

Instructional Map

Acting For The Stage

Knowledge and Skills	Activities/Outcomes	Assessments	Resources
Concept from Pacing Guide (no verbs) State Student Performance Indicators	Measurable Verb paired with student activities and products.	Measured demonstration of student activity/outcome quality.	Books, websites, articles
QUARTER 1			
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: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> Warm-up Breath control Relaxation Perform assigned individual, partner, and group performances	<i>The Stage and the School</i> : Chapter 4; A Treasury of Scenes and Monologues (pp. 162 – 245)

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<p>The Technician's Role</p> <p>CLEs 3.1, 3.2, 3.3</p> <p>SPIs 3.1.1, 3.1.2, 3.1.3, 3.2.1, 3.2.3, 3.2.4, 3.3.1</p>	<p>Explain the role of the technician in the following areas:</p> <ul style="list-style-type: none"> • Individual and as part of an ensemble • Set, lighting, and sound role/responsibilities • Set and costume design and construction <p>Assign the design and execution of technical requirements for the creation of a character in the performance of a scene or production</p>	<p>Research and collect pertinent information relating to set, costume, lighting and sound technology; add the terms and definitions to theatre journal</p> <p>Demonstrate understanding of the stage crew's responsibilities and related terms through practice/familiarization of assigned activities in set design, lighting, sound, costume, props</p> <p>Design and execute technical requirements as part of an ensemble for a character in scene/production</p> <p>Participate in assigned dramatic performances by assuming the role of actor, set designer, lighting/sound technician, stage crew, costume designer</p> <p>Listen to a guest speaker who is a technical director or set designer</p>	<p><i>The Stage and the School</i>: Chapters 8, 10, 11, 12, 13</p> <p><i>The Drama Teacher's Survival Guide</i>: Chapters 14 - 19</p>
<p>The role of the Audience</p> <p>CLEs 7.1, 7.2</p> <p>SPIs 7.1.1, 7.1.2, 7.1.4, 7.2.1</p>	<p>Explain role of the audience</p> <ul style="list-style-type: none"> • As observers • As participants <p>Define constructive criticism</p> <p>Assign oral and written critiques of a live or recorded production that is viewed as an audience member</p>	<p>Discuss and maintain proper audience etiquette when observing a performance</p> <p>Give and receive constructive criticism after a viewing and/or participating in a performance</p> <p>Analyze and compose evaluations (oral and written) of live or recorded plays viewed as an audience member</p>	<p><i>The Stage and the School</i>: pp. 530 – 534; pp. 158 - 160</p>
<p>The Role of the Director</p> <p>CLEs 4.1, 4.4</p> <p>SPIs 4.1.1, 4.1.3, 4.4.1</p>	<p>Explain the role and responsibilities of the director</p> <p>Assign critiquing the director's choices of a full-length play</p>	<p>Analyze a play and critique the directorial choices of a full –length production</p>	<p><i>The Stage and the School</i>: Reference Section pp. R1 – R27</p> <p><i>The Drama Teacher's Survival Guide</i></p>

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Improvisation CLEs 2.1, 2.2 SPIs 2.1.1, 2.1.2, 2.1.3, 2.1.4, 2.2.2, 2.2.3	Discuss improvisation: <ul style="list-style-type: none"> • Basic Techniques • Games • Individual and group • Assign theatre games/activities to improve improvisational techniques and character building skills 	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)	<i>The Stage and the School: Chapter 1</i>
CREATE			
The Role of the Playwright CLEs 1.1, 1.2 SPIs 1.1.1, 1.1.2, 1.1.3, 1.2.1, 1.2.2, 1.2.3, 1.2.4	Discuss role of playwright including character descriptions and intentions of story/play/scene Assign writing and performance of comic and dramatic scenes	Write original scenes and dialogues as a playwright team member to include: <ul style="list-style-type: none"> • 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	<i>The Stage and the School: Reference Section pp. R28 – R31</i>

