of theatre techniques including, tableau, writing in role, improvisation, and narrative pantomime. K2: The role of the audience in live dramatic work. K3: A variety of techniques that may be used to settle disputes or reach consensus. K4: Small group work expectations.</p> | <p>U1: In order to have a believable scene, actors stay in character and react appropriately. U2: Drama explores themes and issues with personal, societal, and historical connections. U3: Historical and cultural representations need to be respectful. U4: Fully developed characters are reflected in the body, mind, and voice of the actor. U5: Use of the 5 senses creates believability and detail that bring life to dramatic and written work. U6: Actors need to work together to tell a story successfully. U7: Individual choices that support the efforts of an ensemble in creating and telling the story effectively are more important than “star” turns to the success of a scene. U8: Character portrayals must be respectful and avoid stereotypes to be meaningful and honest. U9: Technological elements may enhance the telling of a story.</p> | <p>D1: Relate themes and issues reflected in dramatic explorations to self, society and/or the world. D2: Create, rehearse, and perform small group improvised scenes based on scenes from literature or folk tales. D3: Create and perform believable characters and commit to honest participation in whole class improvised scenes. D4: Change body, voice, and language to create believable characters in small and whole group scenes. D5: Write honestly and with commitment in role as characters from literature or folk tales. D6: Demonstrate awareness and understanding of multiple points of view through portraying a variety of characters in scenes and other dramatic activities. D7: Listen to and share ideas in whole class and small group discussions of class projects. D8: Collaborate with peers to generate unscripted scenes that demonstrate understanding of elements of dramatic structure. D9: Offer constructive and supportive feedback using articulated criteria. D10: Identify strengths and areas for continued</p> | |

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|--|--|---|
| | | growth in individual and group work. D11: Accept constructive comments about their own work. |
|--|--|---|

National Standards: 1,2,3,4,5,6,7,8

State Goals: 25.A.2b; 25.B.2; 26.A.2b; 26.B.2b; 27.A.2a; 27.B.2

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|--|---|--|
| <p><i>Communication Performance/Sharing Collaboration Reflection</i></p> | <p>How do I become aware of my non-verbal communication and the influence I have on my intended and unintended messages? How do I use non-verbal communication to create characters and environments? How do non-verbal communication impact social interactions locally and globally? How does mental use of the senses enhance enjoyment and understanding of the arts and literature?</p> | | |
| Students will Know... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: The definition of pantomime. K2: The elements of physical expression: Facial expression (universal) Gesture (cultural) Posture Movement K3: The five senses. K4: The importance of maintaining personal space and silence in creating believable pantomimes. K5: The definition of narrative pantomime. K6: The role of the audience in live dramatic work.</p> | <p>U1: Non-verbal communication is a powerful and integral component of human communication. U2: The mental use of the senses is an important element in recreating figurative environments and stories in pantomime, writing, and other arts. U3: In live theatre/drama, the audience is in partnership with the actors, and both elements influence each other in a one time, temporal event. U4: Physical choices communicate information about a person’s emotional, physical, and intellectual states. U5: Understanding the cultural aspects of physical choices are important to successful and respectful cross-cultural communications.</p> | <p>D1: Communicate a story or an idea using body facial expression, gesture, posture, and movement. D2: Use detail, specificity, and senses to create clear space objects. D3: Observe and analyze everyday activities in a step-by-step manner to recreate believable space objects. D4: Collaborate with a small group to plan and perform a short pantomime scene. D5: Participate appropriately in narrative pantomime, demonstrating understanding and respect for personal space. D6: Participate as an appropriate and supportive audience member for peers, including providing constructive feedback according to pre-established criteria. D7: Reflect on their own work orally and in writing, using appropriate theatre vocabulary.</p> | |

