

## Playmaking/Devising Course Map

**Facilitator Name:** Tori Gitten

**Name of Course:** Playmaking

**Grade Level:** 8th Grade

**Session Time Length (mins):** 38 Minutes

**Meeting Frequency:** Starting 3/21/23; 12 Classes; Twice a week

### MA State Standards

#### **Creating**

- **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)
- **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)
- **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**

- **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)
- **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)
- **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)

#### **Responding**

- **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)
- **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**

- **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)

- **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)

### Curriculum Course Map

Lesson Topic	Classes	Enduring Understanding	Essential Question	Objectives	Major Activities/ Assignments
Class introductions/ Theatre Games as Metaphor	1-2	-Theatre provides a way for us to connect and collaborate.	-How can collaborative games and activities help us get to know each other? -How can we explore the tools of drama and theatre through games and activities? -How do theatre artists build an ensemble?	-Students will build community and learn each other's names through theatre games. -Students will begin to explore tools of drama/theatre.	<b>Lesson One:</b> - <a href="#">Community Contract</a> - Thumper (name game) - Circle Dash - Stop, Go, Jump - Frozen Portraits (improv game)  <b>Lesson Two:</b> -Thumper (name game) - Group Counting - Keeper of The Keys - Great Game of Power
Introduction to Devising/ Starting Points	3	-Devised work is a collaborative creation that starts with an idea/concept/ topic. -Devised theatre is often created around a common theme, question, or metaphor. -The process of devising is more important than the final product and performance.	-What is devised theatre? -How can we begin to devise a play?	-Students will define what it means to devise and identify how a devised piece of theatre is created. -Students will generate theme ideas for their devised piece by responding to various prompts. -Students will apply the elements of composition while creating stage pictures. -Students will create stage pictures that support a concept/idea.	<b>Lesson Three:</b> -Thumper - Story of My Name - Introduction to devising - Explore various starting points: 1. A question: <i>Tell me something you wish adults understood about kids better than they do.</i> <b>OR</b> <i>What advice would you give your 5th-grade self?</i> (short response prompt) 2. Stage pictures of questions in groups - ask students to create a title

Generating Material	4-6	-Material can be devised through tableaux, improvisation, dialogue, and writing prompts.	-What are different ways to brainstorm and generate devised material?	-Students will respond to various prompts to generate material. -Students will communicate and share ideas via sticky note dialogue [Jam Board]. -Students will create improvised scenes to find and identify critical dramatic action. -Students will synthesize ideas that are visual and visible to the class.	<b>Lesson Four:</b> -Thumper - Sticky Note Dialogue [Jam Board] - Rehearse and present stage pictures/tableaux from the previous class <b>Lesson Five:</b> -Thumper -Real/Ideal Images -Rehearse and present improv scenes <b>Lesson Six:</b> -Thumper -Statues -Visual Mapping/Drawing & Presentations
Writing Prompts	7	-Writing prompts help us to generate material and inspire theatrical text. -Sharing is part of the collaborative devising process.	-How can we create theatrical text? -How does sharing our responses and ideas help us understand each other and further build an ensemble?	-Students will respond to writing prompts to generate material. -Students will share and interpret each other's written responses to formulate a 5 line scene.	<b>Lesson Seven:</b> -Truth About Me - Provide Short Prompts (to generate ideas for future scene work/ material) -Share writing prompt responses in small groups -Then Create a 5-line scene
Expand and Discover Characters and Themes	8	-Story structure and the 5 W's are essential to devising a unified piece of theatre.	-How can we use story structure and the 5 W's to synthesize our ideas into unified concept/ production?	-Students will define and analyze story structure and the 5 W's. -Students will apply story structure and the 5 W's while creating 3 stage pictures in response to a prompt. - Students will apply the elements of composition in	<i>The facilitator reads student-generated material prior to class and finds a common theme/metaphor - the heart of the piece</i> <b>Lesson Eight:</b> -This Setting Needs -Review story structure + 5 W's <i>-Provide students with the common themes generated. In groups, students create stage</i>

