

Course/Residency Map

Facilitator Name: Julia Whitten

Name of Course: Stories of Us

Grade Level: 7-8

Weeks: 24 (2 12 week semesters)

Session Time Length (mins): 60 minutes

Meeting Frequency (daily, once a week, etc): once a week

MA State Standards (that the whole course/residency meets):

Creating

- 1. Generate and conceptualize artistic ideas and work.** Generate contextual ideas for a character beyond what is given in the script (e.g., a character's backstory, attitudes, likes, and dislikes) and explain how these ideas connect to other elements in the play (e.g., setting, plot). (7-8.T.Cr.01)
- 2. Organize and develop artistic ideas and work.** Utilize personal notes to support performing in roles with extensive verbal lines and performance directions. (7-8.T.Cr.02)
- 3. Refine and complete artistic work.**
 - a. Develop a scripted character by articulating and using the character's inner thoughts, objectives, and motivations in a theatrical work. (7-8.T.Cr.03.a)
 - b. Apply strategies to overcome creative blocks. (7-8.T.Cr.03.b)

Performing

- 4. Select, analyze and interpret artistic work for presentation.** Envision and describe a scripted character's inner thoughts and objectives related to the given circumstances in a theatrical work. (7-8.T.P.04)
- 5. Develop and refine artistic techniques and work for presentation.**
 - a. Use various acting techniques to expand skills and develop character choices in a theatrical work. (7-8.T.P.05.a)
 - b. Execute a variety of technical elements (e.g., scenic, lighting, props, costume, sound, and makeup) to create a design through rehearsal for a theatrical work. (7-8.T.P.05.b)
- 6. Convey meaning through the presentation of artistic work.** Match a theatre performance with expressed intent (e.g., wanting the audience to think about fairness). (7-8.T.P.06)

HSS Connection: To dramatize the meaning of the concept of “equal protection,” students write and act out a script based on a Supreme Court case, such as the 1954 decision in Brown vs. the Board of Education of Topeka (HSS Connection. HSS.8.T5.06.b)

Responding

- 7. Perceive and analyze artistic work.** Analyze elements of a work that are indicative of the historical or cultural context in which it was created. (7-8.T.R.07)
- 8. Interpret intent and meaning in artistic work.** Explain how an artistic work was influenced by the culture and historical context in which it was created. (7-8.T.R.08)
- 9. Apply criteria to evaluate artistic work.** Develop criteria for evaluating a theatrical presentation (e.g., students create criteria for a performance juried by students). (7-8.T.R.09)

Connecting

- 10. Synthesize and relate knowledge and personal experiences to make art.** Describe and demonstrate influences of their personal artistic style and preferences in theatre. (7-8.T.Co.10)
- 11. Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify multiple cross-cultural approaches to storytelling connected to different historical populations (e.g., ancient Greek city-states). (7-8.T.Co.11)
HSS Connection: Students identify the characteristics of a Greek tragedy. (HSS.7.T4b.07)

Unit Name with Topic	Weeks	Unit Level Enduring Understanding	Unit Level Essential Question(s)	Key Vocabulary	Theatre Skills Focused On	Major Activities/ Assignments	Major Assessment Tools/ Instruments
Stories of Now: Fractured Fairy Tales	6	<p>1. The main elements of drama inform the structure and impact of effective dramatic works.</p> <p>2. Theatre artists refine their work and practice the craft throughout the devising process.</p>	<p>Week One: What are the main elements of theatre? Week Two: What is devised theatre and what are some ways that it is produced? Week Three: How do we begin to shape the elements of drama into devised works? Week Four: How do theatre artists work together to imagine, envision, and synthesize ideas for a devised work? Week Five: How do theatre artists work together to organize and develop artistic ideas into an original script? Week Six (Perform): What is the role of theatre artists in a performance? Week six</p>	<p>6 Main Elements of Drama: Character, Relationship, Situation, Conflict, Time, Language</p> <p>Devised theatre</p> <p>Script</p>	<p>Planning and rehearsing a piece of scripted drama.</p> <p>Using movement to communicate different emotions and relationships.</p> <p>Communicating clearly with an audience using voice.</p> <p>Scriptwriting</p> <p>Collaborative Reflection</p> <p>Rehearsal</p> <p>Liz Lerman Reflection: "I appreciate"</p>	<p>Week One: Anchor charts on each of the elements (one chart per small group) Week Two: Devised theatre group graffiti wall/collage (Each small group investigates a different professional theatre group) Week Three: Pitch presentation for a fractured fairytale that is presented to the whole group (each small group has a pitch presentation) Week Four: Devising workshop Week Five: Writing/putting together a script</p>	<p><u>Formative Assessments:</u> Anchor Charts</p> <p>Group Graffiti Walls/ Collages</p> <p>Devising Notebook: Individual Written Reflection on Devising and Prewriting Process</p> <p>Written Reflection of Individual Performance of Staged Reading</p> <p><u>Summative Assessments:</u> Pitch presentations</p> <p>Teacher</p>