National Content standards #1,2,4

National Standards: 1,2,4

State Goals: 25.A.2b; 26.A.2b; 26 B.2b

Title: Improvisation

Level: Grade 5

Drama

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|---|---|--|
| <p><i>Communication Collaboration Performance/Sharing</i></p> | <p>How do improvisation techniques lead to the creation of dramatic experiences? How do improvisational skills contribute to success in venues outside the theatre/drama realm?</p> | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: The definition of improvisation. K2: Yes, and . . . K3: Process of give and take. K4: The role of the audience in live dramatic work. K5: A variety of techniques that may be used to settle disputes or reach consensus. K6: Small group work expectations.</p> | <p>U1: Successful improvisation is a collaborative art that relies on working with a group. U2: Improvisation requires the development of the ability to think quickly and creatively, and to listen and respond to a partner—skills that have many applications. U3: In live theatre/drama, the audience is in partnership with the actors, and both elements influence each other in a one time, temporal event. U4: Staying in the moment, listening, and reacting honestly to your partners are elements of a successful improvisation. U5: Improvisation may be used in a variety of ways, including the development of skills, characters, scripts, and as entertainment.</p> | <p>D1: Interact with partners in briefly rehearsed improvised scenes of their own creation. D2: Improvise scene work based upon or inspired by literary or folk tales with little or no planning. D3: Demonstrate commitment and a spirit of cooperation in skill-building improvisation games. D4: Demonstrate an ability to work with others for the benefit of the game or story, rather than for personal attention. D5: Demonstrate self-control and commitment in individual and whole group improvisations. D6: Support peers as an attentive and appropriate audience member. D7: Support peers within the context of a game or story by demonstrating listening, and “yes, and” behaviors. D8: Utilize a variety of techniques to negotiate differences when working together. D9: Accept and work with peers in a variety of groupings. D10: Listen to others and contribute ideas to the group. D11: Participate appropriately in class discussions.</p> | |

National Standards: 1,2,and 4

State Goals: 25.A.2b; 26.A.2b; 26 B.2b

Title: Storytelling

Level: Grade 6

Drama

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|---|--|--|
| <p><i>Communication, Performance/Sharing Collaboration Reflection</i></p> | <p>How has storytelling changed over the course of time? How does an actor prepare a meaningful sharing of a story? How does the relationship between audience and actor differ in storytelling? How is storytelling used beyond the world of theatre?</p> | | |
| Students will Know... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: Definition of Story Summary vs. storytelling. K2: Elements of constructive feedback. Storytelling vocabulary including: setting, main character, monologue, fourth wall, anthropomorphize/personify. K3: Multiple genres of stories from folktales, to movies.</p> | <p>U1: Storytelling is used in venues beyond theatre and entertainment for delivering important lessons U2: Storytelling is a foundational form of human communication that evolves along with mobility and technology. U3: Preparing and sharing a story requires creative decision-making, and a commitment to artistic choices. U4: Storytellers collaborate with their audience.</p> | <p>D1: Identify examples of storytelling throughout history. D2: Analyze a story’s content and structure, and make creative choices for sharing it with an audience. D3: Develop believable characters through the use of the actors toolbox, that are shared within the telling of the story/monologue. D4: Collaborate with partners to gain feedback on the effectiveness of their choices. D5: Memorize, rehearse, and perform a story, or monologue of their choosing. D6: Listen attentively and with appreciation to the stories of others. D7: Reflect on their own presentation of a story & the stories of their classmates.</p> | |

National Standards: 1-5

State Goals: 25A.3b, 25.B.2, 26.3b, 27A.3a, 27A3b

Title: Pantomime**Level: Grade 6****Drama**

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|--|--|--|
| <i>Collaboration Communication Performance/Sharing Reflection</i> | <p>How can I control my nonverbal communication? What impact do my nonverbal choices have on the effectiveness on my portrayal of a believable character. Why is nonverbal communication an essential element of the actor’s toolbox. How is pantomime used in the world of theatre and beyond?</p> | | |
| Students will Know... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| K1: The definition and elements of pantomime. K2: Pantomime with others requires non-verbal communication and finding agreement. | U1: Pantomime has many variations & applications as a theatrical convention. U2: Pantomime is used in many situations outside of the theatre. U3: Pantomime requires estimating the size and weight of “objects” and using one’s skills to accurately portray that object. | D1: Pantomime an individual domestic activity with precision, i.e., cooking, eating D2: Create scenes where they collaboratively mold and manage space. D3: Use pantomime in some of their scenes as required. | |