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<p>The Actor's Use of the Voice</p> <p>CLEs 2.2 SPIs 2.2.2</p>	<p>Explain and demonstrate understanding the role of diaphragmatic breathing in vocal projection</p> <ul style="list-style-type: none"> • location of diaphragm on diagram and on self • physical process of diaphragmatic breathing • diction and enunciation • vocal resonance and pitch • dialect and accent <p>Direct exercises to warm up the voice</p> <ul style="list-style-type: none"> • tongue twisters • changing inflection • facial stretch <p>Guide exercises in practice of diaphragmatic breathing</p> <p>Guide performance exercises to improve vocal resonance/pitch/ articulation</p> <p>Assign the performance of a short scene using a dialect or accent</p>	<p>Participate in exercises to practice diaphragmatic breathing, to warm up voice and face muscles, and to improve vocal resonance</p> <p>Perform exercises to improve vocal resonance/pitch</p> <p>Present choral reading to the class demonstrating diction, enunciation, resonance, and pitch</p> <p>Listen to recorded performances of an actor's dialect</p> <p>Practice performing a short scene with partners using a dialect or accent</p> <p>Practice exercises to warm up the voice</p>	<p><i>The Stage and the School: Chapter 3</i></p>
<p>The actor's use of the body</p> <p>CLEs 2.2, 4.3 SPIs 2.2.3, 4.3.1</p>	<p>Demonstrate and provide practice exercises for the following:</p> <ul style="list-style-type: none"> • Warm-ups • Basics of Character Movement: • Body positions • Sharing the stage 	<p>Participate in exercises to warm-up the body</p> <p>Portray characters based on observations of posture, walk, facial features, and gestures</p> <p>Participate in a variety of theatre games/exercises to improve characterization</p> <p>Demonstrate a knowledge of body positions/gestures for stage movement by practicing the positions with partner or team mates</p>	<p><i>The Stage and the School: pp. 120 - 129</i></p>
<p>RESPOND</p>			

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<p>Criticism/Aesthetic Integration – Critique Criteria/processes</p> <p>CLEs 7.1 SPIs 7.1.1, 7.1.2, 7.1.4</p>	<p>Instruct and discuss critiquing process including:</p> <ul style="list-style-type: none"> • Knowledge-based assessment of self and others • Aesthetic review based on personal choices and feelings • Vocabulary and Language, use of proper theatre terminology/dialects/accents 	<p>Create oral and written critiques of personal, peer, and group products/performances</p>	<p><i>The Stage and the School</i>: pp. 530 - 534</p>
CONNECT			
<p>Greek and Roman Theatre</p> <p>CLEs 5.1, 5.2, 5.3, 6.2, 8.1, 8.2 SPIs 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</p>	<p>Examine and use conventions of Greek and Roman theatre</p> <ul style="list-style-type: none"> • theatre space • roles • use of masks • style of costumes • music and genres of Greek/roman play examples <p>Discuss Aristotle: i.e., as the first critic, <i>Poetics</i>, <i>Six elements of Tragedy</i>, catharsis and hubris, antagonist, protagonist, foil</p> <p>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</p>	<p>Create a mask in style of Greek or Roman theatre</p> <p>Use the mask in portrayal of scene from a Greek or Roman play in which the performance demonstrates understanding of conventions and an interpretation of choral interlude (add to theatre journal); decide if portfolio piece</p>	<p><i>The Stage and the School</i>: Chapter 7 <i>Theatre Alive!</i>: The Classical Period, pp. 9 - 70</p>

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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 <ul style="list-style-type: none"> • 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	<i>The Stage and the School: Chapter 7</i> <i>Theatre Alive!: The Renaissance Period</i> , 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	<i>The Stage and the School: Chapter 9; pp. 349 - 355</i>
Monologues / Solo Acting CLEs 2.1, 2.2, 2.3, 2.4 SPIs 2.1.2, 2.1.3, 2.1.4, 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	<i>The Stage and the School: Chapter 2; A Treasury of Scenes and Monologues</i> , pp. 232 - 245