			<p>(perform): What is the role of an audience in a performance?</p> <p>Week Six (Reflect): How does my knowledge of the elements of theatre help me evaluate a production process?</p>			<p>Week Six: Invited staged reading of the whole class' fractured fairytale and post-reading reflection</p>	<p>Observation/Evaluation of Whole group Performance</p> <p>Liz Lerman Relection sheets</p>
Stories of Others: Page to Stage	6	<ol style="list-style-type: none"> 1. The interaction between the audience and the performers makes each show unique. 2. Theatre artists make strong choices when planning, performing, and evaluating a devised performance. 3. Story and performance are derived from one another. 	<p>Week One: How devising theatre artists work together as an ensemble?</p> <p>Week Two: How can playmaking help us better understand ourselves and our communities?</p> <p>Week Three: For what reasons and purposes is source material selected for devised work?</p> <p>Week Four: What are the roles of curiosity, questioning, observations, experiences, and problem solving in a production process?</p> <p>Week Five: What performance</p>	<p>cross, enter, exit, stage positions, stage areas, sight lines, character, movement, volume, rate, pitch, enunciation, blocking, scene, cue, lines, dialogue, playmaking</p>	<p>Theatre for young audiences</p> <p>Script development</p> <p>Performance techniques/ VIBES: Voice, Imagination, Body, Ensemble, Story</p> <p>Liz Lerman Reflection: "I appreciate" and "I discover"</p>	<p>Week One: Ensemble work workshop (whole class)</p> <p>Week Two: Playmaking digital investigation (in pairs)</p> <p>Week Three: Page to stage story selection and brainstorming workstations (each small group selects a story from an elementary school student and goes through workstations to brainstorm and plan how they will bring it to life)</p>	<p><u>Formative Assessments:</u></p> <p>Devising Notebook: Individual Written Reflection on Devising and Prewriting Process</p> <p>Playmaking investigation evidence packets</p> <p>Tracking sheets from workstations</p> <p>Written Reflection of Individual Performance of Staged</p>

			<p>techniques are effective in communicating stories to young children?</p> <p>Week Six (perform): What happens when theatre artists and audiences share a creative experience?</p> <p>Week six (reflect): How does evaluation of a production process deepen my understanding of theatre?</p>			<p>Week Four: Devising workshop</p> <p>Week Five: Rehearsing page to stage performances</p> <p>Week Six: Page To Stage Festival and post-festival reflection</p>	<p>Reading</p> <p><u>Summative Assessments:</u></p> <p>Teacher Observation/Evaluation of Performances</p> <p>Liz Lerman Reflection Sheet</p>
<p>Stories of Me: devised theatre about our personal journeys</p>	6	<ol style="list-style-type: none"> 1. Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience 2. Theatre artists develop personal processes and skills for a performance 	<p>Week One: How can I use auto-ethnography to better understand who I am, who I may become, and how I may affect the world?</p> <p>Week Two: What happens when theatre artists develop self understanding through critical awareness?</p> <p>Week Three: How do theatre artists</p>	<p>Auto-ethnography, digital storytelling, solo performance, storyboard, monologue</p>	<p>Solo performance</p> <p>Digital storytelling</p> <p>Editing and refining from feedback</p> <p>Liz Lerman Reflection: “I appreciate” “I discover” “I wonder”</p>	<p>Week One: Auto-ethnography research investigation (culminates in six word story sharing)</p> <p>Week Two: Writing and devising workshop (mapping geographies of home, I come from..., I am...)</p> <p>Week Three: 3D-Storyboarding</p>	<p><u>Formative Assessment:</u></p> <p>Six word stories</p> <p>Devising Notebook: Individual Written Reflection on Devising and Prewriting Process</p> <p>3D-Storyboard</p>

		or design.	transform and edit their ideas when devising alone? Week Four and Five: What can I do to fully prepare an original autoethnographic work? Week Six (perform): How does digital theatre change the roles of theatre artist and audience member? Week Six (reflect): How do life experiences impact the way I relate to, view, and create theatrical experiences?			Week Four: Digital Makerspace Week Five: Digital Makerspace Week Six: Digital Auto-ethnography showcase	<u>Summative Assessment:</u> Digital auto-ethnographic files (one for each student) Liz Lerman Reflection Sheets
Stories of Us: Documentary theatre about our community	6	1. Theatre artists reflect to understand the impact of drama processes and theatre experiences 2. Dramatic works reflect ideas, beliefs, customs, and	Week One: How does history and culture affect the content and production of dramatic performances? Week Two: How do documentary theatre artists ethically and responsibly collect and select source	Documentary theatre, interview, primary source, secondary source, costume designer, set designer, props designer,	Character creation Documentary theatre Interviewing Dramaturgy Theatre as activism	Week One: Intro to documentary theatre/theatre for social change, begin interactive dramaturgy wall (will be used as the part of the set for the performance) Week Two: “Go Forth” Teams:	<u>Formative Assessments:</u> Devising Notebook: Individual Written Reflection on Devising and Prewriting Process,

		<p>traditions of a culture</p>	<p>material?</p> <p>Week Three: How can I incite original ideas from material collection and interview feedback?</p> <p>Week Four: What is the role of communication and collaboration in a rehearsal process?</p> <p>Week Five: How, when, and why do theatre artists' choices change?</p> <p>Week Six (perform): How do theatre artists and audiences internalize and externalize theatre experiences?</p> <p>Week six (perform): Who is theatre for?</p> <p>Weekl six (reflect): How does analyzing and evaluating my work in a production process help me further develop my craft?</p>	<p>director, choreographer</p>		<p>Interview team, source research team, monologue team</p> <p>Week Three: Unpacking what was gathered from last week, devising/writing workshop</p> <p>Week Four: Staging workshop</p> <p>Week Five: Rehearsing</p> <p>Week Six: School performance and post-performance reflection (Facebook wall appreciation posts)</p>	<p>Written Reflection of Individual Performance of Staged Reading</p> <p><u>Summative Assessments:</u> Teacher Observation/ Evaluation of Whole group Performance</p>
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