				<p>creating stage pictures.</p> <ul style="list-style-type: none"> <li>-Students will craft and write a 10-line scene based on their stage picture story.</li> </ul>	<p>pictures that tell a story (beginning, middle, end)</p> <ul style="list-style-type: none"> <li>-Students write and perform a 10-line scene based on their stage pictures</li> </ul>
Creating The Script	9-10	<p>-A devised piece of theatre has a unified vision formed through ongoing group discussions and theatrical practices.</p>	<p>-How can we create a unified vision as an ensemble?</p>	<ul style="list-style-type: none"> <li>-Students will define the 5 W's and the title of their devised pieces in small groups.</li> <li>-Students will map out the plot of their devised material.</li> <li>-Students will devise a short story and present it to the class.</li> </ul>	<p><i>The facilitator reviews material from previous classes and prints out answers to the writing prompts/written scenes</i></p> <p><b>Lesson Nine:</b></p> <ul style="list-style-type: none"> <li>-Recipe For Me Poem</li> <li>-Each student receives a piece of written material. In groups, students brainstorm to define the 5 W's and create a title that ties the material together (complete story structure worksheet)</li> </ul> <p><b>Lesson Ten:</b></p> <ul style="list-style-type: none"> <li>- Connecting Images</li> <li>-Students create a short story script (3-5 pages). Students can pull material from previous classes</li> </ul>
Preparation/ Final Class Presentation of Piece	11-12+	<ul style="list-style-type: none"> <li>-Theatre conventions are useful tools that help transform stories into a theatrical production.</li> <li>-The goal of devised theatre is to create and communicate meaning.</li> </ul>	<ul style="list-style-type: none"> <li>-How can our stories be adapted for the stage?</li> <li>-Why is devised theatre created?</li> </ul>	<ul style="list-style-type: none"> <li>-Students will analyze the final script.</li> <li>-Students will identify the elements of strong composition</li> <li>-Students will stage their assigned pages of the script in small groups.</li> <li>-Students will rehearse in groups to prepare for the final in-class presentation.</li> <li>-Students will present their final devised piece as an entire class.</li> <li>- Students will</li> </ul>	<p><i>The facilitator reviews material from previous classes and creates a working script for students to read (upload to Google Classroom)</i></p> <p><b>Lesson 11:</b></p> <ul style="list-style-type: none"> <li>-Students read through the script together as a class</li> <li>-In groups, students are assigned pages of the script to stage (<i>Facilitator assigns groups</i>)</li> </ul> <p><b>Lesson 12:</b></p> <ul style="list-style-type: none"> <li>-Students have time to rehearse in small groups</li> <li>-The facilitator acts as a narrator. The class runs through the script/play in</li> </ul>

				synthesize elements of devised theatre into a performance.	order as a final performance
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### Adaptations

- If the student is an ELL implement differentiated instruction (ie. print out translated material and provide synonyms for challenging words brought up during brainstorming sessions). ELL students will be assessed on a separate rubric.
- The open-ended nature of the content in this unit allows differently-abled students to have many different options for topics to explore when devising.

### Assessment

**Formative Evaluation:**

- Students will develop a devised theatre piece in class and complete activities and worksheets that reinforce the lesson.

**Summative Evaluation:**

- At the conclusion of the unit, students will perform their devised piece (*see rubric below*).