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Duet Acting CLEs 2.1, 2.2, 2.3, 2.4, 7.2 SPIs 2.1.1, 2.1.2, 2.1.3, 2.1.4, 2.2.1, 2.2.2, 2.2.3, 2.2.4, 2.3.1, 2.3.2, 2.4.1, 7.2.1	Assign duet acting in the following methods: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> Mime with partner Short form improvisation with partner Scripted duet scene Write peer and self-critiques	<i>The Stage and the School</i> : Chapters 1, 2; A Treasury of Scenes and Monologues pp. 162 - 218
CREATE			
Ensemble Building – Characterization Process CLEs 2.2, 2.3 SPIs 2.2.2, 2.2.3, 2.3.1, 2.3.2	Instruct and provide ensemble warm-ups and theatre games Discuss the characterization process including: <ul style="list-style-type: none"> 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	<i>The Stage and the School</i> : pp. 105 – 120
RESPOND			
Criticism Process/Aesthetic Integration – Script Reading and Analysis CLEs 4.1, 7.1 SPIs 4.1.3, 7.1.1, 7.1.4	Discuss critiquing drama scripts including: <ul style="list-style-type: none"> 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	<i>The Stage and the School</i> : pp. 530 - 534
CONNECT			
Acting Styles CLEs 5.1, 5.3, 8.1 SPIs 5.1.3, 5.1.4, 5.3.1, 8.1.2	Explain the following acting styles: <ul style="list-style-type: none"> 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	<i>The Stage and the School</i> : pp. 288 – 293 <i>Theatre Alive!</i> : 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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Acting methods CLEs 2.3, 5.1, 5.3, 8.1 SPIs 5.1.1, 5.3.3, 2.3.3, 8.1.2	Explain the following acting methods: <ul style="list-style-type: none"> • Constantine Stanislavski • Sanford Meisner • Uta Hagen • Peter Brooks • David Mamet 	Research various acting methods, applying methods to individual/partner/ensemble scenes and performances to improve personal styles	<i>The Stage and the School</i> : Chapters 6, 7; pp. 102-105
Commedia dell'arte CLEs 5.1, 5.2, 5.3, 6.2, 8.1, 8.2 SPIs 5.1.1, 5.1.2, 5.1.4, 5.2.2, 5.2.3, 5.3.1, 6.2.3, 8.1.2, 8.2.1	Discuss Commedia dell'arte including: <ul style="list-style-type: none"> • Historical Context • Conventions, i.e., stock characters, masks, styles of costumes, acting style, music • Examples of Commedia dell'arte plays • Performance in the style of Commedia dell'arte Assign creating a mask in the style of Commedia dell'arte, utilizing the mask to perform a scene	Research and discuss historical period and conventions for Commedia dell'arte Create a mask in the style of Commedia dell'arte, utilizing the mask to perform a scene Critique individual and peer performances	<i>The Stage and the School</i> : pp. 305 - 308
QUARTER 3			
PERFORM			

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<p>Ensemble Building: Beginning the Production Process</p> <p>CLEs 4.2, 4.3, 4.4</p> <p>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</p>	<p>Discuss steps in choosing a play to perform</p> <p>Discuss rehearsing a scene or play</p> <p>Demonstrate basic blocking techniques and terms</p> <ul style="list-style-type: none"> • levels • planes • diagonals • triangles • pre-blocking • emphasis basic • blocking symbols • stage business <p>Discuss the creation of a rehearsal calendar for final performance</p> <p>Discuss and assign a final play to perform</p>	<p>Demonstrate with a partner or team basic blocking techniques and terms including:</p> <ul style="list-style-type: none"> • levels • planes • diagonals • triangles • pre-blocking • direct emphasis • duo emphasis • secondary emphasis • diversified emphasis <p>Analyze scripts and choose a final play to perform utilizing selection process</p> <p>Begin pre-blocking for final performance</p> <p>Block final performance</p> <p>Create rehearsal calendar for final performance that includes types of rehearsals needed</p> <p>Critique final performance</p>	<p><i>The Stage and the School</i>: Chapter 8</p>
<p>Performing with an ensemble (group)</p> <p>CLEs 2.1, 2.2, 2.3, 2.4, 4.4, 7.1, 7.2</p> <p>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</p>	<p>Assign group performances using different styles of performance, such as mime and improvisation</p> <p>Instruct class preparation for scripted and/or original group performance</p>	<p>Perform group and mime improvisation</p> <p>Prepare scripted and/or original group performances</p>	<p><i>The Stage and the School</i>: Chapters 1, 2</p>

