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### PERFORM

**The Actor’s Role**

- **CLEs**: 2.1, 2.2, 2.3, 2.4
- **SPIs**: 2.1.1, 2.2.1, 2.2.2, 2.2.3, 2.2.4, 2.3.1, 2.3.2, 2.3.3, 2.4.1

Assign ensemble building warm-ups and theatre games

Discuss the role of an actor:

- As individual performer
- As part of an ensemble
- In different types of performances: scripted, improvisation, film and television
- Basic skills: Focus and Listening
- Barriers to Performing

Assign scenes/performances: individual, with a partner, and in a group to provide practice opportunities

- Participate in ice breaker and team building exercises that promote focusing techniques, self-awareness and working with a team
- Watch an exemplary actor live or recorded; write a character sketch similar to what that actor would have written when preparing for the role
- Compare/contrast an actor’s role in scripted, improvisation, film and television; add notes to theatre journal
- Improve acting skills by understanding the causes of performance anxiety and developing ways for overcoming barriers to performing by practicing theatre activities:
  - Warm-up
  - Breath control
  - Relaxation
- Perform assigned individual, partner, and group performances

*The Stage and the School: Chapter 4; A Treasury of Scenes and Monologues (pp. 162 – 245)*
### Instructional Map

#### Acting For The Stage

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<tbody>
<tr>
<td><strong>The Technician’s Role</strong>&lt;br&gt;<strong>CLEs</strong>&lt;br&gt;3.1, 3.2, 3.3&lt;br&gt;<strong>SPIs</strong>&lt;br&gt;3.1.1, 3.1.2, 3.1.3, 3.2.1, 3.2.3, 3.2.4, 3.3.1</td>
<td>Explain the role of the technician in the following areas:&lt;br&gt;• Individual and as part of an ensemble&lt;br&gt;• Set, lighting, and sound role/responsibilities&lt;br&gt;• Set and costume design and construction</td>
<td>Research and collect pertinent information relating to set, costume, lighting and sound technology; add the terms and definitions to theatre journal&lt;br&gt;Demstrate understanding of the stage crew’s responsibilities and related terms through practice/familiarization of assigned activities in set design, lighting, sound, costume, props&lt;br&gt;Design and execute technical requirements as part of an ensemble for a character in scene/production&lt;br&gt;Participate in assigned dramatic performances by assuming the role of actor, set designer, lighting/sound technician, stage crew, costume designer&lt;br&gt;Listen to a guest speaker who is a technical director or set designer</td>
<td><em>The Stage and the School: Chapters 8, 10, 11, 12, 13&lt;br&gt;The Drama Teacher’s Survival Guide: Chapters 14 - 19</em></td>
</tr>
<tr>
<td><strong>The role of the Audience</strong>&lt;br&gt;<strong>CLEs</strong>&lt;br&gt;7.1, 7.2&lt;br&gt;<strong>SPIs</strong>&lt;br&gt;7.1.1, 7.1.2, 7.1.4, 7.2.1</td>
<td>Explain role of the audience&lt;br&gt;• As observers&lt;br&gt;• As participants&lt;br&gt;Define constructive criticism</td>
<td>Discuss and maintain proper audience etiquette when observing a performance&lt;br&gt;Give and receive constructive criticism after a viewing and/or participating in a performance&lt;br&gt;Analyze and compose evaluations (oral and written) of live or recorded plays viewed as an audience member</td>
<td><em>The Stage and the School: pp. 530 – 534; pp. 158 - 160</em></td>
</tr>
<tr>
<td><strong>The Role of the Director</strong>&lt;br&gt;<strong>CLEs</strong>&lt;br&gt;4.1, 4.4&lt;br&gt;<strong>SPIs</strong>&lt;br&gt;4.1.1, 4.1.3, 4.4.1</td>
<td>Explain the role and responsibilities of the director&lt;br&gt;Assign critiquing the director’s choices of a full-length play</td>
<td>Analyze a play and critique the directorial choices of a full-length production</td>
<td><em>The Stage and the School: Reference Section pp. R1 – R27&lt;br&gt;The Drama Teacher’s Survival Guide</em></td>
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### Improvisation