National Standards: 1- 4

State Goals: 25A.3b, 26A.3b, 27A.3b

Title: Improvisation**Level: Grade 6****Drama**

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|--|--|---|--|
| Collaboration Communication Performance/Sharing Reflection | <p>How do actors share control in an improvisational scene and agree to collaborate on the direction of their work?</p> <p>How do actors use improvisation to explore the actor’s toolbox when creating character?</p> <p>How can we balance our impulse to take focus with our responsibility to the ensemble and the scene?</p> <p>Why is it important to share focus and make connections to other actors in the ensemble?</p> | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: The definition of improvisation and how it’s used in a drama context.</p> <p>K2: Yes, and...</p> <p>K3: The 3 rules of improvisation: Always say yes, Don’t ask questions, Stay in the present.</p> <p>K4: Process of Give and Take.</p> <p>K5: Actors must speak, listen and move simultaneously.</p> | <p>U1: The purpose of Improvisational games is to develop observation, quick thinking, and relating to the other actors in the ensemble.</p> <p>U2: Successful improvisation requires development of concentration, and thoughtful and skillful responding to other actors in scenes and activities.</p> <p>U3: Improvisational skills can be applied outside the drama classroom to explore other forms of art and science.(i.e. music, and inventing).</p> | <p>D1: Engage in improvisation activities with attention, commitment, and creativity.</p> <p>D2: Create representations of physical objects in whole and small groups.</p> <p>D3: Explore elements of character, using the actor’s tools of body, mind, & voice.</p> <p>D4: Practice quick and meaningful interactions.</p> | |

National Standards: 1-4

State Goals: 25A.3b, 26A.3b, 27A.3b

Title: Mini-Production/ Classroom Drama Adaptation

Level: Grade 6

Drama

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|---|--|--|
| <p><i>Collaboration Communication Performance/Sharing Reflection</i></p> | <p>What makes a successful production? What elements of organization are required in a theatrical production? How do we collaborate to analyze and organize our production? How do we as actors use our tools to create believable characters? How do you know if your creative choices contribute to the goal of the piece? How do we articulate constructive suggestions to members of our ensemble?</p> | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: Definitions of the elements of a basic dramatic production including:</p> <ul style="list-style-type: none"> • character development, • scripts, • sets, costumes, • stage directions, • rehearsal and performance processes. | <p>U1: An organized narrative helps promote a cohesive production. U2: Multiple elements, such as costumes and props help enhance the telling of a story, but also increase the complexity of the actors' work. U3: Directors articulate constructive suggestions for improving the effectiveness of a dramatic piece. U4: Theatrical productions require complex collaboration among directors, actors, and theatre designers.</p> | <p>D1: Organize productions including:</p> <ul style="list-style-type: none"> -Writing and improvising scripts -Developing & acting within simple sets -Creating believable characters using the actors' tools of body, mind, & voice -Designing and using simple costumes and props, -Blocking scenes, and making artistic decisions. -Memorizing lines, cues, blocking, and business. -Rehearsing and sharing their work. | |