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<p>Melodrama CLEs 5.1, 5.2, 5.3, 8.1 SPIs 5.1.1, 5.1.2, 5.2.3, 5.3.1, 8.1.2</p>	<p>Explain the historical context of melodrama Site examples of melodrama Assign performance in the melodramatic style</p>	<p>Discuss historical context and examples of melodrama Perform a scene in the melodramatic style</p>	<p><i>The Stage and the School</i>: p. 284 <i>Theatre Alive!</i>: The Theatre of Romanticism and Melodrama, pp. 275 – 342</p>
CREATE			
<p>Aesthetic Integration: Criteria and Processes CLEs 3.1, 3.2, 7.1 SPIs 3.1.1, 3.2.1, 7.1.1, 7.1.2</p>	<p>Discuss criteria for critiquing process:</p> <ul style="list-style-type: none"> • Knowledge-based evaluations vs. aesthetic valuing that is based on personal preferences • Artistic merit-relating to creativity and quality work <p>Assign oral and written critiques of costumes/lighting effects using correct terms and language skills Discuss the importance of peer and self-reflections regarding problem solving solutions</p>	<p>Discuss critique process and its importance Analyze and assess costumes/lighting effects from published/performed plays (either live or on DVD), use correct theatre terms and language skills</p>	<p><i>The Stage and the School</i>: pp. 530-534, 555-560 <i>The Drama Teacher's Survival Guide</i>: Epilogue: Additional Resources</p>
<p>Aesthetic Integration: Script Reading and Analysis CLEs 4.1, 4.4, 7.1 SPIs 4.1.1, 4.1.3, 4.4.1, 7.1.4</p>	<p>Assign individual/group reading and reviewing scripts, as well as, the determination of the playwright/director intent Instruct in the self-assessment, using an audiotape of a "reading"</p>	<p>Critique scripts and determine the intent of the playwright/director; individually and with teams Create a digitally recorded performance</p>	<p><i>The Stage and the School</i>: pp. 530-534, 555-560 <i>The Drama Teacher's Survival Guide</i>: pp. Chapters 3, 4</p>
RESPOND			

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Criticism Criteria/Processes CLEs 3.1 SPIs 3.1.1	Discuss the critiquing process for: <ul style="list-style-type: none"> • 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	<i>The Stage and the School:</i> pp. 530-534, 555-560
CONNECT			
Epic Theatre (Theatre of Alienation) Presentational Theatre 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	<i>The Stage and the School:</i> pp. 288, 290

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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: <ul style="list-style-type: none"> • reading and discussing play(s) • perform a scene from a play exhibiting mastery of absurdist style 	<i>The Stage and the School</i> : pp. 292-293 <i>Theatre Alive!</i> : Absurdist Drama, pp. 625-655
QUARTER 4			
PERFORM			
The Production Process: Demonstration of Movement Specialties CLEs 4.3 SPIs 4.3.1	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	<i>The Stage and the School</i> : 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	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: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • PR and Marketing plan • Budget and Ticket Sales 	<i>The Stage and the School</i> : Reference Section, pp. R1 – R27, 341 – 342, Chapters 11, 12, 13 <i>The Drama Teacher’s Survival Guide</i> : Chapters 13 - 19
CREATE			