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<tbody>
<tr>
<td>Improvisation</td>
<td>Discuss improvisation: • Basic Techniques • Games • Individual and group • Assign theatre games/activities to improve improvisational techniques and character building skills</td>
<td>Participate in theatre games that improve improvisational techniques and acting skills Participate in short form individual, duet and group improvisations that utilize basic techniques Include improvisational notes in theatre journal; maintain portfolio pieces (possible digital recordings)</td>
<td><em>The Stage and the School: Chapter 1</em></td>
</tr>
<tr>
<td>CLEs</td>
<td>2.1, 2.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SPIs</td>
<td>2.1.1, 2.1.2, 2.1.3, 2.1.4, 2.2.2, 2.2.3</td>
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### CREATE

The Role of the Playwright

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<tbody>
<tr>
<td>CLEs</td>
<td>Discuss role of playwright including character descriptions and intentions of story/play/scene Assign writing and performance of comic and dramatic scenes</td>
<td>Write original scenes and dialogues as a playwright team member to include: • Theme: good storyline • Target audience • Purpose: the message • Outline of details • Rising/falling action, climax, and resolution • A communicated message while providing entertainment • Developed characters through dialogue and interaction • Draft; revise/edit/proofread Presentation of dramatic scene that follows conventions of a script</td>
<td><em>The Stage and the School: Reference Section pp. R28 – R31</em></td>
</tr>
<tr>
<td>SPIs</td>
<td>1.1, 1.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.1.1, 1.1.2, 1.1.3, 1.2.1, 1.2.2, 1.2.3, 1.2.4</td>
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<tbody>
<tr>
<td><strong>The Actor’s Use of the Voice</strong>&lt;br&gt;CLEs 2.2&lt;br&gt;SPIs 2.2.2</td>
<td>Explain and demonstrate understanding the role of diaphragmatic breathing in vocal projection&lt;br&gt;• location of diaphragm on diagram and on self&lt;br&gt;• physical process of diaphragmatic breathing&lt;br&gt;• diction and enunciation&lt;br&gt;• vocal resonance and pitch&lt;br&gt;• dialect and accent&lt;br&gt;Direct exercises to warm up the voice&lt;br&gt;• tongue twisters&lt;br&gt;• changing inflection&lt;br&gt;• facial stretch&lt;br&gt;Guide exercises in practice of diaphragmatic breathing&lt;br&gt;Guide performance exercises to improve vocal resonance/pitch/ articulation&lt;br&gt;Assign the performance of a short scene using a dialect or accent</td>
<td>Participate in exercises to practice diaphragmatic breathing, to warm up voice and face muscles, and to improve vocal resonance&lt;br&gt;Perform exercises to improve vocal resonance/pitch&lt;br&gt;Present choral reading to the class demonstrating diction, enunciation, resonance, and pitch&lt;br&gt;Listen to recorded performances of an actor’s dialect&lt;br&gt;Practice performing a short scene with partners using a dialect or accent&lt;br&gt;Practice exercises to warm up the voice</td>
<td><em>The Stage and the School: Chapter 3</em></td>
</tr>
</tbody>
</table>

| **The actor’s use of the body**<br>CLEs 2.2, 4.3<br>SPIs 2.2.3, 4.3.1 | Demonstrate and provide practice exercises for the following:<br>• Warm-ups<br>• Basics of Character Movement:<br>• Body positions<br>• Sharing the stage | Participate in exercises to warm-up the body<br>Portray characters based on observations of posture, walk, facial features, and gestures<br>Participate in a variety of theatre games/exercises to improve characterization<br>Demonstrate a knowledge of body positions/gestures for stage movement by practicing the positions with partner or team mates | *The Stage and the School: pp. 120 - 129* |

**RESPOND**
## Instructional Map

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<th>Resources</th>
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<tbody>
<tr>
<td>Criticism/Aesthetic Integration – Critique</td>
<td>Instruct and discuss critiquing process including:</td>
<td>Create oral and written critiques of personal, peer, and group products/performances</td>
<td>The Stage and the School: pp. 530 - 534</td>
</tr>
<tr>
<td>Criteria/processes</td>
<td>• Knowledge-based assessment of self and others</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEs</td>
<td>• Aesthetic review based on personal choices and feelings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.1</td>
<td>• Vocabulary and Language, use of proper theatre terminology/dialects/accents</td>
<td></td>
<td></td>
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<tr>
<td>SPIs</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>7.1.1, 7.1.2, 7.1.4</td>
<td></td>
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### CONNECT