National Standards: 1-6

State Goals: 25A.3b, 25.B.3, 26A.3b, 27A.3b

Title: Stage Direction

Level: Grade 7

Creative Drama

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|--|---|--|--|
| <i>Communication Performance/Sharing</i> | What role do actors play in a theatrical production and what responsibilities do they have to the whole? Why must actors be aware of their environment? | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| K1: Identify the nine stage areas and eight body positions. K2: Definition of basic stage terminology. K3: Roles within the theatre. | U1: An actor responds to a director's blocking as well as creates his/her own character business. U2: In order to move freely and confidently on stage, actors must "speak the same language" as directors, actors, and technical crewmembers. | U1: Incorporate the body positions and stage areas into a movement piece. U2: Demonstrate mastery of the stage areas and body positions to an audience. | |

National Standards: 4a

State Goals: 25

Title: Pantomime**Level: Grade 7****Creative Drama**

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|--|---|---|--|
| Communication Performance/Sharing Collaboration | What impact do my non-verbal choices have on the characters I portray, both intentional and unintentional? In what non-theatrical venues is pantomime a main mode of communication? Why is pantomime essential to an actor's toolbox? | | |
| Students will Know... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| K1: 3 forms of non-verbal communication (facial expression, gesture, body language). K2: Pantomime as a silent art form that requires concentration and focus. K3: Spatial awareness of objects in pantomime - size, shape and weight. K4: Mime verses pantomime. | U1: What we communicate non-verbally can have just as much or even more impact than what we communicate verbally. "Actions speak louder than words." U2: Pantomime is used in venues outside the theatre including on the sidelines of a baseball field, to land airplanes, etc. | D1: Practice and observe effective pantomime skills in a variety of group games. D2: Plan and perform a believable solo pantomime incorporating the three forms of non-verbal communication. D3: Design and perform a partner pantomime demonstrating a combination of both pedestrian and artistic elements. D4: Cast, rehearse, and perform a small group pantomime with basic elements of dramatic structure. | |

National Standards: 2a, 2b, 2c, 3c, 4a, 7b, 7c, 7d

State Goals: 25, 26

Title: Improvisation**Level: Grade 7****Creative Drama**

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|--|--|--|
| <p><i>Communication Performance/Sharing Collaboration Reflection</i></p> | <p>How do the 5 W's help writers and performers stay on track? How do my individual choices impact the outcome of an improvised group scene? What makes watching improvisation so appealing to audiences? Why do professional actors who work with scripts need to be trained in improvisation?</p> | | |
| Students will Know... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: The definition of improvisation. K2: Improvisation as a tool for generating scripted material, a performance technique for actors, and form of entertainment. K3: "Yes, and..." rule. K4: Process of <i>Give and Take</i>. K5: The 5 W's of Improvisation. K6: Balancing action and dialogue.</p> | <p>U1: For non-scripted scenes, the 5 W's act as guidelines for maintaining dramatic structure. U2: Successful improvisation scenes are achieved when the players commit to using all the rules of improvisation while crafting scenes from within. U3: Improvisation skills can be applied outside the drama classroom in any circumstance in which one is asked to think on his/her feet and provide information within a context.</p> | <p>D1: Perform a series of improvised scenes – focusing on the 5 W's as scene starters and using the rules of improvisation. D2: Communicate ideas with their peers and think creatively as the actor as well as the character. D3: Create and sustain a character for the duration of each improvised scene. D4: Critique the work of their peers as audience members.</p> | |

