Florida's Instructional Materials Specifications

DRAMA
Grades 6-12
2004-2005 Adoption

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Florida Perspective

Dramatization and story telling have been basic ways of passing along culture, expressing emotions, and capturing complex ideas since early man. Much of what we know about Greek culture and history comes from the plays of Euripides, Aeschylus and Aristophanes. Theatre is an essential medium for how we express our culture and how we deal with tragedy, comedy, and everyday life. Theatre is a part of everyday life through television, movies, and local playhouses. It shapes our values and can be a powerful force in generating understanding of other cultures, other times, other experiences, other lifestyles.

Florida has shown its commitment to quality instruction in theatre education through the development, adoption, and implementation of the Sunshine State Standards for the Arts. The Florida Arts Standards use as their basis the *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts.*   The National Standards ask that students should know and be able to do the following within all the arts disciplines by the time they have completed secondary school:

- **Communicate at a basic level in the four arts disciplines.**
- Demonstrate proficiency in at least one art form, includingthe ability to define and solve artistic problems with insight, reason, and technical proficiency.
- Develop and present basic analyses of works of art from structural, historical, cultural perspectives and from combinations of those perspectives. This includes the ability to understand and evaluate works in the various arts disciplines.

- Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
- Relate various types of arts knowledge and skills within and across the other arts disciplines.

In theatre education, it is essential to understand that a quality program incorporates opportunities for *making* theatre as well as *knowing* about it. ***The Florida Sunshine State Standards for the Arts*** have identified five strands of learning that serve as organizers for learning content in theatre classes:

- Skills and Techniques
- Creation and Communication
- Cultural and Historical Connections
- Aesthetic and Critical Analysis
- Applications to Life

Within the area of Skills and Techniques are acting, improvising, directing, designing and constructing sets for formal and informal productions. Creation and communication incorporate playwriting. The ability to understand theatre in relation to one's own history and culture and that of others is a part of Cultural and Historical Connections. Within Aesthetic and Critical Analysis, students learn to observe, analyze, and describe play literature as well as evaluate theatrical productions. Under Applications to Life, students connect theatre with the other arts and disciplines outside of the arts, such as history and literature. They also develop an understanding of the role of theatre in everyday life to shape ideas and values and communicate concepts.

- **Research-based**—Instructional materials for theatre/drama should be based upon accepted, general principles of learning and be consistent with current and confirmed research in theatre education. Proposed activities, procedures, examples and strategies should be supported by what is known about learners' physical, emotional, and intellectual development and sequential learning processes in theatre. It is vital that the materials include provisions for varied learning styles and cultural experience. Where appropriate, teacher's materials should reference specific research to assist the instructor in making informed choices.

- **Balanced**—A balanced program is one that contains a mix of instructional activities to support comprehensive learning in theatre. While most theatre instruction begins with acting, improvisation and directing, the materials should also foster playwriting, design and construction, analysis and evaluation, and cultural and historical, as well as out-of-school and other school connections. The materials should demonstrate a mix of styles, genres, historical periods, and cultures. This should be reflected in the performance matter selected for inclusion in the materials, as well as in the extensions and illustrations.

- **Integrated**—Instructional materials must be authentic to all academic disciplines and support and reinforce Florida's *Sunshine State Standards* and *Grade Level Expectations* in other subject areas. Research emphasizes the importance of connecting classroom learning to real-life situations. It is vital that the connections are relevant to students' lives and maintain the integrity of all subject areas addressed.

- **Florida's Sunshine State Standards**—All submitted theatre/drama instructional materials must reflect and support *Florida's Sunshine State Standards for the Arts* addressing and reinforcing, whenever feasible, content area standards in other subject areas.

- **Diagnostic and Prescriptive in Nature**—The materials should include assessment materials that identify groups, as well as individual learning and progress and suggest strategies for remediation and extension. They should be developmentally appropriate and lend themselves to assessing what students should know and be able to do as they develop their proficiency in the various areas of the theatrical arts.

✓ Publishers' Submissions

Florida will accept submissions from publishers in the following:

Middle/Junior Drama 1-3, Grade 6-8

Middle/Junior Drama 1-3 should provide a sequential program promoting cultural and aesthetic understanding. The drama program at the middle level is an exploratory one with an emphasis on the process of developing basic knowledge and skills in the elements of theatre arts with and focusing on performance and entry level production skills. Performance skills include acting and characterization, movement and vocal production, and pantomime and improvisation. Production skills should include technical theatre, design and simple construction, as well as directing and playwriting. In a well-balanced middle level drama program students are involved in a variety of these processes.

Materials should be comprehensive and sequentially sound. They should promote involvement in formal and informal productions and incorporate participatory learning activities. They should include material from diverse cultures and historical periods. Opportunities to explore various style of theatre should also be explored.

Materials should promote an understanding of the role of theatre in American life. They should provide relevant connections including references to popular media such as television and films, traditional theatre, as well as long and short theatrical forms. They must also provide connections to the other arts as well as other areas of the curriculum.

Materials should include any related materials that can enhance the classroom experience such as age appropriate charts, overheads or black line masters, and assessment materials. Materials that employ technology such as CD ROMs and other computer courseware are desirable.

Introduction to Drama, Grades 9-12

Introduction to Drama should provide a fundamental survey of learning experiences in the multiple elements of the theatre arts. It should include introductory experiences in acting, scriptwriting, technical theatre and design, directing, stage management, and production. The materials should promote participatory learning in individual, small and large group settings, and should promote the concept of theatre as a collaborative art. They should be inclusive of a variety of cultures, historical eras, and styles as well as popular media forms such as television and film. The materials should foster as appreciation of drama and the theatre arts as a participant and as an audience member. Connections with other curricular areas and experiences outside of the school environment should be made where they naturally occur, and where the integrity of drama and the other areas can be maintained.

Glossaries that include theatre terminology are preferable. Materials should include any related materials that can enhance the classroom experience such as age appropriate charts, overheads or black line masters, and assessment materials. Materials that employ technology such as CD ROMs and other computer courseware are desirable.

Drama I-IV, Grades 9-12

Drama I-IV courses are designed to foster the development of individual and group skills in the multiple elements of theatre. These elements include experiences in acting and characterization, playwriting, technical theatre, design and construction, directing, and theatrical production. They should also promote understanding and aesthetic awareness of theatre as an art form that contributes to expressing and shaping public values and opinions especially through the popular media arts such as television and film.

The materials should promote participatory learning in individual, small, and large group settings for formal and informal productions. They should reflect diverse cultures, traditions, and historical periods. Opportunities to explore various style of theatre

should also be explored, as well as long and short theatrical forms. There should be balanced emphasis upon the creation, performance, and production elements of the various theatrical forms.

Connections should be made to the other arts and with other curricular areas where they naturally occur. The materials should foster as appreciation of drama and the theatre arts as a participant and as an audience member. They should also have information about roles and careers in the theatre arts.

Glossaries that include theatre terminology are preferable. Materials should include any related materials that can enhance the classroom experience such as age appropriate charts, overheads or black line masters, and assessment materials. Materials that employ technology such as CD ROMs and other computer courseware are desirable.

Acting I-IV, Grades 9-12

The Acting I-IV courses are designed to enable students to develop basic acting skills and to be able to integrate them into individual and ensemble performances. The courses include the various elements of acting, script analysis, and directing The acting elements should include experiences in character analysis, movement and vocal production, and pantomime and improvisation. The emphasis should be in learning to create and sustain believable characterizations in individual and ensemble performances within formal and informal productions. The development of script selection criteria should also be a part of the curricula.

The materials for these courses should reflect diverse cultures, traditions, and historical periods as well as various performance genres.   They should promote an understanding of the role of theatre in American life and offer connections to "real world" theatrical experiences including the popular media such as television and films, community and professional theatre, as well as long and short theatrical forms.

Connections should be made to the other arts and with other curricular areas where they naturally occur. The materials should

foster as appreciation of drama and the theatre arts as a participant and as an audience member. They should also have information about roles and careers in the theatre arts.

Glossaries that include theatre terminology are preferable. Materials should include any related materials that can enhance the classroom experience such as age appropriate charts, overheads or black line masters, and assessment materials. Materials that employ technology such as CD ROMs and other computer courseware are desirable.

Stagecraft I-IV, Grades 9-12

Stagecraft I-IV courses incorporate the basics of technical theatre, design and construction including the script realization and implementation of these various elements in formal and informal productions. The elements of technical theatre and technical design that should be included are the acquisition and construction of properties and costumes; knowledge of makeup and how it contributes to character realization; the creation and execution of lighting; sound and set designs for specified theatrical productions; as well as stage and production management. Emphasis should be placed on creating an awareness f the relationship among script analysis, directorial concept and the design elements of the production.

Trends in theatrical design and developments in technology should be explored, especially as they exist in popular media forms such as television and film. Varied theatrical forms should be studied in light of their specific technical requirements. It is essential that safe and appropriate use of tools, materials, and equipment be addressed throughout the entire Stagecraft sequence.

 Connections should be made to the other arts and with other curricular areas where they naturally occur. The materials should foster as appreciation of drama and the theatre arts as a participant and as an audience member. They should also have information about roles and careers in the theatre arts.

Glossaries that include theatre terminology are preferable. Materials should include any related materials that can enhance the classroom experience such as age appropriate charts, overheads or black line masters, and assessment materials. Materials that employ technology such as CD ROMs and other computer courseware are desirable.

Major Priorities for Instructional Materials

The priorities as described in this specifications document were developed from research findings about what makes instructional materials effective. These priorities have undergone review by individuals who have served on state and district committees, by curriculum specialists, by instructional designers, by evaluation specialists, and by administrators of the statewide adoption system.

Instructional materials must be effective in three major priority areas: content, presentation, and learning. The following sections describe essential features for each of these priority areas. These features generally apply to all formats of instructional materials, whether print or other media/multiple media formats.

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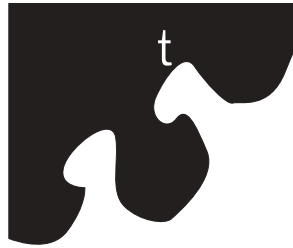
Content

Some features of content coverage have received progressively more attention over the past decade. These features include

ALIGNMENT WITH CURRICULUM REQUIREMENTS
LEVEL OF TREATMENT OF CONTENT
EXPERTISE FOR CONTENT DEVELOPMENT
ACCURACY OF CONTENT
CURRENTNESS OF CONTENT
AUTHENTICITY OF CONTENT
MULTICULTURAL REPRESENTATION
HUMANITY AND COMPASSION

The following sections describe the content features expected for each of these priority areas.

A. ALIGNMENT WITH CURRICULUM REQUIREMENTS

Content must align with the state's standards for the subject, grade level, and learning outcomes.

Correlations. Publishers are expected to provide correlation reports in the form of charts, tables, or lists to show exactly where and to what extent (mentioned or in-depth) the instructional materials cover each required standard.

Scope. The content should address Florida's required

curriculum standards for the subject, grade level, and learning outcomes, including thinking and learning skills.

Completeness. The content of the major tool should be complete enough to stand on its own. To be useful for classroom instruction, instructional materials must be adaptable to the instructional goals and course outlines for individual school districts, as well as the state standards. Content should have no major omissions in the required content coverage, and be free of unrelated facts and information that would detract from achievement of Florida's specified grade level expectations.

B.   LEVEL OF TREATMENT OF CONTENT

The level of complexity or difficulty of content must be appropriate for the standards, student abilities and grade level, and time periods allowed for teaching.

Objectives. Content should be simple, complex, technical, or nontechnical enough for the intended objectives.

Students. Content should be developmentally appropriate for the age and maturity level of the intended students. It should contain sufficient details for students to understand the significance of the information presented and to engage in reflection and discussion.

Time. The level of complexity or difficulty of content also should allow for its coverage during the time periods available for teaching the subject.

In the subject area of Drama/Theatre Arts, CONTENT must be sequentially and developmentally appropriate based upon the research regarding learning in drama/theatre arts as well as in general learning theory.

C. EXPERTISE FOR CONTENT DEVELOPMENT

Expertise in the content area and in education of the intended students must be reflected in the authors, reviewers, and sources that contributed to the development of the materials.

Authorship. The authors, consultants, and reviewers must have actually contributed to the development of the instructional materials and should have credentials that reflect expertise in the subject area, course, course category, grade level, pedagogy, education, teaching, or classroom instruction. Qualifications may include expertise in educational psychology or instructional design.

Sources. Primary and secondary sources should reflect expert information for the subject, such as relevant data from research, court decisions, diaries, autobiographies, artifacts, or historical sites. The type of sources considered appropriate will vary with the particular subject area.

In the subject area of Drama/Theatre Arts, EXPERTISE FOR CONTENT DEVELOPMENT is expected to include authors whose works are commonly accepted as outstanding in the field of drama/theatre arts education, stagecraft and design, theatrical production and direction, acting, and scriptwriting.

D. ACCURACY OF CONTENT

Content must be accurate in historical context and contemporary facts and concepts.

Objectivity. Content that is included in the materials should accurately represent the domain of knowledge and events. It should be factual and objective. It should be free of mistakes, errors, inconsistencies, contradictions within itself, and biases of interpretation. It should be free of the biased selection of information. Materials should distinguish between facts and possible interpretations or opinions expressed about factual information. Visuals or other

elements of instruction should contribute to the accuracy of text or narrative.

Representativeness. The selection of content should not misrepresent the domain of knowledge and events. It should include the generally accepted and prevalent truths, major concepts, standards, and models of the profession or discipline of the subject area.

Correctness. Presentation of content should be free of typographical and visual errors. It should include correct grammar, spelling, linguistics, terminology, definitions, descriptions, visuals, graphs, sounds, videos, and all other components of the instructional materials.

In the subject area of Drama/Theatre Arts, the information and materials included must be historically, stylistically, and culturally accurate and reflect common practices the genres and eras offered.

E.   CURRENTNESS OF CONTENT

Content must be up-to-date for the academic discipline and the context in which the content is presented.

Dates or editions. Copyright dates for photographs and other materials and editions should suggest sufficient currentness of content. Copyright dates and editions serve as indicators about currentness. However, neither the copyright date nor the edition guarantees currentness. In fact, second or third editions may or may not reflect more up-to-date information than first editions.