| Greek and Roman Theatre                           | Examine and use conventions of Greek and Roman theatre                           | Create a mask in style of Greek or Roman theatre                              | The Stage and the School: Chapter 7            |
| CLEs                                              | • theatre space                                                                  | Use the mask in portrayal of scene from a Greek or Roman play in which the     | Theatre Alive!: The Classical Period, pp. 9 - 70|
| 5.1, 5.2, 5.3, 6.2, 8.1, 8.2                       | • roles                                                                          | performance demonstrates understanding of conventions and an interpretation of |                                                 |
| SPIs                                              | • use of masks                                                                    | choral interlude (add to theatre journal); decide if portfolio piece            |                                                 |
| 5.1.1, 5.1.2, 5.1.4, 5.2.1, 5.2.3, 5.3.1, 6.2.3, 8.1.1, 8.1.2, 8.2.1 | • style of costumes                                                               |                                                                               |                                                 |
|                                                  | • music and genres of Greek/roman play examples                                    |                                                                               |                                                 |
|                                                  | Discuss Aristotle: i.e., as the first critic, Poetics, Six elements of Tragedy,    |                                                                               |                                                 |
|                                                  | catharsis and hubris, antagonist, protagonist, foil                              |                                                                               |                                                 |
|                                                  | Assign the creation of a Greek/Roman mask to use in portrayal of scene from Greek  |                                                                               |                                                 |
|                                                  | or Roman play, applying conventions and interpretation of choral interlude in the  |                                                                               |                                                 |
|                                                  | performance                                                                       |                                                                               |                                                 |

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</table>
| **Elizabethan Theatre**  
CLEs 5.1, 5.2, 5.3, 6.2  
SPIs 5.1.1, 5.1.2, 5.1.4, 5.2.3, 5.3.1, 5.3.3 6.2.3 | Discuss the historical context for this time period  
Examine and use conventions of Elizabethan theatre  
- theatre space  
- roles  
- use of masks  
- style of costumes  
- use of music in Elizabethan plays  
Discuss example of Shakespearean play  
Explain and discuss The Globe Theatre  
Assign performance of Shakespearean scene | Discuss historical context and conventions for Elizabethan theatre  
Create a 2-Dimensional period costume design  
Research and discuss Elizabethan play examples and The Globe theatre (add to theatre journal)  
Perform a Shakespearean scene; decide if portfolio piece | *The Stage and the School: Chapter 7  
Theatre Alive!: The Renaissance Period, pp. 107 – 216* |

#### QUARTER 2

**PERFORM**

| Demonstrate Understanding of the Audition Process  
CLEs 2.4, 6.1  
SPIs 2.4.2, 6.1.1 | Explain basic vocabulary; audition etiquette, cold reading  
Explain and assign preparing for an audition including two contrasting monologues and sixteen measures of a song | Discuss basic vocabulary; audition etiquette, cold reading  
Prepare for an audition including two contrasting monologues and sixteen measures of a song | *The Stage and the School: Chapter 9; pp. 349 - 355* |

| Monologues / Solo Acting  
CLEs 2.1, 2.2, 2.3, 2.4  
SPIs 2.1.2, 2.1.3, 2.1.4, 2.1.5, 2.2.1, 2.2.2, 2.2.3, 2.2.4, 2.3.1, 2.3.2, 2.4.1, 2.4.2 | Explain, demonstrate, and provide theatre games/activities for nonverbal drama (mime)  
Assign mime performances  
Assign individual short form improvisations  
Assign solo scripted/original monologues  
Critique all performances | Participate in individual, partner, and group mime activities/games  
Perform a mime scene/routine  
Perform individual short form improvisations  
Perform scripted/original monologue; write a character sketches; video the performances  
Participate in oral/written critiques of performances  
Choose portfolio selection based on aspects of quality | *The Stage and the School: Chapter 2: A Treasury of Scenes and Monologues, pp. 232 - 245* |