National Standards: 1a, 1b, 2a, 2b, 2c, 4a

State Goals: 25A.3b, 26A.3b, 27.A.3b, 27.B.3

Title: Scripted Scenes

Level: Grade 7

Creative Drama

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|---|---|--|
| <p><i>Communication Performance/Sharing Collaboration Reflection</i></p> | <p>How much of one’s own creative ideas do actors have the freedom to incorporate into a scripted scene? Why do actors need to know as much as possible about the characters they portray? What limitations do actors face when working with scripts?</p> | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: How to read and score a script. K2: Analyzing a character helps an actor create the mental and emotional sides of the person they portray in a scene. K3: The physical character an actor creates in a scripted scene must accurately reflect the playwright’s intentions.</p> | <p>U1: Scripted scenes require dedication by actors to honestly and accurately interpret a playwright’s work. U2: Although improvisation and scripted scenes are different, the balance of action and dialogue remains crucial to the success of both. U3: The limitations and challenges of bringing a scene to life from the page to the stage.</p> | <p>U1: Follow the process of creating a character from a scripted scene to a live performance (page to stage). D2: Analyze a character in a scripted scene. D3: Demonstrate physical and vocal choices made to portray a character. D4: Work with a partner as co-director for the scene creating the blocking and movement. D5: Perform a scripted scene for the class and accept constructive criticism from peers. D6: Provide articulate commentary on peer scene work as an audience member.</p> | |

National Standards: 2a, 2b, 2c, 3b, 3c, 3d, 4a, 7b, 7c, 7d, 8e

State Goals: 25, 26

Title: Storytelling**Level: Grade 8****Theatre Arts**

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|---|--|--|
| <i>Communication Performance/Sharing Collaboration Reflection</i> | How do effective storytellers captivate an audience? What forms of story translate best to staged interpretations? What limits a songwriter's decisions in creating a piece of music? How does theatre serve as a means to bring stories to an audience? | | |
| Students will Know... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| K1: The elements of storytelling. K2: What it means to adapt a classic story. K3: The 5 W's as plot structure guides. K4: Audience impact on the teller. | U1: Everyone is a storyteller in his/her own right; by finding one's own voice, honing performance skills, and connecting with the audience, words carry weight. U2: Historically and culturally, stories serve to teach lessons or preserve traditions. U3: Stories can be adapted over time and by tellers to entertain audiences. U4: Individual reflection and audience feedback are essential to the performance process. | D1: Prepare and tell a personal story. D2: Research, analyze, and interpret song lyrics as a form of storytelling. D3: Plan, direct, and perform a flipbook of tableau images from chosen song lyrics. D4: Work with a group to adapt a classic fairytale, perform it for the class, and evaluate their work. | |

National Standards: 1a, 1b, 2a, 2b, 2c, 3d, 4a

State Goals: 25, 26

Title: Improvisation**Level: Grade 8****Theatre Arts**

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|--|--|--|
| Communication Performance/Sharing Collaboration Reflection | How do actors develop and create memorable characters? How/where do artists and writers find inspiration for their work? What impact do my choices have on a scene? What role does an audience play in improvisational theatre? | | |
| Students will Know... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| K1: How the 5 W's of Improvisation work in theatre to create live stories just as they do in the creation of scripted work. K2: Sources of inspiration for improvised scenes - artwork, news, personal experience, etc. K3: The rules of improvisation and proper usage | U1: Improvisation is a form of playwriting with the U2: 5 W's acting as guidelines to maintain dramatic structure U3: Successful improvisation scenes rely on the collective efforts of every player involved. U4: In order for an audience to connect with and care about a character, his/her thoughts and emotions must be genuine. | D1: Perform a series of improvised scenes demonstrating clear character choices using the rules of improvisation. D2: Experiment with a variety of character types in theatre game structures. D3: Create scenes based on visual art and real news stories. D4: Reflect on their own work and critique the work of their peers. | |