Informed examination of the text, narrative, and visuals contained in the materials provides the most direct information about currentness of the materials.

Context. Text or narrative, visuals, photographs, and other features should reflect the time periods appropriate for the objectives and the intended learners.

- Sometimes context should be current. For example, a photograph used to show stages of human growth and development will be more relevant when the clothing, hairstyles, and activities reflect present-day styles.

- Sometimes context should be historical. For example, illustrations and photographs of historical events should reflect the historical time period.

- Sometimes context should be both current and historical. For example, historic images alongside modern ones would convey changes in styles over time.

F. AUTHENTICITY

Content should include problem-centered connections to life in a context that is meaningful to students.

Life connections. Instructional materials should include connections to the student's life situations in order to make the content meaningful. Students might be expected to deal with time constraints, consider risks and trade-offs in decision-making, and work with teams. Connections may be made to situations of daily home life, careers, vocation, community events and services, and leisure or recreation. Connections may include hopes and dreams, choices and activities.

Interdisciplinary treatment. Instructional materials also should include interdisciplinary connections in order to make content meaningful. Examples of situations that connect a variety of subject areas include building projects, playing sports, retrieving information or objects, balancing budgets, creating products, and researching information. In addition to subject area connections, instructional materials should connect the course or course category to other disciplines.

Examples of approaches to interdisciplinary connections include:

- explanations and activities for using skills and knowledge from other academic disciplines
- assignments that require students to use collateral learning from other disciplines rather than isolated knowledge or skills
- the focus on common themes across several subject areas (infusion, parallel, transdisciplinary, or multidisciplinary instruction)

In the subject area of Drama/Theatre Arts, publishers are encouraged to make interdisciplinary connections that are natural, logical, and that maintain the integrity of the theatre arts and the other subject areas addressed.

G.   MULTICULTURAL REPRESENTATION

Portrayal of gender, ethnicity, age, work situations, and various social groups must include multicultural fairness and advocacy.

Multicultural fairness. It is not the number of pages devoted to diversity, equity, or work roles, but the substance of what is stated and portrayed that matters most. For this reason, it can be misleading to count the number of pages or illustrations devoted to a social issue or group. It is more important to focus on the integration of social diversity throughout a set of instructional materials.

Through balanced representation of cultures and groups in multiple settings, occupations, careers, and lifestyles, the materials should support equal opportunity without regard for age, color, gender, disability, national origin, race, or religion.

In addition to balanced representations, the portrayal of individuals and situations must exclude biases and stereotypes. These portrayals must promote an understanding and appreciation of the importance and contributions of diverse cultures and heritage.

1003.42—KEY WORDS: contributions of African Americans…Hispanic contributions… women's contributions

1006.31(4)(a) and 1006.341.—KEY WORDS: address the broad racial, ethnic, socioeconomic, and cultural diversity of the student population

Multicultural advocacy. The understanding and appreciation of multiple cultures extends beyond fair representation. It involves embracing a multicultural context, not just through pictures, but through information about ways to honor differences and deal with conflicts, promote a positive self-image for members of all groups, and provide for the development of healthy attitudes and values.

Effective treatment of multicultural issues requires consideration of the age and ability levels of students and whether or not it is appropriate to include multicultural issues in the study of a particular topic, such as the memorization of a formula or equation. Overall, however, materials should reflect both multicultural fairness and advocacy.

In the subject area of Drama/Theatre Arts, materials should provide a diverse representation of styles and ethnicities in culturally authentic ways.

H.   HUMANITY AND COMPASSION

Portrayal of the appropriate care and treatment of people and animals must include compassion, sympathy, and consideration of their needs and values and exclude hard-core pornography and inhumane treatment.

Inclusion of compassion. When providing examples in narrative or visuals, materials sometimes depict the care and treatment of people and animals. Generally, this means showing in some way a measure of compassion, sympathy, or consideration of their needs and feelings.

Exclusion of inhumanity. In the context of personal and family values, Florida expressly prohibits material containing *hard-core pornography*. In addition, although the definition of *inhumane treatment* can sometimes appear to be controversial, as in science research, there is general agreement that instructional materials should not advocate any form of inhumane treatment.

As with the evaluation of multicultural representation, it is important to consider the context of the subject and the age and abilities of the students.

In the subject area of Drama/Theatre Arts, materials may contain mature content only if it is of sufficient artistic, literary, or social value to merit its inclusion.

REFERENCES FOR CONTENT FEATURES

For a complete list of references and citations, please refer to **Destination: Florida Classrooms—Evaluator's Handbook,** *or request a list of references from the Department of Education, Bureau of Curriculum, Instruction, and Assessment.*

Presentation

Features of presentation affect the practical usefulness of materials and the ease of finding and understanding content. These features include:

A. COMPREHENSIVENESS OF STUDENT AND TEACHER RESOURCES
B. ALIGNMENT OF INSTRUCTIONAL COMPONENTS
C. ORGANIZATION OF INSTRUCTIONAL MATERIALS
READABILITY OF INSTRUCTIONAL MATERIALS
PACING OF CONTENT
EASE OF USE OF MATERIALS

The following sections describe the presentation features expected for each of these areas.

A. COMPREHENSIVENESS OF STUDENT AND TEACHER RESOURCES

Resources must be complete enough to address the targeted learning outcomes without requiring the teacher to prepare additional teaching materials for the course.

Materials should contain support for students in completing instructional activities and assessments and for teachers in implementing all of the instructional elements. A variety of components can accomplish this purpose. Typically, materials will include test items, study guides, outlines and strategies for teaching, media supplements, learning activities, and projects.

The major components generally expected for student and teacher resources are listed below.

Student resources. Student materials typically include the major text or program with text or narration, visuals, assignments, and assessments. Formats may include print, audio, visual, computer, or other media.

Effective instructional materials generally integrate the use of reference aids (e.g., index, glossary, maps, bibliography, graphic organizers, and pictures) with the topic being studied. Items that guide students through materials might include clearly labeled materials, directions and explanations, and assignments with menus of choices.

Review and practice activities might include participation activities such as simulations, role-playing situations, investigations, and hands-on practice assignments. Review activities might include self-checks or quizzes. Formats might include worksheets, workbooks, journals, lab books, lab logs, charts, or maps. Feedback might be in the form of answer keys in student materials or in teacher materials.

Review works best as a logical extension of content, goals, objectives, and lessons, with increased similarity to real-life situations. Review activities should require students to recall or apply previously taught knowledge and skills. Frequent short reviews over time or space improve learning more than a concentrated review. Assignments and stages of small practice improve speed and accuracy.

Other components might include enrichment and remediation activities, additional resources, and tests and assessment tools either in the student materials or in the teacher's guide or edition.

Teacher resources. Teacher materials typically include a teacher's edition with the annotated student text and copies of supplementary written materials with answer keys, worksheets, tests, diagrams, etc., so that the teacher has to use only one guide. Publishers may make available inservice training, workshops, or consulting services to support teachers in implementing instructional materials. However, teachers and administrators tend to favor materials that do not require extensive training.

Support, guidelines, resources, or features such as the ones described below help teachers to effectively implement materials in classroom and school settings.

(1) **Components and materials that are easy to use:** Examples include clearance, license, or agreement for copying and use of materials; clear description and accurate directions for use of required equipment, facilities, resources, and environment; clearly labeled grade, lesson, content, and other information to identify components; correct specifications for making media and electronic programs work effectively.

(2) **Materials to support lesson planning, teaching, and learning:** Examples include overview of components and objectives; background for lectures and discussions; technical terminology, and reinforcement and review strategies; scope and sequence chart for activities and planning; sample lesson plans; suggestions for individualized study, small-group and large-group presentations and discussions, school-to-work activities, field or laboratory experiences, and other extension activities; suggestions for integrating themes across the subject area or course curriculum and forming connections to other disciplines; suggestions for parental and community involvement; cultural highlights to explain and expand on the materials.

(3) **Suggestions for adapting instruction for varying needs:** Examples include alternative approaches to teaching, pacing, and options for varied delivery of instruction such as media, tools, equipment, and emerging technology; strategies for engaging all students, such as open-ended questions to stimulate thinking, journals, manipulatives, explorations, and multisensory approaches; suggestions for addressing common student difficulties or adapting to multiple learning styles; and alternative reteaching, enrichment, and remediation strategies.

(4) **Guidelines and resources on how to implement and evaluate instruction:** Examples include answers to work assignments, practice activities, and tests; possible outcomes of projects or research; suggestions for using learning tasks for classroom assessment; guidelines for alternative assessments, such as sample checklists, peer or performance assessments, portfolios, or projects.

(5) **Resources to use in classroom activities:** Examples include copy masters to use for displays or photocopies; bibliographies or lists of resources and references, including network resources; classroom management strategies and documentation on the manageability of the entire instructional program; in-service workshop or consultation support from the publisher.

In the subject area of Drama/Theatre Arts, accompanying videos may be provided to enhance the learning process. Such materials should be theatrical exemplars stylistically, culturally, and artistically and of superior quality and technology. They may include student and adult professional performances.

B. ALIGNMENT OF INSTRUCTIONAL COMPONENTS

All components of an instructional package must align with each other, as well as with the curriculum.

All components of an instructional package—teacher's edition and materials, student's edition and materials, workbook, supplementary materials, and others—must be integrated and interdependent and must correspond with each other. For example, master copies of handouts in a teacher's edition should align with student activities or assignments. They must match in content and progression of instructional activities.

C. ORGANIZATION OF INSTRUCTIONAL MATERIALS

The structure and format of materials must have enough order and clarity to allow students and teachers to access content and explicitly identify ideas and sequences.

Providing an explicit and teachable structure can double the amount of information remembered. Clear organization allows students and teachers to discriminate important pieces of information through skimming, reading, or browsing.

Clear organization may be accomplished through a combination of features, but generally not through one feature alone.

Access to content. Some features help in searching and locating information, such as a table of contents; menu or map of content; directions on how to locate information or complete assignments; an index for quick reference; goals and/or objectives, outlines, lists, or checklists for major sections; bibliographies and lists of resources; glossaries for quick access to major terms; introductions, key concepts and themes, visual cues, illustrations, labeled examples, and labeled reviews or summaries.

Visible structure and format. Other at-a-glance features signal the organization of content, such as chapter or unit titles and/or frames; headings and subheadings; typographic cues such as bold, italics or changes in size of type; divisions of content such as borders, boxes, circles, highlighting, visual signposts, icons, or color cues; diagrams, labels, and visuals placed near the related content; and numbering of pages and other components.

Objectives or a content outline may serve a similar purpose by introducing main ideas, providing guideposts to use in searching for key information, or serving as a checklist for self-assessment.

Certain types of brief narrative sections also contribute to clear organization. For example, the statement of a clear purpose with content organized around main ideas, principles, concepts, and logical relationships supports the unity and flow of information. Introductions also play a major role when they include anchoring ideas, a list of key points, or conceptual schemes such as metaphors. Summaries also can assist students in understanding the logical order of topics presented.

Logical organization. The pattern of organization of the content should be consistent and logical for the type of subject or topic.

Patterns of organization may include comparison and contrast, time sequence, cause-effect or problem-solution-effect, concrete to abstract, introduction-review-extension (spiral structure), simple-to-complex, whole-part or part-whole, generalization-examples-review-practice, and conflict-inside view-structure.

D. READABILITY OF INSTRUCTIONAL MATERIALS

Narrative and visuals should engage students in reading or listening as well as in understanding of the content at a level appropriate to the students' abilities.

Language style. Language style and visual features can influence the readability of materials. Yet, a popular tool for assessing readability has been the use of a *readability formula* of one type or another. These formulas tend to focus only on a few *countable* characteristics of language style such as the length of words, sentences, and/or paragraphs.

Other features are more important in establishing the readability of instructional materials, such as
- organized, coherent text
- language and concepts familiar to the student
- language that clarifies, simplifies, and explains information
- transition words such as "yet," "also," "next," "for example," "moreover," or "however"
- other phrases that create logical connections
- words with concrete and specific images
- active rather than passive voice
- varied sentence structures, which avoid both choppy sentences and unnecessary words
- specific questions or directions to guide student attention to visuals or key information

Visual features. Visual features that improve readability include
- print that is dark and clear, with good contrast
- paper with clean-cut edges without glare, or computer screens without glare
- margins wide enough on a page or screen to allow easy viewing of the text
- visuals that are relevant, clear, vivid, and simple enough for students to understand

- quantity of visuals suitable for the intended students—both lower ability students and higher ability students tend to require more visuals
- unjustified text (ragged on the right) rather than justified (lined up on the right)
- visuals that contain information in a form different from the text

- graphs, charts, maps, and other visual representations integrated at their point of use
- colors, size of print, spacing, quantity, and type of visuals suitable for the abilities and needs of the intended students

E. PACING OF CONTENT

The amount of content presented at one time or the pace at which it is presented must be of a size or rate that allows students to perceive and understand it.

It is important that materials contain "bite-size" chunks or blocks of information. The chunks should not be so large, nor the pacing so fast, as to overwhelm students. Neither should the chunks be so small, nor the pacing so slow, as to bore them.

F. EASE OF USE OF MATERIALS

Both print and other media formats of instructional materials must be easy to use and replace and be durable enough for multiple uses over time.

Warranty. The actual physical and technical qualities of materials should match the description contained in the publisher's warranty.

Use. Materials must be designed for practical use in the classroom and school environments. They must be easy to identify and store. Teachers and students must be able to access and use the materials. Some of the factors influencing their ease of use include number of components, size of components, packaging, quality of materials, equipment requirements, and cost to purchase or replace components.

The best choice about weight, size, and number of volumes depends on several factors, such as the organization of the content,

how well separate volumes may fit time periods for instruction, and the ages of students. Technical production requirements, such as page limits or different types of bindings, may lead to multiple volumes.

Examples of classroom use include repeated copying of consumable materials and repeated use of other materials by students over time. Students should be able to easily use the materials and take home, in a convenient form, most of the material they need to learn for the course.