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</table>
| Duet Acting          | Assign duet acting in the following methods:  
• Mime with partner  
• Short form improvisation with partner  
• Scripted duet scene | Demonstrate understanding of characteristics relating to duet acting and improving skills by performing the following:  
• Mime with partner  
• Short form improvisation with partner  
• Scripted duet scene | *The Stage and the School: Chapters 1, 2; A Treasury of Scenes and Monologues pp. 162 - 218* |
| CREATE               |                      |             |           |
| Ensemble Building – Characterization Process | Instruct and provide ensemble warm-ups and theatre games  
Discuss the characterization process including:  
• Motivation  
• Objectives  
• Obstacles  
• Stakes | Participate in ensemble warm-ups and theatre games demonstrating an understanding of characterization  
Participate in oral critiques of personal/peer/ensemble performances focusing on characterization | *The Stage and the School: pp. 105 – 120* |
| RESPOND              |                      |             |           |
| Criticism Process/Aesthetic Integration – Script Reading and Analysis | Discuss critiquing drama scripts including:  
• Director’s interpretations  
• Director’s concepts  
Assign critiquing of scripts both Individual and team reviews | Critique dramatic works using content knowledge and personal preferences  
Analyze plays/scenes to determine director’s interpretations and concepts | *The Stage and the School: pp. 530 - 534* |
| CONNECT              |                      |             |           |
| Acting Styles        | Explain the following acting styles:  
• Romanticism  
• Realism  
• Naturalism  
• Theatre of the Absurd  
• Modernism and Postmodernism | Research and compare various theatrical styles throughout history  
Perform a scene using a specified acting style | *The Stage and the School: pp. 288 – 293  
*Theatre Alive!: The Theatre of Romanticism and Melodrama, pp. 275 – 342; Nineteenth Century Realism, pp. 343 – 403; Early Twentieth-Century Theatre, pp. 425-501* |

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</table>
| **Ensemble Building: Beginning the Production Process**  
CLEs  
4.2, 4.3, 4.4  
SPIs  
4.2.1, 4.2.2, 4.2.4, 4.3.1, 4.3.3, 4.4.1, 4.4.2, 4.4.4 | Discuss steps in choosing a play to perform  
Discuss rehearsing a scene or play  
Demonstrate basic blocking techniques and terms  
- levels  
- planes  
- diagonals  
- triangles  
- pre-blocking  
- emphasis basic  
- blocking symbols  
- stage business  
Discuss the creation of a rehearsal calendar for final performance  
Discuss and assign a final play to perform | Demonstrate with a partner or team basic blocking techniques and terms including:  
- levels  
- planes  
- diagonals  
- triangles  
- pre-blocking  
- direct emphasis  
- duo emphasis  
- secondary emphasis  
- diversified emphasis | *The Stage and the School: Chapter 8* |
| **Performing with an ensemble (group)**  
CLEs  
2.1, 2.2, 2.3, 2.4, 4.4, 7.1, 7.2  
SPIs  
2.1.1, 2.1.2, 2.1.3, 2.1.4, 2.2.2, 2.2.3, 2.2.4, 2.3.1, 2.3.2, 2.4.1, 4.4.1, 7.1.2, 7.2.1 | Assign group performances using different styles of performance, such as mime and improvisation  
Instruct class preparation for scripted and/or original group performance | Perform group and mime improvisation  
Prepare scripted and/or original group performances | *The Stage and the School: Chapters 1, 2* |

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<td><strong>Acting For The Stage</strong></td>
<td><strong>Melodrama</strong></td>
<td><strong>CLEs</strong> 5.1, 5.2, 5.3, 8.1 <strong>SPIs</strong> 5.1.1, 5.1.2, 5.2.3, 5.3.1, 8.1.2</td>
<td><strong>CLEs</strong> 5.1, 5.2, 5.3, 8.1 <strong>SPIs</strong> 5.1.1, 5.1.2, 5.2.3, 5.3.1, 8.1.2</td>
</tr>
<tr>
<td><strong>CREATE</strong></td>
<td><strong>Knowledge and Skills</strong></td>
<td><strong>Activities/Outcomes</strong></td>
<td><strong>Assessments</strong></td>
</tr>
<tr>
<td><strong>Aesthetic Integration: Criteria and Processes</strong></td>
<td><strong>CLEs</strong> 3.1, 3.2, 7.1 <strong>SPIs</strong> 3.1.1, 3.2.1, 7.1.1, 7.1.2</td>
<td><strong>Discuss criteria for critiquing process:</strong></td>
<td><strong>Discuss critique process and its importance</strong></td>
</tr>
<tr>
<td><strong>Aesthetic Integration: Script Reading and Analysis</strong></td>
<td><strong>CLEs</strong> 4.1, 4.4, 7.1 <strong>SPIs</strong> 4.1.1, 4.1.3, 4.4.1, 7.1.4</td>
<td><strong>Assign individual/group reading and reviewing scripts, as well as, the determination of the playwright/director intent</strong></td>
<td><strong>Critique scripts and determine the intent of the playwright/director; individually and with teams</strong></td>
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### Knowledge and Skills