## Summative Rubric

<b>Criteria</b>	<b>4 Points</b>	<b>3 Points</b>	<b>2 Points</b>	<b>1 Point</b>	<b>Comments</b>
<b>Participation</b>	The student proactively contributes to class by offering ideas and/or asking questions more than once per class and consistently collaborates and participates in group work. The student works on group projects the entire allotted time.	The student proactively contributes to class by offering ideas and/or asking questions once per class and usually collaborates and participates in group work. The student works on group projects most of the allotted time.	The student rarely contributes to class by offering ideas and/or asking questions and rarely collaborates or participates in group work. The student works on group projects only some of the allotted time.	The student never contributes to class by offering ideas and/or asking questions and does not collaborate or participate in group work. The student has trouble staying on task during group and individual work.	
<b>Contribution to Script/Text Work</b>	The student goes above and beyond to write or create text that tells an engaging, transformative story and communicates a fully developed idea with a clear central theme, issue, or meaning.	The student thoughtfully writes or creates text that tells a story and communicates an idea with a central theme, issue, or meaning.	The student writes or creates text that begins to tell a story or communicate an idea but does not complete a full thought.	The student writes or creates very little or no text. If text is present, it is sloppy or incoherent.	
<b>Contribution to Embodied Work (Improv/ Stage Pictures)</b>	The student displays ideas, emotions, and messages clearly, communicating both physically and verbally. The student is actively involved as a member of an ensemble/team and is able to share roles equitably.	The student displays ideas, emotions, and messages that are clear, and easily understood. The student attempts to communicate physically and verbally. The student self-corrects and is usually able to work as a member of an ensemble/team.	The student only sometimes displays ideas, emotions, or messages that are clear. The student almost never attempts to communicate physically or verbally. Outside direction is needed; the student is rarely able to work as a member of an ensemble/team.	The student displays ideas, emotions, and or messages that are unclear, confusing, or indistinct. The student almost does not attempt to communicate physically or verbally. The student moves around, doesn't know what to do, and is unable to work as a member of an ensemble/team.	
<b>Overall Performance of Final Script</b>	The student consistently uses their voice, facial expressions, and movement to take on a character and make the performance clear and more interesting. Facial expressions and body language are consistently used to convey character and story.	The student often uses their voice, facial expressions, or movement to take on a character and make the performance clear and/or more interesting. Facial expressions and body language are used to try to convey character and story but are not consistent.	The student rarely uses their voice, facial expressions, or movement to make the performance clear or more interesting. Little use of facial expressions or body language.	The student does not use their voice, facial expressions, or movement to make the performance clear or more interesting. No use of facial expressions or body language.	

## ELL Summative Rubric

Criteria	4 Superior	3 Advanced	2 Intermediate	1 Novice	Comments
Interpersonal	The student is able to fully express with accuracy and fluency in order to participate in conversations, written assignments, and debates on a variety of topics in formal and informal settings. The student can clearly communicate in speech and writing about themselves and others with detail and organization.	The student is able to clearly express themselves in conversation, written assignments, and debates on familiar topics using a variety of words, phrases, or simple sentences that have been practiced or memorized. The student can communicate in speech and writing about themselves and others with detail and organization.	The student is able to express themselves in conversation, written assignments, and debates on familiar topics using a variety of words, phrases, or simple sentences that have been practiced or memorized. The student is able to handle short interactions and writing assignments by asking and answering a variety of questions but has difficulty with unexpected complications.	The student is unable to express themselves in conversation and/or written assignments. The student does not attempt to use words, phrases, or simple sentences.	
Interpretive	The student fully understands words, phrases, and formulaic language on familiar and some new concrete topics.	The student understands words, phrases, and formulaic language on familiar topics with the use of minimal extra support.	The student sometimes understands words, phrases, and formulaic language on familiar topics with the use of support (visual/technology).	The student does not attempt to understand words, phrases, or formulaic language.	
Contribution To Work	The student displays ideas, emotions, and messages clearly, communicating both physically and verbally. The student is actively involved as a member of an ensemble/team and is able to share roles equitably.	The student displays ideas, emotions, and messages that are clear, and easily understood. The student attempts to communicate physically and verbally. The student self-corrects and is usually able to work as a member of an ensemble/team.	The student only sometimes displays ideas, emotions, or messages that are clear. The student almost never attempts to communicate physically or verbally. Outside direction is needed; the student is rarely able to work as a member of an ensemble/team.	The student displays ideas, emotions, and or messages that are unclear, confusing, or indistinct. The student almost does not attempt to communicate physically or verbally. The student moves around, doesn't know what to do, and is unable to work as a member of an ensemble/team.	
Overall Performance of Final Script	The student consistently uses their voice, facial expressions, and movement to take on a character and make the performance clear and more interesting. Facial expressions and body language are consistently used to convey character and story.	The student often uses their voice, facial expressions, or movement to take on a character and make the performance clear and/or more interesting. Facial expressions and body language are used to try to convey character and story but are not consistent.	The student rarely uses their voice, facial expressions, or movement to make the performance clear or more interesting. Little use of facial expressions or body language.	The student does not use their voice, facial expressions, or movement to make the performance clear or more interesting. No use of facial expressions or body language.	