Technology-rich resources should work properly and run without error. Electronic media for student use should be encoded to prevent accidental or intentional erasure or modification. As with textbooks, electronic media should allow students to easily access and interact with them without extensive supervision or special assistance.

The physical and technical qualities of materials should match with the resources of the schools. Materials such as videos, software, CD-ROMs, Internet sites, and transparencies may serve instructional purposes well, but have little value unless they can be implemented with the school's equipment. Sometimes, a publisher provides training, inservice, or consultation to help in effective use of the materials.

Durability. Students and teachers should be able to have materials that will be durable under conditions of expected use. For example, boxes, books, or other materials should not fall apart after normal classroom use. The packaging and form of materials should be flexible and durable enough for multiple uses over time. Durability includes considerations such as

- high-quality paper, ink, binding, and cover
- back, joints, body block, and individual pages
- worry-free technology that runs properly, with easy to hear, see, and control audio and visuals, and
- the publisher's guarantee for replacement conditions and agreements for reproduction needed to effectively use the materials

Cost. *Florida's Department of Education Commissioner will consider the impact of cost in making final decisions.* Cost, while not a direct factor in ease of use, influences the ease with which materials can be

obtained or replaced. The impact of cost can be complex to estimate. It requires considering the number of materials available at no additional cost with the purchase of the major program or text, the cost over the adoption period of several years, and the number of free materials to support implementation. Attractive features such as higher quality paper and visuals and greater use of color may escalate cost, without enhancing learning effectiveness.

REFERENCES FOR PRESENTATION FEATURES

For a complete list of references and citations, please refer to **Destination: Florida Classrooms—Evaluator's Handbook,** *or request a list of references from the Department of Education, Bureau of Curriculum, Instruction, and Assessment.*

Learning

The following features have been found to promote learning and apply to most types of learning outcomes.

A.   **MOTIVATIONAL STRATEGIES**
B.   **TEACHING A FEW "BIG IDEAS"**
C.   **EXPLICIT INSTRUCTION**
D.   **GUIDANCE AND SUPPORT**
E.   **ACTIVE PARTICIPATION**
F.   **TARGETED INSTRUCTIONAL STRATEGIES**
G.   **TARGETED ASSESSMENT STRATEGIES**

The following sections describe the learning features expected for each of these priority areas.

A.   MOTIVATIONAL STRATEGIES

Instructional materials must include features to maintain learner motivation.

Expectations. Materials should positively influence the expectations of students. Examples include:

- positive expectations for success
- novel tasks or other approaches to arouse curiosity
- meaningful tasks related to student interests, cultural backgrounds, and developmental levels
- activities with relevance to the student's life
- thought-provoking challenges such as paradoxes, dilemmas, problems, puzzles, controversies, and questioning of traditional ways of thinking

- challenges that are neither too difficult to achieve nor so easy that students become bored
- hands-on tasks in a concrete context, and images, sounds, analogies, metaphors, or humorous anecdotes
- variety, including the opportunity for students to ask their own questions, set their own goals, and make other choices during learning

Feedback. Materials should include informative and positive feedback on progress. Examples include:

- frequent checks on progress, including testing
- explanatory feedback with information about correctness of responses, how to avoid or correct common mistakes, and/or different approaches to use
- varied forms of assessments (self-assessment, peer assessment, and some learning tasks without formal assessments)

Appearance. Materials should have an appearance generally considered attractive to the intended students.

B. TEACHING A FEW "BIG IDEAS"

FLORIDA STATUTES

1006.31(e)—KEY WORDS: suited to the needs and comprehension of pupils at their respective grade levels

1006.34(2)(a)—KEY WORDS: suitable, usable

1006.34(2)(b)—KEY WORDS: educational purpose

Instructional materials should thoroughly teach a few important ideas, concepts, or themes.

Focus. Thoroughly teaching a few big ideas provides focus for the learner's attention. It provides an organizing framework for integrating new information.

Completeness. The thorough teaching of a few big ideas may focus on developing a deeper and more complete understanding of the major themes of a discipline, the content of the subject area, relationships to other disciplines, and the thinking and learning skills required for achieving the specified learning outcomes.

C. EXPLICIT INSTRUCTION

Instructional materials must contain clear statements of information and outcomes.

Clarity of directions and explanations. To support success in learning, instructional materials should include clear presentation and explanations of

- purposes, goals, and expected outcomes
- concepts, rules, information, and terms
- models, examples, questions, and feedback

For example, development of specific thinking skills requires an explicit statement of the particular *thinking skills* to be learned, along with the *strategies* or *steps to follow.* Explicit instruction for thinking skills might also involve showing *examples* of successful thinking contrasted with examples of poor thinking processes.

Similarly, the development of learning skills requires explicit directions about *when* and *how* to do activities such as notetaking, outlining, paraphrasing, abstracting and analyzing, summarizing, self-coaching, memory strategies, persistence, preview and questioning, reading and listening, reflecting, and reciting.

Exclusion of ambiguity. Instructional materials should avoid terms and phrases with ambiguous meanings, confusing directions or descriptions, and inadequate explanations.

In the subject area of Drama/Theatre Arts, comprehensive instruction is important as outlined in the Sunshine State Standards for Theatre.

D. GUIDANCE AND SUPPORT

Instructional materials must include guidance and support to help students safely and successfully become more independent learners and thinkers.

Level. The type of guidance and support that helps students to become more independent learners and thinkers is sometimes referred to as *scaffolding.* Scaffolding is a solid structure of support

that can be removed after a job has been completed. As students gain proficiency, support can diminish, and students can encounter more complex, life-centered problems. Information and activities should provide guidance and support at the level that is needed—no more and no less. Too much can squelch student interest, and too little can lead to failure.

Guidance and support can be accomplished by a combination of the following features:
- organized routines
- advance organizers or models such as
  0condensed outlines or overviews
  1simplified views of information
  (3) visual representations of new information during initial instruction
  (4) sample problems
  (5) questions to focus on key ideas or important features
  (6) examples of solved problems
  (7) explanations of how the problems were solved
  (8) examples of finished products or sample performances
  (9) analogies, metaphors, or associations to compare one idea to another
- prompts or hints during initial practice
- step-by-step instructions
- immediate and corrective feedback on the accuracy of performance of each step or task, on how to learn from mistakes, and on how to reach the correct answer
- simulations with features for realistic practice
- opportunities for students to do research, and to organize and communicate results

Adaptability. Guidance and support must be adaptable to developmental differences and various learning styles. For example, young children tend to understand concepts in concrete terms and overgeneralize new concepts. Some students need more time, some tend to be more impulsive than reflective, some have trouble distinguishing relevant from irrelevant information, and some have better written than spoken language skills.

Approaches for developmental differences and learning styles of students, include

- a variety of *activities* such as
    (1) structured and unstructured activities
    (2) independent and group work
    (3) teacher-directed and discovery learning
    (4) visual and narrative instruction
    (5) hands-on activities
    (6) open-ended activities
    (7) practice without extrinsic rewards or grades
    (8) simple, complex, concrete, and abstract examples
    (9) variable pacing or visual breaks
- a variety of *modalities* for the various multiple intelligences of students, such as
    (1) linguistic-verbal
    (2) logical-mathematical
    (3) musical
    (4) spatial
    (5) bodily-kinesthetic
    (6) interpersonal
    (7) intrapersonal

In the subject area of Drama/Theatre Arts, Guidance and Support for differentiated performance skills and capabilities within large group settings is particularly important.

E. ACTIVE PARTICIPATION OF STUDENTS

Instructional materials must engage the physical and mental activity of students during the learning process.

Assignments. Instructional materials should include organized activities of periodic, frequent, short assignments that are logical extensions of content, goals, and objectives.

Student responses. Assignments should include questions and application activities during learning that give students opportunities to respond. Active participation of students can be accomplished in a variety of ways. For example, information and activities might require students to accomplish the types of activities listed below.
- respond orally or in writing

- create visual representations (charts, graphs, diagrams, and illustrations)
- generate products
- generate their own questions or examples
- think of new situations for applying or extending what they learn
- complete discovery activities
- add details to big ideas or concepts from prior knowledge
- form their own analogies and metaphors
- practice lesson-related tasks, procedures, behaviors, or skills
- choose from a variety of activities

In the subject area of Drama/Theatre Arts, the above features are particularly important to engage the active participation of students with varying ability levels, theatre background, and capabilities.

F. TARGETED INSTRUCTIONAL STRATEGIES

FLORIDA STATUTES

1006.31(e)—KEY WORDS**: suited to the needs and comprehension of pupils at their respective grade levels**

1006.34(2)(a)—KEY WORDS**: suitable, usable, desirable**

1006.34(2)(b)—KEY WORDS**: the age of the children**

1003.42 KEY WORDS**: approved methods of instruction**

Instructional materials should include the strategies known to be successful for teaching the learning outcomes targeted in the curriculum requirements.

Alignment. Research has documented the strategies that effectively teach different types of learning outcomes. The learning strategies included in instructional materials should match the findings of research for the targeted learning outcomes. Different types of learning outcomes require different strategies. For example, a strategy for memorizing verbal information might be helpful, but it would not align with the strategies required for learning a concept or for learning how to solve a problem.

Completeness. Not only should strategies be aligned, but they also should be complete enough to effectively teach the targeted outcomes. For example, while the explanation of a problem-solving method or model would be appropriate, other strategies also would be necessary in order for students to learn how to resolve different types of problems.

Research summary. Researchers sometimes use different terms for some similar outcomes. For example, *thinking skills* and *metacognition* refer to some of the same types of skills. The following alphabetical list includes terms as they have appeared in research, even though some terms clearly overlap with each other.

- attitudes
- cognitive strategies
- comprehension/ understanding
- concepts
- creativity
- critical thinking
- insight
- metacognition

- motor skills
- multiple intelligences
- problem solving
- procedural knowledge, principles, and rules
- scientific inquiry
- thinking skills
- verbal information, knowledge, or facts

The following section summarizes the research findings for each of these types of learning outcomes.

Effective Teaching Strategies –

To teach *Attitudes*—for example, learning the benefits of reading
- Explain and show consequences of choices, actions, or behaviors.
- Provide relevant human or social models that portray the desired choices, actions, or behaviors

To teach *Cognitive Strategies* (learning how to learn)—for example, self-monitoring and reflecting upon the effectiveness of the reading process selected and used
- Encourage or teach (a) organizing and summarizing information; (b) self-questioning, self-reflection, and self-evaluation; and (c) reference skills.
- Encourage or teach when and how to use these different skills.

To teach *Comprehension/Understanding*—for example, comprehending and understanding information in a reading selection

- Outline, explain, or visually show what will be learned in a simple form.
- Explain with concrete examples, metaphors, questions, or visual representations.
- Require students to relate new to previously learned information.
- Require students to paraphrase or summarize new information.
- Require students to construct a visual representation of main ideas (map, table, diagram, etc.).
- Give students opportunities to add details, explanations, or examples to basic information.
- Require application of knowledge or information.

To teach *Concepts*—for example, learning the concepts of figurative language, metaphors, and similes

- Provide clear definition of each concept.
- Point out important and unimportant features or ideas.
- Point out examples and non-examples of the concept, showing similarities and differences.
- Include practice in classifying concepts.
- Include a wide range of examples in progressive presentation of more complex examples.
- Emphasize relationships between concepts.

To teach *Creativity*—for example, exploring different types of reading selections and sources or creating an evaluation tool to identify the impact of mood or meaning

- Provide examples of creativity.
- Include models, metaphors, and analogies.
- Encourage novel approaches to situations and problems.
- Show and provide practice in turning a problem upside down or inside out or changing perceptions.
- Encourage brainstorming.
- Include questions and problems with multiple answers.
- Provide opportunities of ungraded, unevaluated creative performance and behavior.

To teach *Critical Thinking*—for example, differentiating fact from opinion or determining the validity of arguments

- Create conflict or perplexity by using paradoxes, dilemmas, or other situations to challenge concepts, beliefs, ideas, and attitudes.
- Focus on how to recognize and generate proof, logic, argument, and criteria for judgments.
- Include practice in detecting mistakes, false analogies, relevant v. irrelevant issues, contradictions, "buggy" algorithms, and predictions.
- Provide practice in drawing inferences from observations and making predictions from limited information.
- Explain and provide practice in recognizing factors that influence choice and interpretations such as culture, experience, preferences, desires, interests, and passions, as well as systematic thinking.
- Require students to explain how they form new judgments and how and why present judgments differ from previous ones.

To teach *Insight*—for example, comprehending the symbols in literary works

- Include inquiry and discovery activities.
- Provide challenging thinking situations with concrete data to manipulate.
- Promote careful observation, analysis, description, and definition.

To teach *Metacognition* (learning how to think)—for example, rereading and self-correcting

- Explain different types of thinking strategies and when to use them.
- Encourage self-evaluation and reflection.
- Include questions to get students to wonder why they are doing what they are doing.
- Guide students in how to do systematic inquiry, detect flaws in thinking, and adjust patterns of thinking.

To teach *Motor Skills*—for example, writing legibly or using electronic tools proficiently

- Provide a mental and physical model of desired performance.
- Describe steps in the performance.
- Provide practice with kinesthetic and corrective feedback (coaching).

To teach *Multiple Intelligences*—for example, retelling vs. rewriting or learning certain rhythms

- Verbal-linguistic dimension focuses on reasoning with language, rhythms, and inflections, such as determining meaning and order of words (stories, readings, humor, rhyme, and song).
- Logical-mathematical dimension focuses on reasoning with patterns and strings of symbols (pattern blocks, activities to form numbers and letters).
- Musical dimension focuses on appreciation and production of musical pitch, melody, and tone.
- Spatial dimension focuses on activities of perceiving and transforming perceptions.
- Bodily kinesthetic dimension focuses on use and control of body and objects.
- Interpersonal dimension focuses on sensing needs, thoughts, and feelings of others.
- Intrapersonal dimension focuses on recognizing and responding to one's own needs, thoughts, and feelings.

To teach *Problem Solving*—for example, forming predictions, inferences, logical endings, or conclusions

- Assure student readiness by diagnosing and strengthening related concept, rule, and decision-making skills.
- Provide broad problem-solving methods and models.
- Include practice in solving different types of problems.
- Begin with highly structured problems and then gradually move to less structured ones.
- Use questions to guide thinking about problem components, goals, and issues.