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<th>Resources</th>
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</table>
| **CLEs** 3.1 **SPIs** 3.1.1 | Discuss the critiquing process for:  
- Knowledge-based assessment of self and others  
- Aesthetic review based on personal choices and feelings  
- Proper use of theatre terminology/dialects/accents  
- Respect for diversity and originality  
Assign self assessment of a performance | Discuss the critiquing process for self improvement, personal choices/feelings, use of theatre terminology/dialects/accents, and respect for diversity and originality  
Self-assess a performance | *The Stage and the School:* pp. 530-534, 555-560 |

### CONNECT

#### Epic Theatre (Theatre of Alienation)

| CLEs 5.1, 5.3, 8.1, 8.3 **SPIs** 5.1.1, 5.1.2, 5.1.4, 5.3.1, 5.3.3, 8.1.2, 8.3.1, 8.3.2 | Explain historical context of epic theatre (Theatre of Alienation)  
Discuss Bertolt Brecht's style and his major plays  
Compare and contrast Presentational and Representational Theatre  
Assign performing a scene from a play by Brecht  
Checks for understanding:  
Formative: 5.1, 5.3, 8.1, 8.3  
Summative: 5.1, 5.3, 8.1, 8.3 | Create, rehearse, and perform a scene in the style of presentational theatre  
Read an example of a play by Bertolt Brecht  
Perform a scene in the style of epic theatre | *The Stage and the School:* pp. 288, 290 |

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</table>
| **The Theatre of the Absurd**  
CLEs  
5.1, 5.2, 5.3, 8.1, 8.2  
SPIs  
5.1.1, 5.1.2, 5.1.4, 5.2.3, 5.3.1, 5.3.3, 8.1.2, 8.2.1 | Explain historical context of “Theatre of the Absurd”  
Discuss examples of major absurdist playwrights and works  
Assign performance of scene in the style of Theatre of the Absurd | Discuss historical context regarding theatre of the absurd  
Demonstrate understanding of major absurdist playwrights and their major works by:  
• reading and discussing play(s)  
• perform a scene from a play exhibiting mastery of absurdist style | The Stage and the School: pp. 292-293  
Theatre Alive!: Absurdist Drama, pp. 625-655 |

**QUARTER 4**

**PERFORM**  

**The Production Process: Demonstration of Movement Specialties**  
CLEs  
4.3  
SPIs  
4.3.1  

<table>
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<th>Resources</th>
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</table>
| Explain realistic and stylized movement  
Explain process and demonstrate stage combat techniques, i.e., falls, kicks, chokes, slaps, fistfights | Discuss realistic and stylized movement  
Demonstrate understanding of stage combat guidelines and techniques by practicing with partner: falls, kicks, chokes, slaps, fistfights | The Stage and the School: pp. 33, 130 - 131 |

**The Production Process: Performing with a Group**  
CLEs  
3.2, 3.3, 4.4, 6.3  
SPIs  
3.2.1, 3.2.2, 3.2.3, 3.2.4, 3.3.2, 3.3.3, 4.4.1, 4.4.4, 6.3.4  

<table>
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</table>
| Monitor the continuation and preparation for scripted and/or original group performance including the incorporation of production elements, such as props, costumes, and make-up  
Discuss and assign:  
• PR and Marketing plan  
• Budget and Ticket Sales | Continue the preparation for scripted and/or original group performance including the incorporation of production elements, such as props, costumes, and make-up  
Create:  
• PR and Marketing plan  
• Budget and Ticket Sales | The Stage and the School: Reference Section, pp. R1 – R27, 341 – 342, Chapters 11, 12, 13  
The Drama Teacher’s Survival Guide: Chapters 13 - 19 |