National Standards: 1a, 1b, 2a, 2b, 2c, 4a

State Goals: 25, 26

Title: Movement

Level: Grade 8

Theatre Arts

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|--|--|--|--|
| <p><i>Communication Performance/Sharing Collaboration</i></p> | <p>How do “actions speak louder than words” for stage actors? What impact does a character’s movement have on the audience? How does the actor’s body work as an artist’s canvas? Without physical action, what is left in a scene?</p> | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: Qualities of movement (speed, size, shape, style, etc.). K2: How to find their own actor’s neutral. K3: The body as one of the actor’s tools and a key mode of communication. K4: The history and origin of theatrical mask work and how it contributes to physical character development.</p> | <p>U1: An actor’s physical choices must reflect the emotional state, personality and thoughts of the character as intended by the playwright/creator. U2: Stage combat is a refined and detailed form of choreography that requires training in order to execute safely. U3: Mask work eliminates an actor’s facial expressions as a means of communication, and in turn, empowers the rest of the body to communicate emotion, intention, and personality. U4: Masks have been used throughout history in many cultures as a theatrical element and performance enhancement.</p> | <p>D1: Practice a variety of movement styles both realistic and exaggerated through a series of dramatic activities exploring speed, size, shape, and style. D2: Practice and rehearse basic stage combat skills. D3: Create a fictional character, design mask for that character and perform a movement piece in mask to focus on and isolate physical attributes.</p> | |

National Standards: 1a, 2a, 2b, 2c, 3c

State Goals: 25, 26, 27

Title: The Monologue

Level: Grade 8

Theatre Arts

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|---|--|--|
| <p><i>Performance /Sharing Communication Reflection</i></p> | <p>What drives a director’s casting decisions? How do actors “get the part?” What do exceptional actors do in an audition to distinguish themselves from the rest of the group?</p> | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: Distinctions in forms of monologues such as songs, asides, dreams, speeches, etc. K2: How to choose a monologue. K3: How to use the actor’s tools – body, mind, voice.</p> | <p>U1: The actor’s decision in choosing a monologue for an audition informs a director of his/her versatility and ability. U2: The audition process is common to all theatrical productions and mastering the art of the monologue is the actor’s way to secure a role.</p> | <p>D1: Research and choose or write a monologue for performance. D2: Complete a written character analysis demonstrating understanding of the character’s inner thoughts and emotions. D3: Block and rehearse the monologue with physical and vocal choices that correspond with the spoken word. D4: Perform a two-minute monologue for the class. D5: Reflect on their own performance and the overall effectiveness of the character choices.</p> | |

National Standards: 1a, 2a, 2b, 3b, 3d, 7b, 8a, 8b

State Goals: 25, 26

Title: Ensemble Building**Level: Grade 7/8****Musical Theatre/Center stage**

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|--|---|--|
| Communication Collaboration | What does it take to put on a play? What elements enhance the actor's ability to serve as a storyteller? What is my purpose in this production within the ensemble? | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| K1: Behind the scenes elements of a theatrical production. K2: The role of the ensemble in working toward a common goal. | U1: Plays/productions require communication, collaboration, hard work and dedication in order to achieve success. U2: Each ensemble member is responsible for learning his/her own part and working to the best of his/her ability to contribute to the success of the production as a whole. U3: A variety of readiness levels participate in the class-play project, which allows for leadership and learning. | D1: Feel safe to take creative risks with character choices within the group. D2: Forge a relationship with a peer "buddy" to last for the duration of the course to aid the rehearsal process. D3: Make connections within the cast as ensemble work enhances social and emotional awareness and learning. | |

National Standards: 2c, 8e

State Goals: 25, 26

Title: Auditioning**Level: Grade 7/8****Musical Theatre/Center stage**

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|---|---|--|
| <i>Communication Performance/Sharing Collaboration</i> | What makes a successful audition piece? How do directors fall into the practice or fight against typecasting? How do I control my nerves in the audition? | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| K1: The steps involved in an audition process. K2: Information required in a resume. K3: Available roles/characters in the production for which they are auditioning. K4: The plot of the show being produced. K5: Casting methods and practices. | U1: Knowledge the steps involved in the audition process is beneficial to securing any role in a theatrical production. U2: The resume compliments the actor's live audition as another form of communication with the director. U3: Every student will be cast in a role that will challenge him/her, highlight his/her abilities, and ultimately meet the needs of the script. U4: Resilience is a quality that all actors must possess if they want to succeed in the business. | D1: Create a resume as part of their audition. D2: Perform a scene, song, and or choreography for the class and director/s as part of the audition process. D3: Accept a role in a main stage production. D4: Research the role and show's history. D4: Read the script and familiarize with the plot and playwright. | |