- Provide guidance in observing and gathering information, asking appropriate questions, and generating solutions.
- Include practice in finding trouble, inequities, contradictions, or difficulties and in reframing problems.
- Include drill and practice to improve speed, consistency, and ease of using problem-solving steps.

To teach *Procedural Knowledge, Principles, and Rules*—for example, determining when and how to use alphabetical and numerical systems for organizing information

- Define context, problems, situations, or goals for which procedures are appropriate.
- Explain reasons that procedures work for different types of situations.
- Define procedures—procedures include rules, principles, and/or steps.
- Provide vocabulary and concepts related to procedures.
- Demonstrate step-by-step application of procedures.
- Explain steps as they are applied.
- Include practice in applying procedures.

To teach *Scientific Inquiry*—for example, transferring information gathered and recorded into a formal presentation

- Explain process and methods of scientific inquiry.
- Explain and provide examples of (a) typical solution procedures, (b) how to form hypotheses, (c) how to speculate, and (d) how to identify and interpret consequences.
- Encourage independent thinking and avoidance of dead ends or simplistic answers.
- Require students to explain experiences with inquiry activities and results of inquiry activities.

To teach *Thinking Skills* (also refer to critical thinking and metacognitive skills)—for example, comparing and contrasting ideas

- Introduce different types of thinking strategies.
- Explain context or conditions of applying different strategies.

- Provide definitions, steps, and lists to use in strategies.
- Include examples of different types of thinking strategies, including how to think with open-mindedness, responsibility, and accuracy.
- Emphasize persisting when answers are not apparent.
- Provide practice in applying, transferring, and elaborating on thinking strategies.
- Integrate metacognitive, critical, and creative-thinking skills.

To teach *Verbal Information, Knowledge, or Facts*—for example, new vocabulary or labels

- Provide a meaningful context to link new information and past and/or future knowledge.
- Organize information into coherent groups or themes.
- Use devices to improve memory such as mnemonic patterns, maps, charts, comparisons, groupings, highlighting of key words or first letters, visual images, and rhymes.
- Include some overlearning and mastery through practice in rehearsal, recall, or restatement of information (refer to *comprehension*).
- Point out parts, main ideas, pattern, or relationships within information or sets of facts.

G. TARGETED ASSESSMENT STRATEGIES

Instructional materials should include assessment strategies that are known to be successful in determining how well students have achieved the targeted learning outcomes.

Alignment. The assessment strategies should match the learner performance requirements for the types of learning outcomes that have been targeted for the subject matter, course, or course category. Different strategies are appropriate for assessing different types of learning outcomes. For example, a strategy for testing the acquisition of verbal information would not match the requirements for testing whether or not a student has learned a concept or learned how to solve a problem.

The term "assessment," as used in this section, refers to testing or other strategies that assess student progress as a result of learning

activities. The results of such assessment provide information about where to strengthen instruction. But it is very important to ask the right questions. If the type of question matches the type of learning outcome, then students and teachers have relevant information about learning progress.

Completeness. In addition to including assessment strategies that align with the performance requirements of the targeted learning outcomes, the strategies should be complete enough to effectively assess the learner's performance requirements required by the targeted learner outcomes. For example, a test item that requires the student to state a rule does not assess whether or not the student knows how to *use* the rule.

In the subject area of Drama/Theatre Arts, individual as well and small and large group assessment strategies are needed because of the individual and collaborative nature of the theatre arts.

Research summary. The research summary for effective assessment strategies for different types of learning outcomes follows the same alphabetical sequence as the previous section.

Effective Assessment Strategies

To assess *Attitudes:*
- Provide various situations.
- Require choices about behaviors.

To assess *Cognitive Strategies:*
- Provide learning tasks.
- Require students to choose good strategies for learning and/or to learn new materials without teacher guidance.
- Require students to discuss and explain methods used for various learning tasks.

To assess *Comprehension/Understanding:*
- Provide topic.
- Require summary or restatement of information.
- Provide new context.
- Require application of information.
- Provide several statements using words different from the initial teaching.
- Require identification of the correct meaning.

To assess *Concepts:*
- Provide new examples and non-examples.
- Require identification or classification into the correct categories.

To assess *Creativity:*
- Provide new problems to "turn upside down," study, or resolve—these could be puzzles, dance performances, drama performances, or products to create.
- Require products or solutions to fit within the particular functions and resources.
- Provide situations requiring novel approaches.

To assess *Critical Thinking:*
- Require students to evaluate information or results.
- Require the use of analysis and research.

To assess *Insight:*
- Provide situations for inquiry and discovery.
- Provide situations for manipulation.

To assess *Metacognition* (learning how to think):
- Provide different situations or problems.
- Require students to identify types of thinking strategies to analyze and evaluate their own thinking.

To assess *Multiple Intelligences:*
- Provide situations in the modality that is targeted, e.g., verbal-linguistic, musical, or other modality.
- Provide situations in several modalities, to allow choice
- Require performance in the targeted or chosen modalities.

To assess *Motor Skills:*
- Provide situations and resources for performance of the skill.
- Include checklist for evaluation.

To assess *Problem Solving:*
- Require students to choose types of problem-solving strategies for different situations.
- Require solutions to structured and unstructured, simple and complex problems.

To assess *Procedural Knowledge, Principles, and Rules:*
- Provide situations that require students to recognize the correct use of procedures, principles, or rules with routine problems.
- Require students to state procedures, principles, or rules.
- Require students to choose which ones to apply in different situations.
- Provide situations that require students to demonstrate the correct use of procedures, principles, or rules with routine problems.

To assess *Scientific Inquiry:*
- Provide situations or problems that require speculation, inquiry, and hypothesis formation.
- Provide research, hands-on activity, and conclusions.

To assess *Thinking Skills* (also refer to critical thinking and metacognitive skills):
- Require students to summarize different types of thinking strategies.
- Provide situations that require students to choose the best type of thinking strategy to use.
- Require students to detect instances of open- v. closed-mindedness.
- Require students to detect instances of thinking strategies.
- Provide situations that require the student's persistence in order to discover or analyze information to obtain answers to specific questions.responsible v. irresponsible and accurate v. inaccurate applications of
- Require students to apply specific thinking strategies to different real-world situations.

To assess *Verbal Information, Knowledge, or Facts:*
- Require students to recall information.
- Require students to restate information.

REFERENCES FOR LEARNING FEATURES

For a complete list of references and citations, please refer to **Destination: Florida Classrooms**—**Evaluator's Handbook,** *or request a list of references from the Department of Education, Bureau of Curriculum, Instruction, and Assessment.*

Criteria for Evaluation

The instructional materials adoption process must be fair to all publishers who take the time and expense to submit their materials. Applying evaluation criteria consistently to each submission assures that the materials will be judged fairly.

Regardless of format or technology, effective materials have certain characteristics in common, and the basic issues, important for the evaluation of instructional materials, apply to all subject areas and all formats. These issues are addressed in Florida's list of priorities and the criteria as detailed in the previous pages of this document. What follows is the evaluation instrument used by adoption committee members. Evaluators will use the criteria-based instrument to engage in systematic reflection of the processes they follow and decisions they make about the quality of materials submitted by publishers.

The extensive research base and review processes used to identify these criteria establish their validity as an integral part of Florida's instructional materials adoption system. Applying these criteria consistently to each submission helps assure that the materials submitted by publishers will be judged fairly.

STATE COMMITTEE EVALUATION FORM

DIRECTIONS: *Use this form along with the criteria in the instructional materials specifications to independently review each submission.*

As part of your independent review for each of the criteria, rate and comment on how well the submission satisfies the requirements. Possible ratings are as follows: ■ THOROUGHLY, ■ HIGHLY, ■ ADEQUATELY , ■ MINIMALLY , *or* ■ NOT AT ALL .

At your state committee meeting, you will discuss your review and agree on the summary of RATINGS, COMMENTS, and the OVERALL EVALUATION for each submission. Your committee will then VOTE for or against adoption and will make suggestions for notations to include in the Florida Catalog of Instructional Materials. *Your committee's decisions will appear on one Committee Consensus Questionnaire.*

IDENTIFICATION OF SUBMISSION
Subject Area Committee
Course for Which Recommended
Name of Publisher
Title of Submission

CONTENT

A.   ALIGNMENT WITH CURRICULUM REQUIREMENTS

Content aligns with the state's standards for the subject, grade level, and learning outcomes.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

CORRELATIONS_____

SCOPE_____

COMPLETENESS _____

B.   LEVEL OF TREATMENT OF CONTENT

The level of complexity or difficulty of content is appropriate for the standards, student abilities and grade level, and time periods allowed for teaching.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

OBJECTIVES_____

STUDENTS_____

TIME_____

C. EXPERTISE FOR CONTENT DEVELOPMENT

Expertise in the content area and in education of the intended students is reflected in the authors, reviewers, and sources that contributed to development of the materials.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

AUTHORSHIP_____

SOURCES _____

D. ACCURACY OF CONTENT

Content is accurate in historical context and contemporary facts and concepts.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

OBJECTIVITY_____

REPRESENTATIVENESS_____

CORRECTNESS_____

E. CURRENTNESS OF CONTENT

Content is up-to-date for the academic discipline and the context in which the content is presented.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

DATES OR EDITIONS_____

CONTEXT_____

INFORMATION_____

F. AUTHENTICITY OF CONTENT

Content includes problem-centered connections to life in a context that is meaningful to students.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

LIFE CONNECTIONS_____

INTERDISCIPLINARY TREATMENT_____

G. MULTICULTURAL REPRESENTATION

Portrayal of gender, ethnicity, age, work situations, and social groups includes multicultural fairness and advocacy.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

MULTICULTURAL FAIRNESS_____

MULTICULTURAL ADVOCACY_____

H. HUMANITY AND COMPASSION

Portrayal of the appropriate care and treatment of people and animals includes compassion, sympathy, and consideration of their needs and values and excludes hard-core pornography and inhumane treatment.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

INCLUSION OF COMPASSION_____

EXCLUSION OF INHUMANITY _____

SUMMARY ANALYSIS FOR CONTENT

In general, how well does the submission satisfy *CONTENT* requirements?

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

PRESENTATION

A. COMPREHENSIVENESS OF STUDENT AND TEACHER RESOURCES

Resources are complete enough to address the targeted learning outcomes without requiring the teacher to prepare additional teaching materials for the course.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

STUDENT RESOURCES_____

TEACHER RESOURCES_____

B. ALIGNMENT OF INSTRUCTIONAL COMPONENTS

All components of an instructional package align with each other, as well as with the curriculum.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issue? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

ALIGNMENT_____

C. ORGANIZATION OF INSTRUCTIONAL MATERIALS

The structure and format of materials have enough order and clarity to allow students and teachers to access content and explicitly identify ideas and sequences.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

ACCESS TO CONTENT_____

VISIBLE STRUCTURE AND FORMAT_____

LOGICAL ORGANIZATION_____

D. READABILITY OF INSTRUCTIONAL MATERIALS

Narrative and visuals will engage students in reading or listening as well as understanding of the content.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

LANGUAGE STYLE_____

VISUAL FEATURES_____

E. PACING OF CONTENT

The amount or content presented at one time or the pace at which it is presented is of a size or rate that allows students to perceive and understand it.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issue? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

PACING_____

F.   EASE OF USE OF MATERIALS

Both print and other media formats of instructional materials are easy to use and replace and are durable enough for multiple uses over time.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

WARRANTY_____

USE_____

DURABILITY_____

SUMMARY ANALYSIS FOR PRESENTATION

In general, how well does the submission satisfy *PRESENTATION* requirements?

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

LEARNING

A.   MOTIVATIONAL STRATEGIES

Instructional materials include features to maintain learner motivation.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

EXPECTATIONS_____

FEEDBACK_____

APPEARANCE_____

B.   TEACHING A FEW "BIG IDEAS"

Instructional materials thoroughly teach a few important ideas, concepts, or themes.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

FOCUS_____

COMPLETENESS_____

C. EXPLICIT INSTRUCTION

Instructional materials contain clear statements of information and outcomes.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

    CLARITY OF DIRECTIONS AND EXPLANATIONS_____

    EXCLUSIONS OF AMBIGUITY_____

D. GUIDANCE AND SUPPORT

Instructional materials include guidance and support to help students safely and successfully become more independent learners and thinkers.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

    LEVEL_____

    ADAPTABILITY_____

E. ACTIVE PARTICIPATION OF STUDENTS

Instructional materials will engage the physical and mental activity of students during the learning process.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

    ASSIGNMENTS_____

    STUDENT RESPONSES_____

F. TARGETED INSTRUCTIONAL STRATEGIES

Instructional materials include the strategies known to be successful for teaching the learning outcomes targeted in the curriculum requirements.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

    ALIGNMENT_____

    COMPLETENESS_____

G.   TARGETED ASSESSMENT STRATEGIES

Instructional materials include assessment strategies known to be successful in determining how well students have achieved learning outcomes targeted in the curriculum requirements.

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

What COMMENTS, if any, do you have about the strengths or concerns for the following issues? *(Please give specific examples with page numbers. Extra space for notations is provided on page 8.)*

ALIGNMENT_____

COMPLETENESS_____

SUMMARY ANALYSIS FOR LEARNING

In general, how well does the submission satisfy *LEARNING* requirements?

