

St. Johns County School District
M-J Performing Arts-Theater 2-Quarter 1
Curriculum Map-(2015-2016)-Florida Standards

Course Name: M/J Theater 2
 Course Code: 040010
 Time Frame: 1st Quarter

Desired Outcomes/Effects
Strand: Historical & Global Connections
<p>TH.68.H. 1.3. Through study in the arts, we learn about and honor others and the worlds in which they live (d).</p> <ul style="list-style-type: none"> Identify significant contributions of playwrights, actors, and designers and describe their dramatic heritage.
<p>TH.68.H. 1.5. Through study in the arts, we learn about and honor others and the worlds in which they live (d).</p> <ul style="list-style-type: none"> Describe one's own personal responses to a theatrical work and show respect for the responses of others.
<p>TH.68.H. 2.3. The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.</p> <ul style="list-style-type: none"> Analyze theatre history and dramatic literature in the context of societal and cultural history.
<p>TH.68.H. 2.7. The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.</p> <ul style="list-style-type: none"> Define theatre genres from different periods in history, giving examples of each.
Strand: Critical Thinking & Reflection
<p>TH.68.C. 1.3. Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</p> <ul style="list-style-type: none"> Determine the purpose(s), elements, meaning, and value of a theatrical work based on personal, cultural, or historical standards.
<p>TH.68.C. 1.6. Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</p> <ul style="list-style-type: none"> Analyze selections from the canon of great world drama as a foundation for understanding the development of drama over time.
<p>TH.68.C. 2.1. Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.</p> <ul style="list-style-type: none"> Use group-generated criteria to critique others and help strengthen each other's performance.
<p>TH.68.C. 2.2. Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.</p> <ul style="list-style-type: none"> Keep a rehearsal journal to document individual performance progress.
<p>TH.68.C. 2.3. Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.</p> <ul style="list-style-type: none"> Ask questions to understand a peer's artistic choices for a performance or design.
<p>TH.68.C. 2.4. Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.</p> <ul style="list-style-type: none"> Defend personal responses to a theatre production

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Strand: Innovation, Technology and the Future

TH.68.F. 1.2. Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

- Use vocal, physical, and imaginative ideas, through improvisation, as a foundation to create new characters and to write dialogue.

TH.68.F. 1.3. Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

- Demonstrate creative risk-taking by incorporating personal experiences in an improvisation.

Strand: Organizational Structure

TH.68.O. 1.1. Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.

- Compare different processes an actor uses to prepare for a performance

TH.68.O. 2.2. The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

- Explain how a performance would change if depicted in a different location, time, or culture.

TH.68.O. 3.3. Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

- *Discuss the collaborative nature of theatre and work together to create a scene or play, respecting group members' ideas and differences.*

Strand: Skills, Technique, and Process

TH.68.S. 3.1. Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

- *Develop characterizations, using basic acting skills, appropriate for selected dramatizations.*

Content Area Connections: MAFS.K12.MP.5.1, MAFS.K12.MP.6.1, MAFS.K12.MP.7.1, LAFS.7.SL.1.1, LAFS.7.RL.2.5, LAFS.7.RL.3.7, LAFS.7.SL.1.2, LAFS.7.SL.1.3, LAFS.7.SL.2.4

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Essential Understanding: Students will increase understanding of theater history, performance critique and physical/vocal warm ups	
Essential Questions:	
<ul style="list-style-type: none"> • How is theater from the past an influence on theater today? • What can I do as a performer to increase the quality of my performance on stage? • How can a critique improve the quality of my performance or others? 	
Academic Objectives: Student's understanding and appreciation for theater history will deepen beyond the scope of Drama I. Students will increase their acting tool chest for preparing and performing roles. Students will also develop skills in critique to enhance final performances, and use those skills to critique performances.	
Students will know:	Student will be able to:
<ul style="list-style-type: none"> • The process to prepare for performance • How to write basic dialogue • How to incorporate personal experience into a character • How to develop criteria to increase performance level • Theater history in more depth than pervious course 	<ul style="list-style-type: none"> • Demonstrate or describe performance preparation activities and exercises • Create characters in scenes and improvisations using personal experience (including dialog) • Site several periods in theater history and be able to link it to present life
Building on Prior Knowledge: Students will build upon knowledge used in M/J Theatre 2 (#0400010)	
Exemplar Goal/Scale:	
Score 4.0: In addition to Score 3.0, in-depth inferences and applications that go beyond what was taught.	
Score 3.0: No major errors or omissions regarding any of the information and/or processes (simple or complex) that were explicitly taught.	
Score 2.0: No major errors or omissions regarding the simpler details and processes but major errors or omissions regarding the more complex ideas and processes.	
Score 1.0: With help, a partial understanding of some of the simpler details and processes and some of the more complex ideas and processes.	
Score 0.0: Even with help, no understanding or skill demonstrated.	