National Standards: 2a, 2b, 2c, 4a

State Goals: 25, 26

Title: Creating a Character Level: Grade 7/8 Musical Theatre/Center stage

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|--|--|--|
| <i>Communication Performance/Sharing Collaboration</i> | How do I develop a character that the audience will connect with? How much artistic freedom do actors have in creating characters? How does an actor know if his/her creative choices contribute to the goal of the piece/production? | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| K1: Scoring techniques for actors' script work. K2: The process of working as an ensemble in rehearsal. K3: Performing/singing techniques as applied to show-specific repertoire. | U1: Plays are, by nature, viewed by a live audience and the actors involved are serving as storytellers first and foremost. U2: Managing nerves is a skill performers hone over time. U3: Appropriate character choices (physical and vocal) demonstrate accuracy of character analysis. U4: Timing and mastery of individual lines and movement are crucial to the success of the production as a whole. | D1: Create a believable character in a main stage production to be performed for the community. D2: Rehearse and block each scene of the play. D3: Memorize lines and blocking. D4: Analyze and develop their character both on the page and on the stage (using the actor's tools – body/mind/voice). D5: Demonstrate appropriate tempo, pitch, harmonies, choreography and blocking. | |

National Standards: 2a, 2b, 2c, 6d

State Goals: 25, 26

Title: Rehearsing and Performing a Play Level: Grade 7/8 Musical Theatre/Center stage

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|--|--|---|--|
| <p><i>Communication Performance/Sharing Collaboration Reflection</i></p> | <p>How does an actor’s individual role fit into the whole? How do costumes and props influence an actor’s character choices? How must an actor serve his/her audience? What happens in live theatre if something does not go as planned?</p> | | |
| Students will Know... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: Individual character lines and ensemble staging and musical requirements in service to the story as a whole. K2: Appropriate rehearsal practices and expectations. K3: Vocal and movement techniques for performance (i.e. projecting, cheating out, audience response time, etc.). K4: Improvisation techniques for problem solving.</p> | <p>U1: The rehearsal process brings a play to life from the page to the stage. U2: Meaningful and consistent rehearsals develop concise scenes and believable characters that serve the story. U3: Managing the technical elements of a production adds a level of difficulty actors must consider and manage. U4: Vocal and physical character choices contribute to the creation of believable characters.</p> | <p>D1: Execute dialogue, blocking and choreography accurately and consistently throughout the rehearsal and performance processes. D2: Communicate a believable and consistent character that serves the story. D3: Communicate effectively with the stage crew and manage the use of props, costumes, scenery, etc. D4: Use plot-driven improvisation to keep a scene moving forward if something unplanned occurs in performance. D5: Reflect on the production as a whole as well as one’s individual role, successes, and challenges.</p> | |

National Standards: 2a, 2b, 2c, 3a, 3c, 3d, 6d, 7b, 7d

State Goals: 25, 26

Title: Technical Theatre Terminology and Safety

Level: Grade 7/8

Stagecraft

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|---|---|--|
| <i>Communication Collaboration</i> | How do the technical elements of a theatrical production work with the actors to tell a story? Why is safety an essential element in Stagecraft? | | |
| Students will Know... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| K1: Stage Areas and terminology. K2: Safe operational techniques of each crew’s tools–sewing machines, power drills, headsets, light and sound board, etc. K3: Roles and responsibilities of each crew and how it serves the production as a whole. | U1: Every tool in the theatre must be operated safely so that construction is efficient and injury-free. U2: Each crew is responsible for designing and constructing all of the technical elements for the production (sound cues, costumes, hand props, etc.) in serving the actors storytellers. | D1: Complete a stage map with accurate indication of the stage areas. D2: Explain proper use of specific tools in and around the theatre. D3: Manipulate the tools specific to his/her crew safely. | |