THOROUGHLY   HIGHLY   ADEQUATELY   MINIMALLY   NOT AT ALL

OVERALL EVALUATION

1.   **If given responsibility for teaching the course, would you choose these materials for classroom use?**

❑ **YES**   ❑ **NO**

2.   **What notations do you think should be included in the Catalog?**

_____   _____

Committee Member Signature   **Date**

Appendix A

COURSE DESCRIPTION - GRADES 9-12,
Subject Area: Drama - Theatre Arts
Course Title: Acting I
Major Concepts/Content. The purpose of this course is to enable students to develop fundamental acting skills and integrate them into individual and ensemble
theatrical performances.
The content should include, but not be limited to, the following:
- acting techniques and character analysis
- movement and vocal production
- pantomime and improvisation
- theatre terminology
- theatrical forms and influences
- script analysis
- technical elements
- role of the director
- artistic discipline
- audience etiquette
- roles and careers
- auditioning and casting
This course shall integrate the Goal 3 Student Performance Standards of the Florida System of School Improvement and Accountability as appropriate to the content and processes of the subject matter.
. **Course Requirements.** These requirements include, but are not limited to, the benchmarks from the Sunshine State Standards that are most relevant to this course. Benchmarks correlated with a specific course requirement may also be addressed by other course requirements as appropriate. Some requirements in this course are not addressed in the Sunshine State Standards.
After successfully completing this course, the student will:
1. Demonstrate the use of fundamental acting techniques and character analysis to create and sustain believable characterization in individual and ensemble performances.
TH.A.1.4.1 use classical, contemporary, and vocal acting techniques and methods to portray the physical, emotional, and social dimensions of characters from various genres and media.
TH.B.1.4.1 understand how actors, directors, and designers create and refine dialogue and stage directions that convey the

playwright's intent.

TH.D.1.4.1 compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product.

2. Demonstrate the use of fundamental techniques for movement (e.g., spatial awareness, coordination, interpretation, characterization, relaxation, flexibility) and vocal production (e.g., articulation, projection, dialect, diction).

3. Demonstrate the use of fundamental pantomime techniques to express character, storyline, emotion, setting, and the illusion of concrete objects.

4. Demonstrate the use of fundamental improvisation techniques to create and explore the structural components of a plot, including exposition, conflict, climax, and resolution.

5. Demonstrate the use of appropriate theatre terminology.

6. Analyze the physical characteristics, movements, and mannerisms of actors in specified theatre performances with emphasis on period, style, and culture.

TH.C.1.4.1 understand the cultural and historical influences on dramatic forms (e.g., theatre, film, and television).

TH.D.1.4.3 understand theatrical performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in film, television, and electronic media (e.g., different depictions of the story of Aladdin).

7. Identify theatrical forms of various genres, cultures, and playwrights.

TH.E.1.4.5 recognize the significant works and major contributions of major playwrights, performers, designers, directors, and producers in American theatre.

8. Demonstrate awareness of the elements of a script (e.g., theme, period, style, structure) that contribute to its aesthetic impact.

TH.C.1.4.2 understand how the development of theatrical forms and production practices are used to discover symbolic clues in dramatic texts.

TH.D.1.4.2 understand allegoric and symbolic references in plays.

TH.E.1.4.2 understand the reasons for personal and audience reactions to theatre from various cultures and time periods (e.g., French farce, Greek tragedy, and Japanese Noh).

9. Demonstrate awareness of the connections between acting and the technical elements of theatre.

TH.A.3.4.4 understand all technical elements used to influence the meaning of the drama.

TH.E.1.4.1 understand how to use various arts media to enhance communication in theatrical productions.

10. Demonstrate awareness of the connections between acting and the contributions, responsibilities, and craft of the director.
TH.A.2.4.1 use unified production concepts and techniques
(e.g., auditioning, directing, producing, and scheduling) for
various media (e.g., theatre, film, television, and electronic
media).
11. Demonstrate awareness of the collaborative skills and artistic discipline required to participate in theatre productions.
TH.E.1.4.4 understand the necessity of goal setting, self-discipline,
punctuality, meeting deadlines, and fulfilling
responsibilities when mounting a theatrical production.
12. Demonstrate responsible behavior in dramatic activities as a participant or audience member.
13. Identify the opportunities and requirements for an acting career in theatre, including skills in auditioning and casting.
TH.E.1.4.3 understand the pertinent skills necessary to pursue theatre
careers and avocational opportunities in theatre
(e.g., production skills for managing, administering,
organizing, publishing, accounting, and marketing).

COURSE DESCRIPTION - GRADES 9-12,
Subject Area: Drama - Theatre Arts
Course Title: Acting II
Major Concepts/Content. The purpose of this course is to enable students to develop basic acting skills and integrate them into individual and ensemble theatrical performances.
The content should include, but not be limited to, the following:
- acting techniques and character analysis
- movement and vocal production
- pantomime and improvisation
- theatre terminology
- theatrical forms
- historical and cultural influences
- script analysis and selection
- technical elements
- role of the director
- artistic discipline
- audience etiquette
- roles and careers
- auditioning, casting, and résumés
This course shall integrate the Goal 3 Student Performance Standards of the Florida System of School Improvement and Accountability as appropriate to the content and processes of the subject matter.
Course student performance standards must be adopted by the district, and they must reflect appropriate Sunshine State Standards benchmarks.
Course Requirements. These requirements include, but are not limited to, the benchmarks from the Sunshine State Standards that are most relevant to this course. Benchmarks correlated with a specific course requirement may also be addressed by other course requirements as appropriate. Some requirements in this course are not addressed in the Sunshine State Standards.
After successfully completing this course, the student will:
1. Demonstrate the use of basic acting techniques and character analysis to create and sustain believable characterization in individual and ensemble performances with emphasis on style related to period and culture.
TH.A.1.4.1 use classical, contemporary, and vocal acting techniques and methods to portray the physical, emotional, and social dimensions of characters from various genres and media.
TH.B.1.4.1 understand how actors, directors, and designers create and refine dialogue and stage directions that convey the playwright's intent.

TH.D.1.4.1 compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product.

2. Demonstrate the use of basic techniques for movement (e.g., spatial awareness, coordination, interpretation, characterization, relaxation, flexibility) and vocal production (e.g., articulation, projection, dialect, diction).

3. Demonstrate the use of basic pantomime techniques to express character, storyline, emotion, setting, and the illusion of concrete objects.

4. Demonstrate the use of basic improvisation techniques to create and explore the structural components of a plot, including exposition, conflict, climax, and resolution.

5. Demonstrate the use of appropriate theatre terminology.

6. Analyze the physical characteristics, movements, and mannerisms of actors in specified theatre performances with emphasis on period, style, and culture.

TH.C.1.4.1 understand the cultural and historical influences on dramatic forms (e.g., theatre, film, and television).

TH.D.1.4.3 understand theatrical performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in film, television, and electronic media (e.g., different depictions of the story of Aladdin).

7. Identify theatrical forms of various genres, cultures, and playwrights; and the influence of society and politics on dramatic themes.

TH.E.1.4.5 recognize the significant works and major contributions of major playwrights, performers, designers, directors, and producers in American theatre.

8. Demonstrate awareness of the elements of a script (e.g., theme, period, style, structure) that contribute to its aesthetic impact.

TH.C.1.4.2 understand how the development of theatrical forms and production practices are used to discover symbolic clues in dramatic texts.

TH.D.1.4.2 understand allegoric and symbolic references in plays.

9. Develop and apply criteria to select an appropriate script for performance.

TH.E.1.4.2 understand the reasons for personal and audience reactions to theatre from various cultures and time periods (e.g., French farce, Greek tragedy, and Japanese Noh).

Course Number: 0400380 - Acting II

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10. Demonstrate knowledge of the connections between acting and the technical elements of theatre.

TH.A.3.4.4 understand all technical elements used to influence the meaning of the drama.

TH.E.1.4.1 understand how to use various arts media to enhance communication in theatrical productions.

11. Demonstrate knowledge of the connections between acting and the contributions, responsibilities, and craft of the director.

TH.A.2.4.1 use unified production concepts and techniques (e.g., auditioning, directing, producing, and scheduling) for various media (e.g., theatre, film, television, and electronic media).

12. Demonstrate awareness of the collaborative skills and artistic discipline required to participate in theatre productions.

TH.E.1.4.4 understand the necessity of goal setting, self-discipline, punctuality, meeting deadlines, and fulfilling responsibilities when mounting a theatrical production.

13. Demonstrate responsible behavior in dramatic activities as a participant or audience member.

14. Identify the opportunities and requirements for an acting career in theatre, including skills in auditioning, casting, and résumé development.

TH.E.1.4.3 understand the pertinent skills necessary to pursue theatre careers and avocational opportunities in theatre (e.g., production skills for managing, administering, organizing, publishing, accounting, and marketing).

COURSE DESCRIPTIONS - **GRADES 9-12,**
Subject Area: Drama-Theatre Arts
Course Title: Acting III
Major concepts/content. The purpose of this course is to use acting skills.
The content should include, but not be limited to, the following:
- acting techniques
- character analysis
- auditioning methods
B. Special note. None
Course Requirements. After successfully completing this course, the student will:
1. Practice and further develop scene-study acting techniques.
2. Practice and further develop ensemble acting skills.
3. Apply improvisational techniques to specific acting problems.
4. Apply varied vocal production techniques to individual characterizations.
5. Use emotional recall in the development of a role.
6. Use movement to identify a characterization.
7. Relate historical styles of acting to current theories and practice.
8. Develop varied auditioning skills.
9. Formulate critical evaluations about performances as a participant and an observer.
10. Demonstrate a concept of responsible participation.

COURSE DESCRIPTIONS - **GRADES 9-12,**
Subject Area: Drama-Theatre Arts
Course Title: Acting IV
Will meet graduation requirements for Performing Fine Arts
Major concepts/content. The purpose of this course is
to integrate acting skills for the career-oriented
student.
The content should include, but not be limited to, the
following:
- audition methods
- character analysis
- acting techniques, including mass media production
Course Requirements. After successfully completing
this course, the student will:
1. Synthesize the various elements of acting into
individual performance activities.
2. Synthesize the various elements of acting into
ensemble performance activities.
3. Use performance techniques appropriate to varied
settings, such as video, film, theatre-in-theround,
and radio.
4. Demonstrate varied auditioning techniques.
5. Demonstrate performance styles from various
historical eras.
6. Formulate critical evaluations about performance
as a participant and an observer.
7. Demonstrate a concept of responsible
participation.

COURSE DESCRIPTION - GRADES 9-12,
Subject Area: Drama - Theatre Arts
Course Title: Drama I
Will meet graduation requirement for Performing Fine Arts
A. Major Concepts/Content. The purpose of this course is to enable students to develop fundamental skills in the multiple elements of theatre as a collaborative art.
The content should include, but not be limited to, the following:
- acting and characterization
- movement and vocal production
- pantomime and improvisation
- theatre terminology
- script elements
- theatre history and influences
- technical theatre and design
- playwriting
- theatre production
- artistic discipline
- audience etiquette
- roles and careers in theatre arts
- relationships between theatre arts and other subject areas
This course shall integrate the Goal 3 Student Performance Standards of the Florida System of School Improvement and Accountability as appropriate to the content and processes of the subject matter.
Course Number: 0400310 - Drama I
Page 2 of 4
Course student performance standards must be adopted by the district, and they must reflect appropriate Sunshine State Standards benchmarks.
B. Special Note. This course generally requires students to participate in extra rehearsals and performances beyond the school day.
C. Course Requirements. These requirements include, but are not limited to, the benchmarks from the Sunshine State Standards that are most relevant to this course. Benchmarks correlated with a specific course requirement may also be addressed by other course requirements as appropriate. Some requirements in this course are not addressed in the Sunshine State Standards.
After successfully completing this course, the student will:
1. Demonstrate the use of fundamental acting skills (e.g., body movement, diction, breathing, projection, character analysis) to create and sustain believable characterization in individual and ensemble performances.
TH.A.1.4.1 use classical, contemporary, and vocal acting techniques

and methods to portray the physical, emotional, and social dimensions of characters from various genres and media.

TH.B.1.4.1 understand how actors, directors, and designers create and refine dialogue and stage directions that convey the playwright's intent.

TH.D.1.4.3 understand theatrical performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in film, television, and electronic media (e.g., different depictions of the story of Aladdin).

2. Demonstrate the use of fundamental pantomime and improvisation techniques to create and express characterization.

3. Demonstrate the use of appropriate theatre terminology.

Course Number: 0400310 - Drama I

Page 3 of 4

4. Demonstrate awareness of the criteria used in script analysis and the elements (e.g., theme, period, style, structure) that contribute to its aesthetic impact.

TH.C.1.4.1 understand the cultural and historical influences on dramatic forms (e.g., theatre, film, and television).

TH.E.1.4.2 understand the reasons for personal and audience reactions to theatre from various cultures and time periods (e.g., French farce, Greek tragedy, and Japanese Noh).

5. Demonstrate awareness of major theatrical periods and playwrights and historical, cultural, and societal influences on dramatic literature and musical theatre.

TH.E.1.4.5 recognize the significant works and major contributions of major playwrights, performers, designers, directors, and producers in American theatre.

6. Identify the contributions of technical elements to the mood and setting of a drama.

TH.A.3.4.4 understand all technical elements used to influence the meaning of the drama.

TH.C.1.4.2 understand how the development of theatrical forms and production practices are used to discover symbolic clues in dramatic texts.

TH.D.1.4.1 compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product.

TH.E.1.4.1 understand how to use various arts media to enhance communication in theatrical productions.

7. Demonstrate awareness of technical theatre design (e.g., properties, costumes, makeup).

TH.A.3.4.2 understand the technical (physical and chemical) aspects of theatre production to safely create properties, sound, costumes, and makeup.

Course Number: 0400310 - **Drama I**

Page 4 of 4

8. Demonstrate the use of fundamental playwriting skills to write a monologue or scene, and apply relevant aspects of Aristotle's *Poetics* to the writing.

TH.D.1.4.2 understand allegoric and symbolic references in plays.

9. Demonstrate awareness of the roles and responsibilities of varied members of the production team.

TH.A.2.4.1 use unified production concepts and techniques (e.g., auditioning, directing, producing, and scheduling) for various media (e.g., theatre, film, television, and electronic media).

10. Demonstrate awareness of the collaborative skills and artistic discipline required to participate in rehearsals and theatre productions.

TH.E.1.4.4 understand the necessity of goal setting, self-discipline, punctuality, meeting deadlines, and fulfilling responsibilities when mounting a theatrical production.

11. Demonstrate responsible behavior in dramatic activities as a participant or audience member.

12. Identify the opportunities and requirements for a career in theatre arts.

TH.E.1.4.3 understand the pertinent skills necessary to pursue theatre careers and avocational opportunities in theatre (e.g., production skills for managing, administering, organizing, publishing, accounting, and marketing).