**CREATE**

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<tbody>
<tr>
<td><strong>Aesthetic Integration: Script Reading and Analysis</strong>&lt;br&gt;CLEs 4.1, 4.4, 7.1&lt;br&gt;SPIs 4.1.1, 4.1.3, 4.4.1, 7.1.4</td>
<td>Assign individual/group reading and reviewing scripts, as well as, the determination of the playwright/director intent&lt;br&gt;Instruct in the self-assessment using audiotape of reading&lt;br&gt;Checks for understanding: Formative: 4.1, 4.4, 7.1&lt;br&gt;Summative: 4.1, 4.4, 7.1</td>
<td>Critique scripts and determine the intent of the playwright/director; individually and with teams Create a digitally recorded performance for portfolio assessment</td>
<td><em>The Stage and the School</em>: pp. 530 – 534; 555 – 560&lt;br&gt;<em>The Drama Teacher's Survival Guide</em>: Chapters 3, 4</td>
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#### RESPOND

| **Play Viewing and Analysis**<br>CLEs 2.2, 2.3, 2.4, 7.1, 7.2<br>SPIs 2.2.2, 2.2.3, 2.2.4, 2.3.1, 2.3.2, 2.4.2, 7.1.1, 7.1.2, 7.1.4, 7.2.1, 7.2.4 | Assign verbal and written critiques of live or recorded performance<br>Assign both student and peer analysis of videotape of performance<br>Assign writing and performing original monologues (solo acting) for peer analysis<br>Discuss: • Role of the critic • Role of the audience | Discuss the role of the critic and the audience<br>Compare and contrast audience behavior throughout history<br>Review a live/recorded performance<br>Analyze self/peer critiques of final digitally recorded performance<br>Write and perform an original monologue; digitally record performance<br>Maintain portfolio<br>Create characters for interdisciplinary unit (monologue and characterization) | *The Stage and the School*: pp. 530 – 534; 555 – 560 |

| **Critique Criteria/Process**<br>CLEs 3.1, 7.1<br>SPIs 3.1.1, 7.1.4 | Discuss the critiquing process for:<br>• Knowledge-based assessment of self and others<br>• Aesthetic review based on personal choices and feelings<br>• Proper use of theatre terminology/dialects/accents<br>• Respect for originality<br>Assign self-assessment of a performance | Discuss the critiquing process for self-improvement, personal choices/feelings, use of theatre terminology/dialects/accents, and respect for diversity and originality<br>Self-assess a performance | *The Stage and the School*: p. 336, 555 – 559 |

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This guide provides resources and strategies for expectations towards State Standards. Autonomy to exceed pacing and content is assumed provided student performance indicators are met.
### Instructional Map

#### ACTING FOR THE STAGE

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| Musical Theatre      | Explain the following in relationship to musical theatre:  
• historical context  
• conventions and vocabulary  
• major musical theatre composers and works  
Assign performance scene in musical theatre | Review and discuss the historical content, conventions and vocabulary of a musical play  
Choreograph/stage a musical number (individual or ensemble) from the American Musical Theatre Canon | *The Stage and the School: Chapter 9* |
| CLEs                 | 5.2, 6.1, 6.2, 8.1, 8.2 |
| SPIs                 | 5.2.4, 6.1.1, 6.1.3, 6.1.4, 6.2.3, 8.1.2, 8.2.2 |
| Theatre in the World | Explain types and characteristics of the Theatre of the World, i.e., Kabuki, Noh, African, and Theatre of Oppressed  
Play examples of music  
Assign performance of scene in chosen style of “Theatre of the World” | Explore, discuss, and use the information relating to a particular style of “Theatre of the World” by performing a chosen scene  
Listen to music examples | *The Stage and the School: pp. 315 – 322  
*Theatre Alive!: Asian Theatre: The Theatres of India, China, and Japan, pp. 405 – 423* |
| CLEs                 | 5.1, 5.2, 5.3, 8.1 |
| SPIs                 | 5.1.1, 5.1.2, 5.1.4, 5.2.3, 5.3.1, 8.1.2 |
| Careers in Theatre  | Explain types of jobs and the job responsibilities, as well as, the required training for specific careers  
Discuss colleges and universities that provide theatre training  
Invite guest speaker with expertise in the field of interest | Discuss job responsibilities and required training for specific careers  
Research colleges and universities for their admission requirements/program of study  
Interview theatrical artist from the local community | *The Stage and the School: pp. 60, 94, 266, 339, 394, 474, 500, 560* |
| CLEs                 | 3.3, 4.1 |
| SPIs                 | 3.3.1, 4.1.1 |

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