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Aesthetic Integration: Script Reading and Analysis CLEs 4.1, 4.4, 7.1 SPIs 4.1.1, 4.1.3, 4.4.1, 7.1.4	Assign individual/group reading and reviewing scripts, as well as, the determination of the playwright/director intent Instruct in the self-assessment using audiotape of reading Checks for understanding: Formative: 4.1, 4.4, 7.1 Summative: 4.1, 4.4, 7.1	Critique scripts and determine the intent of the playwright/director; individually and with teams Create a digitally recorded performance for portfolio assessment	<i>The Stage and the School</i> : pp. 530 – 534; 555 – 560 <i>The Drama Teacher's Survival Guide</i> : Chapters 3, 4
RESPOND			
Play Viewing and Analysis CLEs 2.2, 2.3, 2.4, 7.1, 7.2 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 Assign both student and peer analysis of videotape of performance Assign writing and performing original monologues (solo acting) for peer analysis Discuss: <ul style="list-style-type: none"> • Role of the critic • Role of the audience 	Discuss the role of the critic and the audience Compare and contrast audience behavior throughout history Review a live/recorded performance Analyze self/peer critiques of final digitally recorded performance Write and perform an original monologue; digitally record performance Maintain portfolio Create characters for interdisciplinary unit (monologue and characterization)	<i>The Stage and the School</i> : pp. 530 – 534; 555 – 560
Critique Criteria/Process CLEs 3.1, 7.1 SPIs 3.1.1, 7.1.4	Discuss the critiquing process for: <ul style="list-style-type: none"> • Knowledge-based assessment of self and others • Aesthetic review based on personal choices and feelings • Proper use of theatre terminology/dialects/accents • Respect for 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	<i>The Stage and the School</i> : p. 336, 555 – 559

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CONNECT			
<p>Musical Theatre</p> <p>CLEs 5.2, 6.1, 6.2, 8.1, 8.2</p> <p>SPIs 5.2.4, 6.1.1, 6.1.3, 6.1.4, 6.2.3, 8.1.2, 8.2.2</p>	<p>Explain the following in relationship to musical theatre:</p> <ul style="list-style-type: none"> historical context conventions and vocabulary major musical theatre composers and works <p>Assign performance scene in musical theatre</p>	<p>Review and discuss the historical content, conventions and vocabulary of a musical play</p> <p>Choreograph/stage a musical number (individual or ensemble) from the American Musical Theatre Canon</p>	<p><i>The Stage and the School: Chapter 9</i></p>
<p>Theatre in the World</p> <p>CLEs 5.1, 5.2, 5.3, 8.1</p> <p>SPIs 5.1.1, 5.1.2, 5.1.4, 5.2.3, 5.3.1, 8.1.2</p>	<p>Explain types and characteristics of the Theatre of the World, i.e., Kabuki, Noh, African, and Theatre of Oppressed</p> <p>Play examples of music</p> <p>Assign performance of scene in chosen style of "Theatre of the World"</p>	<p>Explore, discuss, and use the information relating to a particular style of "Theatre of the World" by performing a chosen scene</p> <p>Listen to music examples</p>	<p><i>The Stage and the School: pp. 315 – 322</i></p> <p><i>Theatre Alive!: Asian Theatre: The Theatres of India, China, and Japan, pp. 405 – 423</i></p>
<p>Careers in Theatre</p> <p>CLEs 3.3, 4.1</p> <p>SPIs 3.3.1, 4.1.1</p>	<p>Explain types of jobs and the job responsibilities, as well as, the required training for specific careers</p> <p>Discuss colleges and universities that provide theatre training</p> <p>Invite guest speaker with expertise in the field of interest</p>	<p>Discuss job responsibilities and required training for specific careers</p> <p>Research colleges and universities for their admission requirements/program of study</p> <p>Interview theatrical artist from the local community</p>	<p><i>The Stage and the School: pp. 60, 94, 266, 339, 394, 474, 500, 560</i></p>