13. Demonstrate awareness of the reciprocal relationships between theatre arts and other subject areas.

COURSE DESCRIPTION - GRADES 9-12,
Subject Area: Drama - Theatre Arts
Course Title: Drama II
Will meet graduation requirement for Performing Fine Arts
Major Concepts/Content. The purpose of this course is to enable students to develop basic skills in the multiple elements of theatre as a collaborative art. The content should include, but not be limited to, the following:
- acting and characterization
- movement and vocal production
- pantomime and improvisation
- theatre terminology
- script elements
- theatre history and influences
- technical theatre and design
- playwriting
- role of the director
- theatre production
- artistic discipline
- audience etiquette
- roles and careers in theatre arts
- relationships between theatre arts and other subject areas
This course shall integrate the Goal 3 Student Performance Standards of the Florida System of School Improvement and Accountability as appropriate to the content and processes of the subject matter.
Course Number: 0400320 - Drama II
Page 2 of 5
Course student performance standards must be adopted by the district, and they must reflect appropriate Sunshine State Standards benchmarks.
B. Special Note. This course generally requires students to participate in extra rehearsals and performances beyond the school day.
C. Course Requirements. These requirements include, but are not limited to, the benchmarks from the Sunshine State Standards that are most relevant to this course. Benchmarks correlated with a specific course requirement may also be addressed by other course requirements as appropriate. Some requirements in this course are not addressed in the Sunshine State Standards.
After successfully completing this course, the student will:
1. Demonstrate the use of basic acting skills (e.g., body movement, diction, breathing, projection, character analysis) to create and sustain believable characterization in individual and ensemble performance.
TH.A.1.4.1 use classical, contemporary, and vocal acting techniques

and methods to portray the physical, emotional, and social dimensions of characters from various genres and media.

TH.B.1.4.1 understand how actors, directors, and designers create and refine dialogue and stage directions that convey the playwright's intent.

TH.D.1.4.3 understand theatrical performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in film, television, and electronic media (e.g., different depictions of the story of Aladdin).

2. Demonstrate the use of basic pantomime and improvisation techniques to create and express characterization.

3. Demonstrate the use of appropriate theatre terminology.

Course Number: 0400320 - Drama II

4. Demonstrate knowledge of the criteria used in script analysis and the elements (e.g., theme, period, style, structure) that contribute to its aesthetic impact.

TH.C.1.4.1 understand the cultural and historical influences on dramatic forms (e.g., theatre, film, and television).

TH.E.1.4.2 understand the reasons for personal and audience reactions to theatre from various cultures and time periods (e.g., French farce, Greek tragedy, and Japanese Noh).

5. Demonstrate knowledge of major theatrical periods and playwrights and historical, cultural, and societal influences on dramatic literature and musical theatre.

TH.E.1.4.5 recognize the significant works and major contributions of major playwrights, performers, designers, directors, and producers in American theatre.

6. Identify the contributions of technical elements to the mood and setting of a drama.

TH.A.3.4.4 understand all technical elements used to influence the meaning of the drama.

TH.C.1.4.2 understand how the development of theatrical forms and production practices are used to discover symbolic clues in dramatic texts.

TH.D.1.4.1 compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product.

TH.E.1.4.1 understand how to use various arts media to enhance communication in theatrical productions.

7. Demonstrate knowledge of technical theatre design (e.g., properties, costumes, makeup, lighting, sound).

TH.A.3.4.2 understand the technical (physical and chemical) aspects of theatre production to safely create properties, sound, costumes, and makeup.

Course Number: 0400320 - Drama II

8. Demonstrate knowledge of the basic elements of set design.

TH.A.3.4.1 use scientific and technological advances to develop visual and aural staging elements that complement the interpretation of a text.

9. Demonstrate the use of basic playwriting skills to write a monologue, scene, or one-act play, and apply relevant aspects of Aristotle's *Poetics* to the writing.

TH.D.1.4.2 understand allegoric and symbolic references in plays.

10. Demonstrate awareness of the contributions, responsibilities, and craft of the director.

11. Demonstrate awareness of the roles and responsibilities (e.g., publicity, box office, house crew) of a theater manager, stage manager, and crew member for a specified production.

TH.A.2.4.1 use unified production concepts and techniques (e.g., auditioning, directing, producing, and scheduling) for various media (e.g., theatre, film, television, and electronic media).

12. Demonstrate knowledge of the collaborative skills and artistic discipline required to participate in rehearsals and theatre productions.

TH.E.1.4.4 understand the necessity of goal setting, self-discipline, punctuality, meeting deadlines, and fulfilling responsibilities when mounting a theatrical production.

13. Demonstrate responsible behavior in dramatic activities as a participant or audience member.

Course Number: 0400320 - Drama II

14. Identify the opportunities and requirements for a career in theatre arts.

TH.E.1.4.3 understand the pertinent skills necessary to pursue theatre careers and avocational opportunities in theatre (e.g., production skills for managing, administering, organizing, publishing, accounting, and marketing).

15. Demonstrate knowledge of the reciprocal relationships between theatre arts and other subject areas.

COURSE DESCRIPTION - GRADES 9-12,
Subject Area: Drama - Theatre Arts
Course Title: Drama III
Will meet graduation requirement for Performing Fine Arts
Major Concepts/Content. The purpose of this course is to enable students to develop intermediate-level skills in the multiple elements of theatre as a collaborative art.
The content should include, but not be limited to, the following:
- acting and characterization
- movement and vocal production
- pantomime and improvisation
- theatre terminology
- script selection and evaluation
- theatre history and influences
- technical theatre and design
- playwriting
- role of the director
- theatre production
- artistic discipline
- audience etiquette
- roles and careers in theatre arts
- relationships between theatre arts and other subject areas
- résumé and portfolio creation
This course shall integrate the Goal 3 Student Performance Standards of the Florida System of School Improvement and Accountability as appropriate to the content and processes of the subject matter.
Course Number: 0400330 - Drama III
Page 2 of 5
Course student performance standards must be adopted by the district, and they must reflect appropriate Sunshine State Standards benchmarks.
B. Special Note. This course generally requires students to participate in extra rehearsals and performances beyond the school day.
C. Course Requirements. These requirements include, but are not limited to, the benchmarks from the Sunshine State Standards that are most relevant to this course. Benchmarks correlated with a specific course requirement may also be addressed by other course requirements as appropriate. Some requirements in this course are not addressed in the Sunshine State Standards.
After successfully completing this course, the student will:
1. Demonstrate the use of intermediate-level acting skills (e.g., body movement, diction, breathing, projection, character analysis) to create and sustain believable characterization in individual and ensemble

performance.
TH.A.1.4.1 use classical, contemporary, and vocal acting techniques and methods to portray the physical, emotional, and social dimensions of characters from various genres and media.
TH.B.1.4.1 understand how actors, directors, and designers create and refine dialogue and stage directions that convey the playwright's intent.
TH.D.1.4.3 understand theatrical performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in film, television, and electronic media (e.g., different depictions of the story of Aladdin).
2. Demonstrate the use of intermediate-level pantomime and improvisation techniques to create and express complex characterization.
3. Demonstrate the use of appropriate theatre terminology when participating in or evaluating theatre productions.
Course Number: 0400330 - Drama III
4. Evaluate the appropriateness of scripts for varied performance settings and circumstances.
TH.C.1.4.1 understand the cultural and historical influences on dramatic forms (e.g., theatre, film, and television).
TH.E.1.4.2 understand the reasons for personal and audience reactions to theatre from various cultures and time periods (e.g., French farce, Greek tragedy, and Japanese Noh).
5. Demonstrate knowledge of major theatrical periods and playwrights and historical, cultural, and societal influences on dramatic literature and musical theatre.
TH.E.1.4.5 recognize the significant works and major contributions of major playwrights, performers, designers, directors, and producers in American theatre.
6. Analyze the contributions of technical elements to the mood and setting of a drama.
TH.A.3.4.4 understand all technical elements used to influence the meaning of the drama.
TH.C.1.4.2 understand how the development of theatrical forms and production practices are used to discover symbolic clues in dramatic texts.
TH.D.1.4.1 compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product.
TH.E.1.4.1 understand how to use various arts media to enhance

communication in theatrical productions.

7. Demonstrate knowledge of technical theatre design (e.g., properties, costumes, makeup, lighting, sound) used to enhance the theme, period, and style of a specified theatre production.

TH.A.3.4.2 understand the technical (physical and chemical) aspects of theatre production to safely create properties, sound, costumes, and makeup.

TH.A.3.4.3 design, implement, and integrate all sound effects into the production concept.

Course Number: 0400330 - Drama III

8. Demonstrate knowledge of the elements of set design that enhance the theme, period, and style of a specified theatre production.

TH.A.3.4.1 use scientific and technological advances to develop visual and aural staging elements that complement the interpretation of a text.

9. Demonstrate the use of intermediate-level playwriting skills to write a monologue, scene, or play using effective dialogue appropriate to specified characters, situations, styles, and historical periods; and apply relevant aspects of Aristotle's *Poetics* to the writing.

TH.D.1.4.2 understand allegoric and symbolic references in plays.

10. Demonstrate knowledge of the contributions, responsibilities, and craft of the director.

11. Demonstrate knowledge of the roles and responsibilities (e.g., publicity, box office, house crew) of a theater manager, stage manager, and crew member for a specified production.

TH.A.2.4.1 use unified production concepts and techniques (e.g., auditioning, directing, producing, and scheduling) for various media (e.g., theatre, film, television, and electronic media).

12. Demonstrate knowledge of the collaborative skills and artistic discipline required to participate in rehearsals and theatre productions.

TH.E.1.4.4 understand the necessity of goal setting, self-discipline, punctuality, meeting deadlines, and fulfilling responsibilities when mounting a theatrical production.

13. Demonstrate responsible behavior in dramatic activities as a participant or audience member.

Course Number: 0400330 - Drama III

14. Identify the opportunities and requirements for a career in theatre, film, television, and related media.

TH.E.1.4.3 understand the pertinent skills necessary to pursue theatre careers and avocational opportunities in theatre

(e.g., production skills for managing, administering, organizing, publishing, accounting, and marketing).
15. Create a résumé and portfolio that demonstrate personal accomplishments in theatre arts.
16. Demonstrate knowledge of the reciprocal relationships between theatre arts and other subject areas.

COURSE DESCRIPTION - **GRADES 9-12,**
Subject Area: Drama - Theatre Arts
Course Title: Drama IV
Will meet graduation requirement for Performing Fine Arts
A. Major Concepts/Content. The purpose of this course is to enable students to develop advanced skills in the multiple elements of theatre as a collaborative art. The content should include, but not be limited to, the following:
- acting and characterization
- movement and vocal production
- pantomime and improvisation
- theatre terminology
- script selection and evaluation
- theatre history and influences
- technical theatre and design
- playwriting
- role of the director
- theatre production
- artistic discipline
- audience etiquette
- roles and careers in theatre arts
- relationships between theatre arts and other subject areas
- résumé and portfolio creation
This course shall integrate the Goal 3 Student Performance Standards of the Florida System of School Improvement and Accountability as appropriate to the content and processes of the subject matter.
Course Number: 0400340 - **Drama IV**
Page 2 of 5
Course student performance standards must be adopted by the district, and they must reflect appropriate Sunshine State Standards benchmarks.
B. Special Note. This course generally requires students to participate in extra rehearsals and performances beyond the school day.
C. Course Requirements. These requirements include, but are not limited to, the benchmarks from the Sunshine State Standards that are most relevant to this

course. Benchmarks correlated with a specific course requirement may also be addressed by other course requirements as appropriate. Some requirements in this course are not addressed in the Sunshine State Standards.

After successfully completing this course, the student will:

1. Demonstrate the use of advanced acting skills (e.g., body movement, diction, breathing, projection, character analysis) to create and sustain believable characterization in individual and ensemble performance.

TH.A.1.4.1 use classical, contemporary, and vocal acting techniques and methods to portray the physical, emotional, and social dimensions of characters from various genres and media.

TH.B.1.4.1 understand how actors, directors, and designers create and refine dialogue and stage directions that convey the playwright's intent.

TH.D.1.4.3 understand theatrical performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in film, television, and electronic media (e.g., different depictions of the story of Aladdin).

2. Demonstrate the use of advanced pantomime and improvisation techniques to create and express complex characterization.

3. Demonstrate the use of appropriate theatre terminology when participating in or evaluating theatre productions.

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4. Use criteria to evaluate and select scripts for varied performance settings and circumstances.

TH.C.1.4.1 understand the cultural and historical influences on dramatic forms (e.g., theatre, film, and television).

TH.E.1.4.2 understand the reasons for personal and audience reactions to theatre from various cultures and time periods (e.g., French farce, Greek tragedy, and Japanese Noh).

5. Demonstrate understanding of major theatrical periods and playwrights and historical, cultural, and societal influences on dramatic literature and musical theatre.

TH.E.1.4.5 recognize the significant works and major contributions of major playwrights, performers, designers, directors, and producers in American theatre.

6. Analyze the contributions of technical elements to the mood and setting of a drama.

TH.A.3.4.4 understand all technical elements used to influence the meaning of the drama.

TH.C.1.4.2 understand how the development of theatrical forms and

production practices are used to discover symbolic clues in dramatic texts.

TH.D.1.4.1 compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product.

TH.E.1.4.1 understand how to use various arts media to enhance communication in theatrical productions.

7. Demonstrate understanding of technical theatre design (e.g., properties, costumes, makeup, lighting, sound) used to enhance the theme, period, and style of a specified theatre production.

TH.A.3.4.2 understand the technical (physical and chemical) aspects of theatre production to safely create properties, sound, costumes, and makeup.

TH.A.3.4.3 design, implement, and integrate all sound effects into the production concept.

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8. Demonstrate understanding of the elements of set design that enhance the theme, period, and style of a specified theatre production.

TH.A.3.4.1 use scientific and technological advances to develop visual and aural staging elements that complement the interpretation of a text.