National Standards: 3a, 3b, 3c, 3d, 8b

State Goals: 25, 26

Title: Script Analysis and Design

Level: Grade 7/8

Stagecraft

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|---|--|--|
| <i>Communication Collaboration</i> | Why is it essential for a designer to analyze the script before designing a set/costume/etc.? Must designers compromise their own artistic vision to construction constraints? How is the playwright/director/designer relationship negotiated? | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| K1: Crew responsibilities for design and construction. K2: The script as the ultimate source for required parameters of set/costume/prop/lighting design elements. K3: Artistic design elements beyond script requirements. | U1: Designers combine their own artistic ideas with the necessary technical elements of the production required to serve the story. U2: Each crew assumes responsibility for the design and construction of technical elements in service of the overall design concept for the production. U3: The script provides designers with essential story information they need, but leaves room for artistic interpretation. U4: Communication among crews is key to a cohesive theatrical production. | D1: Read the script and analyze the needs of the story. D2: Work collaboratively as a crew to create and present designs that fit the overall design concept for the show. D3: Design and sketch preliminary drawing of their respective crew's responsibilities – costumes, props, scenery, lights. | |

National Standards: 3a, 3b, 3c, 3d, 5a, 6d, 7a, 7c, 7d, 8d

State Goals: 25, 26, 27

Title: Construction

Level: Grade 7/8

Stagecraft

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|---|--|--|
| Communication Collaboration | How does a crew interpret a designers sketch and translate that sketch to a 3-dimensional object? How does the choice of material influence the construction of a stage prop/costume/set piece? What materials work best for scenery/costume/prop construction? | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| K1: Appropriate materials and respective location for construction and where to find them. K2: A design plan serves as the guideline for construction of any stage item. | U1: Designers must collaborate and compromise if and when construction challenges alter the original artistic design. U2: Construction projects require time, patience, persistence, communication and problem solving. | D1: Interpret designs and construct the set, costumes, props, and lights accordingly. D2: Delegate projects to respective crewmembers. D3: Design and build scenery, costumes, lighting, sound cues in service of the story and design concept for the production. | |

National Content Standards: 3a, 3b, 3c, 3d, 6c, 6d, 7c, 7d

State Goals: 25, 26

Title: Technical Rehearsals and Performance Level: Grade 7/8 Stagecraft

| Big Ideas | Essential Questions: <i>questions that promote inquiry...</i> | | |
|---|--|--|--|
| <p><i>Communication Performance/Sharing Collaboration Reflection</i></p> | <p>How do technical elements aid in the storytelling process? How does a theatrical production incorporate other fine arts disciplines?</p> | | |
| Students will Know ... | Students will Understand that... | Students will demonstrate the ability to Do the following... | |
| <p>K1: Theatre is the one art form that combines the efforts of all the fine arts – art, music, and dance. K2: Theatrical performances are by definition meant for an audience. K3: Theatrical productions are culminating activities that highlight the artistic processes of drama, visual art, dance, and music and in collaboration. K4: Theatre is a live art form and technical elements must correspond to the immediate actions and reactions of live the actors.</p> | <p>U1: The technical elements of a production support the acting and create the world of the play for an audience - location, time period, etc. U2: Rehearsals are the final chance for actors and crew to evaluate their work and make changes prior to audience viewing. U3: Performances allow for a public celebration of a genuinely collaborative process.</p> | <p>D1: Attend dress rehearsals and performances, executing all technical elements of a student-run production. D2: Work with the actors both on and off stage to control the flow of the production. D3: Problem-solve with peers if challenges arise or changes need to be made before and between performances. D4: Perform a staged work for a live audience. D5: Reflect on the successes of the production on both the individual and group levels.</p> | |

National Standards: 3a, 3b, 3c, 3d, 6d

State Goals: 25, 26, 27