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Formative Questions:

1. Name four major periods in theater history, and discuss what makes each period distinct.
2. Describe two approaches an actor may take in preparing for a role.
3. Watching a video clip the student will be able to list two areas for improvement and two areas handles well in the performance.
4. Discuss one great work or playwright.

Learning Plan

High Yield Instructional Strategies	Words to Know for Content	
<p><u>Identifying similarities and differences</u> - Students should compare, classify, and create metaphors, analogies and non-linguistic or graphic representations (Thinking Maps, T-charts, Venn diagrams, classifying, analogies, cause and effect links, compare and contrast organizers)</p> <p><u>Summarizing and note taking</u> - Students should learn to eliminate unnecessary information, substitute some information, keep important information, write / rewrite, and analyze information. Students should be encouraged to put some information into own words. Teacher models summarization techniques, identify key concepts, bullets, outlines, clusters, narrative organizers, journal summaries, break-down assignments, create simple reports, quick writes, graphic organizers, column notes, affinity diagrams, etc.</p> <p><u>Setting objectives and providing feedback</u> - Teachers should create specific but flexible goals, allowing some student choice. Teacher feedback should be corrective, timely, and specific to a criterion. (Articulating and displaying learning goals, KWL, contract learning goals, etc.</p> <p><u>Questions, cues, and advance organizers</u> - Teachers should use cues and questions that focus on what is important (rather than unusual), use ample wait time before accepting responses, eliciting inference and analysis. Advance organizers should focus on what is important. (Graphic organizers, provide guiding questions before each lesson, think alouds, inferencing,</p>	<ul style="list-style-type: none"> • Greek Theatre • Elizabethan Theatre • Tragedy • Comedy • Chorus • Skene • Proscenium • Periaktoi 	<ul style="list-style-type: none"> • Dionysus Theater • Roman Theatre • Catharsis • Sensory recall • Diaphragm • Breath control

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<p>predicting, drawing conclusions, skim chapters to identify key vocabulary, concepts and skills, foldables, annotating the text, etc.)</p>	<p style="text-align: center;">Key Vocabulary for Learning Strategies and Tasks</p> <p><i>This section refers to vocabulary from the extended text only. We strongly encourage teachers to add vocabulary from other texts chosen.</i></p> <p><u>Academic Vocabulary:</u></p> <p><u>Words to Front-Load:</u></p> <p><u>Instructional Methods:</u></p>
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TEXTS	Extended Texts	
<p>The Stage and School</p>	<ul style="list-style-type: none"> Extended texts should be scenes or monologues the students are working on. This is at the discretion of the director 	<p style="text-align: center;"><u>Writing – Argumentative and Analytical</u> Journal Responses</p> <p style="text-align: center;"><u>Writing to Convey Experience</u> Journal responses and reflection log</p> <p style="text-align: center;"><u>Writing for End-of-Unit Understanding</u> Reflection Log</p>

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Resources:

Free Resources for High School and Middle School Theatre Teachers: <https://www.theatrefolk.com/free-resources>

Florida Thespians: <http://flthespian.com>

Jr. Thespians:

District 1 Jr. Thespians: <http://district1.jrits3.org/about>

Florida Association of Theatre Educators: <http://www.fatefirst.com/Home.html>

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ASSESSMENT EVIDENCE

Performance Tasks/Other Evidence and Tools

Sound Assessments:

- align with learning goals;
- vary in type and format;
- use authentic performance tasks;
- use criteria scoring tools such as rubrics or exemplars;
- allow teachers and students to track growth over time;
- validate the acquisition of transferable knowledge;
- give insight into students' thinking processes;
- cause students to use higher level thinking skills;
- address guiding questions and identified skills and processes;
- provide informative feedback for teachers and students; and
- ask students to reflect on their learning.

Diagnostic and/or Placement:

- prior knowledge questions through the use of KWL charts - [KWL Chart Example](#)
- anticipation guides - [Anticipation Guide Examples](#)
- review of terms used in standards as well as subject matter
 - explicit versus inferential evidence
 - textual evidence
 - connotative meaning

Formative:

- exit slips - [Use of Exit Slips](#)
- response writing - [Writing a Response Essay](#)
- quizzes/short answer responses, dialectical journals ([Dialectical Journals](#))
- participation in Socratic Seminars [Socratic Seminar 2](#)
- class discussions (thoughtful conversations) based on the use of Comprehensive Instructional Sequence ([CIS Model](#))