9. Demonstrate the use of advanced playwriting skills to write an extended monologue, scene, or play using effective dialogue appropriate to specified characters, situations, styles, and historical periods; and apply relevant aspects of Aristotle's *Poetics* to the writing.

TH.D.1.4.2 understand allegoric and symbolic references in plays.

10. Demonstrate understanding of the contributions, responsibilities, and craft of the director.

11. Demonstrate understanding of the roles and responsibilities (e.g., publicity, box office, house crew) of a theater manager, stage manager, and crew member for a specified production.

TH.A.2.4.1 use unified production concepts and techniques (e.g., auditioning, directing, producing, and scheduling) for various media (e.g., theatre, film, television, and electronic media).

12. Demonstrate understanding of the collaborative skills and artistic discipline required to participate in rehearsals and theatre productions.

TH.E.1.4.4 understand the necessity of goal setting, self-discipline, punctuality, meeting deadlines, and fulfilling responsibilities when mounting a theatrical production.

13. Demonstrate responsible behavior in dramatic activities as a

participant or audience member.
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14. Identify the opportunities and requirements for a career in theatre, film, television, and related media.
TH.E.1.4.3 understand the pertinent skills necessary to pursue theatre careers and avocational opportunities in theatre
(e.g., production skills for managing, administering, organizing, publishing, accounting, and marketing).
15. Create a résumé and portfolio that demonstrate personal accomplishments in theatre arts.
16. Demonstrate understanding of the reciprocal relationships between theatre arts and other subject areas.
Appendix A: Florida's Curriculum Requirements

COURSE DESCRIPTION - GRADES 9-12,
Subject Area: Drama - Theatre Arts
Course Title: Introduction to Drama
Will meet graduation requirement for Performing Fine Arts
Major Concepts/Content. The purpose of this course is to introduce students to fundamental skills in the multiple elements of theatre as a collaborative art.
The content should include, but not be limited to, the following:
- acting and characterization
- movement and vocal production
- pantomime and improvisation
- theatre terminology
- script elements
- theatre history and influences
- technical theatre
- playwriting
- theatre production
- artistic discipline
- audience etiquette
- roles and careers in theatre arts
- relationships between theatre arts and other subject areas
This course shall integrate the Goal 3 Student Performance Standards of the Florida System of School Improvement and Accountability as appropriate to the content and processes of the subject matter.
.**Course Requirements.** These requirements include, but are not limited to, the benchmarks from the Sunshine State Standards that are most relevant to this course. Benchmarks correlated with a specific course requirement may also be

addressed by other course requirements as appropriate. Some requirements in this course are not addressed in the Sunshine State Standards.

After successfully completing this course, the student will:

1. Demonstrate the use of fundamental acting skills (e.g., body movement, diction, breathing, projection, character analysis) to create and sustain believable characterization.

TH.A.1.4.1 use classical, contemporary, and vocal acting techniques and methods to portray the physical, emotional, and social dimensions of characters from various genres and media.

TH.B.1.4.1 understand how actors, directors, and designers create and refine dialogue and stage directions that convey the playwright's intent.

TH.D.1.4.3 understand theatrical performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in film, television, and electronic media (e.g., different depictions of the story of Aladdin).

2. Demonstrate awareness of fundamental pantomime and improvisation techniques to create and express characterization.

3. Demonstrate the use of appropriate theatre terminology.

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4. Demonstrate awareness of the elements of a script (e.g., theme, period, style, structure) that contribute to its aesthetic impact.

TH.C.1.4.1 understand the cultural and historical influences on dramatic forms (e.g., theatre, film, and television).

TH.E.1.4.2 understand the reasons for personal and audience reactions to theatre from various cultures and time periods (e.g., French farce, Greek tragedy, and Japanese Noh).

5. Demonstrate awareness of major theatrical periods and playwrights and historical, cultural, and societal influences on dramatic literature and musical theatre.

TH.E.1.4.5 recognize the significant works and major contributions of major playwrights, performers, designers, directors, and producers in American theatre.

6. Demonstrate awareness of the contributions of technical elements to the mood and setting of a drama.

TH.A.3.4.4 understand all technical elements used to influence the meaning of the drama.

TH.C.1.4.2 understand how the development of theatrical forms and production practices are used to discover symbolic clues in dramatic texts.

TH.D.1.4.1 compare the artistic content as described by playwrights,

actors, designers, and/or directors with the final artistic product.

TH.E.1.4.1 understand how to use various arts media to enhance communication in theatrical productions.

7. Demonstrate the use of fundamental playwriting skills to write amonologue or scene, and apply relevant aspects of Aristotle's *Poetics* to the writing.

TH.D.1.4.2 understand allegoric and symbolic references in plays.

8. Demonstrate awareness of the roles and responsibilities of varied members of the production team.

TH.A.2.4.1 use unified production concepts and techniques
(e.g., auditioning, directing, producing, and scheduling) for
various media (e.g., theatre, film, television, and electronic
media).

9. Demonstrate awareness of the collaborative skills and artistic discipline required to participate in rehearsals and theatre productions.

TH.E.1.4.4 understand the necessity of goal setting, self-discipline,
punctuality, meeting deadlines, and fulfilling
responsibilities when mounting a theatrical production.

10. Demonstrate responsible behavior in dramatic activities as a participant or audience member.

11. Identify the opportunities and requirements for a career in theatre arts.

TH.E.1.4.3 understand the pertinent skills necessary to pursue theatre careers and avocational opportunities in theatre
(e.g., production skills for managing, administering,
organizing, publishing, accounting, and marketing).

12. Demonstrate awareness of the reciprocal relationships between theatre arts and other subject areas.

COURSE DESCRIPTION - GRADES 6-8
Subject Area: Drama - Theatre Arts
Course Title: M/J Drama 1
A. Major Concepts/Content. The purpose of this course is to enable students to develop fundamental knowledge and skills in the elements of theatre arts. The content should include, but not be limited to, the following:
- acting and characterization
- movement and vocal production
- pantomime and improvisation
- theatre terminology
- dramatic literature
- historical, cultural, and societal perspectives
- technical theatre
- playwriting

- artistic discipline
- audience etiquette
- roles and careers in theatre arts

This course shall integrate the Goal 3 Student Performance Standards of the Florida System of School Improvement and Accountability as appropriate to the content and processes of the subject matter.

Course Requirements. These requirements include, but are not limited to, the benchmarks from the Sunshine State Standards that are most relevant to this course. Benchmarks correlated with a specific course requirement may also be addressed by other course requirements as appropriate. Some requirements in this course are not addressed in the Sunshine State Standards.

After successfully completing this course, the student will:

1. Demonstrate the use of fundamental acting techniques to create and sustain believable characterization in performance.

TH.A.1.3.1 develop characters, relationships, and environments from written sources (e.g., plays, stories, poems, and history).

TH.D.1.3.1 understand a character in a play through exploration of **internal characterization (e.g., emotions and motivations) and external characterization (e.g., background, posture, mannerisms, and dress).**

2. Demonstrate the use of fundamental movement and vocal production techniques (e.g., diction, breathing, projection) to communicate thought, feeling, and characterization.

3. Demonstrate the use of fundamental pantomime techniques to create and present a performance expressing character, emotion, setting, and the illusion of concrete objects.

4. Demonstrate the use of improvisation to create and explore characterization and to illustrate awareness of plot.

5. Demonstrate the use of appropriate theatre terminology.

6. Analyze dramatic literature in terms of plot, structure, style, and thematic content.

TH.D.1.3.2 understand the relationship of plot, conflict, and theme in a play.

TH.D.1.3.3 develop criteria for the evaluation of dramatic texts and performances.

TH.D.1.3.4 understand that theatre experiences involve empathy (e.g., vicarious identification with characters and actions) and aesthetic distance (e.g., recognition that the play is not real life).

7. Demonstrate awareness of major historical periods and playwrights and the impact of events, culture, and society on theatre arts.

TH.C.1.3.1 understand how social and universal concepts in various cultures and historical periods are expressed through universal themes in theatre.

TH.C.1.3.2 understand the social impact of historical and cultural events on the theatre (e.g., art imitates life; life imitates art).
TH.C.1.3.3 understand the lives, works, and influences of representative theatre artists from various cultures and historical periods.
TH.E.1.3.5 know about significant playwrights, performers, directors, and producers and their contributions to theatre.
8. Demonstrate awareness of the construction and acquisition of technical elements for theatre.
TH.A.3.3.1 safely select and create elements of scenery, properties, lighting, costumes, make-up, and sound to signify a character and setting.
TH.A.3.3.2 develop and use technical sound effects such as microphones, synthesizers, tapes, and CDs to emphasize and enhance the meaning of a play.
9. Identify the contributions of technical elements to the mood and setting of a drama.
TH.E.1.3.1 understand the influence that various arts media have on theatrical productions.
10. Demonstrate the use of fundamental playwriting skills to create a brief monologue or scene, and apply relevant aspects of Aristotle's *Poetics* to the writing.
TH.A.2.3.1 use the elements of dramatic form (e.g., plot, character, dialogue, conflict and resolution, and setting) to stage a play.
TH.B.1.3.1 collaborate with actors to refine original scripts and justify writing choices.
11. Demonstrate the cooperative skills and artistic discipline required to participate in rehearsals and theatre productions.
TH.E.1.3.4 understand the value of collaboration in creating a theatrical production.
12. Demonstrate responsible behavior in dramatic activities as a participant or audience member.
TH.E.1.3.2 understand the reasons for personal reactions and audience reactions to various media and multiple art forms (e.g., staging environment, past experiences, and culture).
13. Identify the opportunities and requirements for a career in theatre arts.
TH.E.1.3.3 know the pertinent skills, discipline, and knowledge needed to pursue careers and recreational opportunities in theatre, film, television, and electronic media.

Subject Area: Drama - Theatre Arts

Course Title: M/J Drama 2

Major Concepts/Content. The purpose of this course is to enable students to increase fundamental knowledge and skills in the elements of theatre arts, with an emphasis on performance.

The content should include, but not be limited to, the following:

- **acting and characterization**
- **movement and vocal production**
- **pantomime and improvisation**
- **theatre terminology**
- **dramatic literature**
- **historical, cultural, and societal perspectives**
- **technical theatre**
- **playwriting**
- **role of the director**
- **artistic discipline**
- **audience etiquette**
- **roles and careers in theatre arts**

This course shall integrate the Goal 3 Student Performance Standards of the Florida System of School Improvement and Accountability as appropriate to the content and processes of the subject matter.

Course student performance standards must be adopted by the district, and they must reflect appropriate Sunshine State Standards benchmarks.

accommodate a shorter schedule such as a wheel or one-semester course. This course generally requires students to participate in extra rehearsals and performances beyond the school day.

C. Course Requirements. These requirements include, but are not limited to, the benchmarks from the Sunshine State Standards that are most relevant to this course. Benchmarks correlated with a specific course requirement may also be addressed by other course requirements as appropriate. Some requirements in this course are not addressed in the Sunshine State Standards.

After successfully completing this course, the student will:

1. Demonstrate the use of fundamental acting techniques and character analysis to create and sustain believable characterization in performance.

TH.A.1.3.1 develop characters, relationships, and environments from written sources (e.g., plays, stories, poems, and history).

TH.D.1.3.1 understand a character in a play through exploration of internal characterization (e.g., emotions and motivations)

and external characterization (e.g., background, posture, mannerisms, and dress).

2. Demonstrate the use of fundamental movement and vocal production techniques (e.g., diction, breathing, projection) individually and in groups to communicate thought, feeling, and characterization in performance.

3. Demonstrate the use of fundamental pantomime techniques to create and present a performance expressing character, emotion, setting, and the illusion of concrete objects.

4. Demonstrate the use of improvisation to create and explore characterization and to illustrate awareness of plot.

5. Demonstrate the use of appropriate theatre terminology.

6. Analyze dramatic literature in terms of plot, structure, style, and thematic content.

TH.D.1.3.2 understand the relationship of plot, conflict, and theme in a play.

TH.D.1.3.3 develop criteria for the evaluation of dramatic texts and performances.

TH.D.1.3.4 understand that theatre experiences involve empathy (e.g., vicarious identification with characters and actions) and aesthetic distance (e.g., recognition that the play is not real life).

7. Demonstrate awareness of major historical periods and playwrights and the impact of events, culture, and society on theatre arts.

TH.C.1.3.1 understand how social and universal concepts in various cultures and historical periods are expressed through universal themes in theatre.

TH.C.1.3.2 understand the social impact of historical and cultural events on the theatre (e.g., art imitates life; life imitates art).

TH.C.1.3.3 understand the lives, works, and influences of representative theatre artists from various cultures and historical periods.

TH.E.1.3.5 know about significant playwrights, performers, directors, and producers and their contributions to theatre.

8. Demonstrate awareness of the construction and acquisition of technical elements for theatre.

TH.A.3.3.1 safely select and create elements of scenery, properties, lighting, costumes, make-up, and sound to signify a character and setting.

TH.A.3.3.2 develop and use technical sound effects such as microphones, synthesizers, tapes, and CDs to emphasize and enhance the meaning of a play.

9. Identify the contributions of technical elements to the mood and

setting of a drama.
TH.E.1.3.1 understand the influence that various arts media have on theatrical productions.
10. Demonstrate the use of fundamental playwriting skills to create a monologue or scene using dialogue, and apply relevant aspects of Aristotle's *Poetics* to the writing.
TH.A.2.3.1 use the elements of dramatic form (e.g., plot, character, dialogue, conflict and resolution, and setting) to stage a play.
TH.B.1.3.1 collaborate with actors to refine original scripts and justify writing choices.
11. Demonstrate awareness of the contributions and responsibilities of the director.
12. Demonstrate the cooperative skills and artistic discipline required to participate in rehearsals and theatre productions.
TH.E.1.3.4 understand the value of collaboration in creating a theatrical production.
13. Demonstrate responsible behavior in dramatic activities as a participant or audience member.
TH.E.1.3.2 understand the reasons for personal reactions and audience reactions to various media and multiple art forms (e.g., staging environment, past experiences, and culture).
14. Identify the opportunities and requirements for a career in theatre arts.
TH.E.1.3.3 know the pertinent skills, discipline, and knowledge needed to pursue careers and recreational opportunities in theatre, film, television, and electronic media.

COURSE DESCRIPTION - GRADES 6-8
Subject Area: Drama - Theatre Arts
Course Title: M/J Drama 3
Major Concepts/Content. The purpose of this course is to enable students to develop basic knowledge and skills in the elements of theatre arts, with an emphasis on design and technical elements.
The content should include, but not be limited to, the following:
- acting and characterization
- movement and vocal production
- pantomime and improvisation
- theatre terminology
- dramatic literature
- historical, cultural, and societal perspectives
- technical theatre and design

- playwriting
- role of the director
- specialized areas in theatre arts
- artistic discipline
- audience etiquette
- roles and careers in theatre arts

This course shall integrate the Goal 3 Student Performance Standards of the Florida System of School Improvement and Accountability as appropriate to the content and processes of the subject matter.

Course student performance standards must be adopted by the district, and they **Course Requirements.** These requirements include, but are not limited to, the benchmarks from the Sunshine State Standards that are most relevant to this course. Benchmarks correlated with a specific course requirement may also be addressed by other course requirements as appropriate. Some requirements in this course are not addressed in the Sunshine State Standards.

After successfully completing this course, the student will:

1. Demonstrate the use of basic acting techniques and character analysis to create and sustain believable characterization in performance.

TH.A.1.3.1 develop characters, relationships, and environments from written sources (e.g., plays, stories, poems, and history).

TH.D.1.3.1 understand a character in a play through exploration of internal characterization (e.g., emotions and motivations) and external characterization (e.g., background, posture, mannerisms, and dress).

2. Demonstrate the use of basic movement and vocal production techniques (e.g., diction, breathing, projection) individually and in groups to communicate thought, feeling, and characterization in performance.

3. Demonstrate the use of basic pantomime techniques to create and present a performance expressing character, emotion, setting, and the illusion of concrete objects.

4. Demonstrate the use of improvisation to create and explore characterization and to illustrate knowledge of plot and setting.

5. Demonstrate the use of appropriate theatre terminology.

6. Analyze dramatic literature in terms of plot, structure, style, and thematic content.

TH.D.1.3.2 understand the relationship of plot, conflict, and theme in a play.

TH.D.1.3.3 develop criteria for the evaluation of dramatic texts and performances.

TH.D.1.3.4 understand that theatre experiences involve empathy (e.g., vicarious identification with characters and actions) and aesthetic distance (e.g., recognition that the play is not

real life).

7. Demonstrate knowledge of major historical periods and playwrights and the impact of events, culture, and society on theatre arts.

TH.C.1.3.1 understand how social and universal concepts in various cultures and historical periods are expressed through universal themes in theatre.

TH.C.1.3.2 understand the social impact of historical and cultural events on the theatre (e.g., art imitates life; life imitates art).

TH.C.1.3.3 understand the lives, works, and influences of representative theatre artists from various cultures and historical periods.

TH.E.1.3.5 know about significant playwrights, performers, directors, and producers and their contributions to theatre.

8. Demonstrate knowledge of the design, construction, and acquisition of technical elements for theatre.

TH.A.3.3.1 safely select and create elements of scenery, properties, lighting, costumes, make-up, and sound to signify a character and setting.

TH.A.3.3.2 develop and use technical sound effects such as microphones, synthesizers, tapes, and CDs to emphasize and enhance the meaning of a play.

9. Identify the contributions of technical elements to the mood and setting of a drama.

TH.E.1.3.1 understand the influence that various arts media have on theatrical productions.

10. Demonstrate the use of basic playwriting skills to create a monologue or scene using effective dialogue, and apply relevant aspects of Aristotle's *Poetics* to the writing.

TH.A.2.3.1 use the elements of dramatic form (e.g., plot, character, dialogue, conflict and resolution, and setting) to stage a play.

TH.B.1.3.1 collaborate with actors to refine original scripts and justify writing choices.

11. Demonstrate awareness of the contributions and responsibilities of the director.

12. Demonstrate fundamental knowledge of specialized areas (e.g., puppetry, reader's theatre, chamber theatre, oral interpretation, dramatic interpretation, acting for the camera) in theatre arts.

13. Demonstrate the cooperative skills and artistic discipline required to participate in rehearsals and theatre productions.

TH.E.1.3.4 understand the value of collaboration in creating a theatrical production.

14. Demonstrate responsible behavior in dramatic activities as a

participant or audience member.
TH.E.1.3.2 understand the reasons for personal reactions and audience
reactions to various media and multiple art forms
(e.g., staging environment, past experiences, and culture).
**15. Identify the opportunities and requirements for a career in theatre
arts.**
TH.E.1.3.3 know the pertinent skills, discipline, and knowledge needed
to pursue careers and recreational opportunities in theatre,
film, television, and electronic media.

COURSE DESCRIPTION - GRADES 9-12,
Subject Area: Drama - Theatre Arts
Course Title: Stagecraft I
Major Concepts/Content. The purpose of this course is to enable students to
develop fundamental skills in stagecraft and apply them through practical
experiences.
The content should include, but not be limited to, the following:
- safety issues and regulations
- theatre terminology
- elements of technical theatre
- trends in technical design
- relationship between script and directorial concepts
- properties, costumes, and makeup
- lighting and sound
- artistic discipline
- careers
- connections between stagecraft and other subject areas
This course shall integrate the Goal 3 Student Performance Standards of the
Florida System of School Improvement and Accountability as appropriate to the
content and processes of the subject matter.
Course student performance standards must be adopted by the district, and they
must reflect appropriate Sunshine State Standards benchmarks.
Course Requirements. These requirements include, but are not limited to, the
benchmarks from the Sunshine State Standards that are most relevant to this
course. Benchmarks correlated with a specific course requirement may also be
addressed by other course requirements as appropriate. Some requirements in this
course are not addressed in the Sunshine State Standards.
After successfully completing this course, the student will:
**1. Demonstrate awareness of the functions of varied physical
components of the theater, safety issues and regulations, and the
appropriate use of tools, materials, and equipment.**
2. Demonstrate the use of appropriate theatre terminology.

3. Demonstrate awareness of the elements of technical theatre and major design trends through history.
TH.B.1.4.1 understand how actors, directors, and designers create and refine dialogue and stage directions that convey the playwright's intent.
TH.C.1.4.1 understand the cultural and historical influences on dramatic forms (e.g., theatre, film, and television).
TH.D.1.4.3 understand theatrical performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in film, television, and electronic media (e.g., different depictions of the story of Aladdin).
TH.E.1.4.2 understand the reasons for personal and audience reactions to theatre from various cultures and time periods (e.g., French farce, Greek tragedy, and Japanese Noh).
TH.E.1.4.5 recognize the significant works and major contributions of major playwrights, performers, designers, directors, and producers in American theatre.

4. Demonstrate awareness of the relationships among script analysis, directorial concept, and set and technical design.
TH.A.3.4.4 understand all technical elements used to influence the meaning of the drama.
5. Demonstrate awareness of set design by creating a rendering or model for a specified theatre production.
TH.D.1.4.1 compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product.
TH.E.1.4.1 understand how to use various arts media to enhance communication in theatrical productions.
6. Demonstrate awareness of the process of acquisition and/or construction of properties and costumes.
TH.A.3.4.2 understand the technical (physical and chemical) aspects of theatre production to safely create properties, sound, costumes, and makeup.
7. Demonstrate awareness of the processes used in makeup design and application.
8. Create and/or execute the lighting and sound design for a theatre production.
TH.A.3.4.1 use scientific and technological advances to develop visual and aural staging elements that complement the interpretation of a text.
TH.A.3.4.3 design, implement, and integrate all sound effects into the

production concept.

9. Demonstrate awareness of the responsibilities of crew members and their importance to the production team.

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10. Demonstrate awareness of the collaborative skills and artistic discipline required to participate in rehearsals and theatre productions.

TH.E.1.4.4 understand the necessity of goal setting, self-discipline, punctuality, meeting deadlines, and fulfilling
responsibilities when mounting a theatrical production.

11. Identify the opportunities and requirements for a career in technical theatre.

TH.E.1.4.3 understand the pertinent skills necessary to pursue theatre careers and avocational opportunities in theatre
(e.g., production skills for managing, administering,
organizing, publishing, accounting, and marketing).

12. Demonstrate awareness of the connections between stagecraft and other subject areas.

COURSE DESCRIPTIONS - **GRADES 9-12,**

Subject Area: Drama-Theatre Arts

Course Title: Stagecraft II

Major concepts/content. The purpose of this course is
to provide students with practical experience in
stagecraft procedures. The content should include, but not be limited to, the following:
- study of scenery construction and set design
- methods and procedures for sound, lighting,
costuming, properties, and make-up in theatrical
productions

Course Requirements. After successfully completing
this course, the student will:

1. Demonstrate the use of stagecraft setting
components in a practical setting.

2. Demonstrate the use of light and sound equipment
in a practical setting.

3. Demonstrate the use of support areas in a
practical setting.

COURSE DESCRIPTIONS - **GRADES 9-12,**
Subject Area: Drama-Theatre Arts
Course Title: Stagecraft III
Major concepts/content. The purpose of this course is
to provide opportunities for experienced technical
theatre students to expand their knowledge of technical
theatre and to participate in theatrical events from a
technical aspect. The content should include, but not be limited to, the
following:
- in-depth analysis of design and construction of
scenery, sound, lighting, properties, make-up, and
costumes
- study of various technical theories
- application of technical skills
Course Requirements. after successfully completing
this course, the student will:
1. Demonstrate the application of setting components
in basic productions.
2. Demonstrate the application of light and sound
equipment in basic productions.
3. Demonstrate the application of support areas in
basic productions.
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COURSE DESCRIPTIONS - **GRADES 9-12,**
Subject Area: Drama-Theatre Arts
Course Title: Stagecraft IV
Major concepts/content. The purpose of this course is
for experienced students to study and participate in
dramatic productions and projects in technical theatre.
The content should include, but not be limited to, the
following:
- special uses of design and construction of scenery,
sound, lighting, properties, make-up, and costumes in
producing dramatic projects
- various technical theories
Course Requirements. After successfully completing
this course, the student will:
1. Demonstrate proficiency in the creation and
application of setting components in dramatic

productions.

2. Demonstrate proficiency in the creative use of light and sound equipment in dramatic productions.

3. Demonstrate proficiency in the design and application of various supports for dramatic productions.

Appendix B
Requirements for
Braille Textbook Production

INSTRUCTIONS FOR PREPARING COMPUTER DISKETTES REQUIRED FOR AUTOMATED BRAILLE TEXTBOOK PRODUCTION

STATUTORY AUTHORIZATION

Section 233.0561(5), Florida Statutes, states that, "...any publisher of a textbook adopted pursuant to the state instructional materials adoption process shall furnish the Department of Education with a computer file in an electronic format specified by the Department at least 2 years in advance that is readily translatable to Braille and can be used for large print or speech access. Any textbook reproduced pursuant to the provisions of this subsection shall be purchased at a price equal to the price paid for the textbook as adopted. The Department of Education shall not reproduce textbooks obtained pursuant to this subsection in any manner that would generate revenues for the department from the use of such computer files or that would preclude the rightful payment of fees to the publisher for use of all or some portion of the textbook."

OBJECTIVE

Electronic text (etext) is needed to accelerate the production of textbooks in Braille and other accessible formats through the use of translation software. Some embedded publisher formatting commands help speed the conversion of English text to Braille or other accessible formats. Therefore, the objective of these instructions is to prompt publishers to provide textbook data in a format that will be useful to Braille and other accessible format producers while at the same time allowing each publisher the flexibility of using existing composition or typesetting systems. Publishers may produce etext files in one of three formats, as shown in the specifications below.

By April 1, 1998, publishers of adopted student textbooks for literary subjects must be able to provide the computer diskettes **UPON REQUEST**. Publishers shall provide nonliterary subjects when technology becomes available for the conversion of nonliterary materials to the appropriate format.

The requested computer diskettes shall be provided to the Florida Instructional Materials Center for the Visually Impaired (FIMC), 5002 North Lois Avenue,

Tampa, Florida 33614; (813) 872-5281; in Florida WATS (800) 282-9193 or (813) 872-5284 (FAX). The center will contact each publisher of an adopted textbook and provide delivery instructions.

SPECIFICATIONS

FORMAT (Three Options):

    a. A full implementation of Standard Generalized Markup Language (SGML).
    b. XML-Extensible Markup Language
    c. ASCII – (Last Resort!)

2. OPERATING SYSTEM: Windows

3. DISKETTE SIZE: 3.5, CD, Zip100

4. DISKETTE CAPACITY: Double-sided/high density

5. DISKETTE LABELING:

    a. Sequential Number/ISBN
    b. Book Title
    c. File Name
    d. Name of Publisher
    e. Name of Typesetting Company/ Contact Name
    f. Format Option and Version
    g. Copyright Date
    h. Wording such as: "All rights reserved. As described in Chapter 233.0561(5), Florida Statutes, no use may be made of these diskettes other than the creating of a Braille, Large Print, or Recorded version of the materials contained on this diskette for students with visual impairments in the State of Florida."

6. REQUIRED CONTENTS:

   a. Title Page
   b. List of Consultants and Reviewers (if appropriate)
   c. Table of Contents
   d. All Textbook Chapters
   e. All Appendices
   f. All Glossaries
   g. Indices

7. FILE STRUCTURE:

Each chapter of a textbook will be formatted as a separate file.

8. FILE LIST:

A separate file listing the structure of the primary files must be provided. This file should be labeled <u>DISKLIST TEXT</u>. In addition, all special instructions (e.g., merging of materials kept in a separate file) should be noted in this file.

9. LOCATION OF SPECIAL DATA

Marginal notes, footnotes, captions, and other special items must be placed consistently within each text file.

10. CORRECTIONS AND CHANGES

A conscientious effort should be made to update files to <u>exactly</u> duplicate the adopted printed version of the textbook (including corrections and changes). If this cannot be accomplished in a timely and cost effective manner, the publisher will coordinate with the FIMC Supervisor and provide to the Supervisor one set of marked tearsheets of all corrections and changes not included in the files.

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