

<b>Theatre Arts Curriculum Map</b>			
<b>First Semester</b>		<b>Second Semester</b>	
<b>Unit 1: Drama Appreciation</b>	<b>Unit 2: Interpreting the drama</b>	<b>Unit 3: Application of the Drama</b>	<b>Unit 4: Producing The Drama</b>
9 weeks	9 weeks	9 weeks	9 weeks
Tragedy vs Comedy	Pantomime Movement	Approaches to Acting	Identifying the Production Team
Types of Comedy	Principles of Pantomime	Characterization	Types of Musical Theater
Types of Drama	Improvisation	Physical Acting	Staging the Musical Play
Styles of Drama	Character-Centered vs. Situation-Centered	Vocal Acting	Scene Design
Tradition & Innovation in Drama	Improvising Scenes	Rehearsing	Basic Lighting Principles
Narrative Essentials	Using your Voice Effectively	Exploring Monologue and Scenes	Sound Design
Origins of Western Drama	Improving your Diction	Auditioning	Effective Costuming
Renaissance & Elizabethan Drama	Voice & Diction in Acting		Makeup Basics
Asia			
<b>Overarching Essential Questions</b>			
1) How has the traditional view of Tragedy and Comedy influenced modern theater?	1) What are the various methods that and actor could use to communicate?	1) How is the written word interpreted into a visual and realistic performance?	1) Who are the keys members of a production staff and what are their responsibilities?
2) What are the narrative essentials of a play?	2) How do actors prepare and use their bodies for performances?	2) What steps would affect an actor's choices when developing a performance?	2) What are the special concerns in producing a musical?
3) What is the historical significance of theater and how does it shape theater today?			3) What role does design play in producing a play?

1st Quarter	2nd Quarter
<p>State Standards:  <b><u>Content Standard 5.0: Research</u></b>  <b><u>Content Standard 8.0: Context</u></b></p> <p>Varieties of Drama            Structure of Drama            History of Drama</p>	<p>State Standards:  <b><u>Content Standard 2.0: Character Acting</u></b>  <b><u>Content Standard 4.0: Directing</u></b>  <b><u>Content Standard 5.0: Research</u></b></p> <p>Pantomime            Voice Diction            Improvisation            Character Development            Staging</p>
3rd Quarter	4th Quarter
<p>State Standards:  <b><u>Content Standard 2.0: Character Acting</u></b>  <b><u>Content Standard 5.0: Research</u></b></p> <p>Monologues            Scenes            Auditioning</p>	<p>State Standards:  <b><u>Content Standard 3.0: Scene Design</u></b>  <b><u>Content Standard 6.0: Theatrical Presentation</u></b></p> <p>Production staff            Producing a Musical            Theatrical Design                scenic/lighting/costume/makeup</p>

<b>Course: Theatre Arts</b>	<b>1st Nine Weeks</b>	<b>Instructional Guide</b>
<b>Unit: Unit 1 - Appreciating the Drama</b>		<b>Estimated Time: 9 weeks</b>
<b>Course Level Expectations:</b>		
<p>5.1 Understand, compare, and contrast various genres and periods of dramatic literature.</p> <p>5.2 Discover and explore the contribution of various cultures in the development of theatre.</p> <p>5.3 Examine themes and motifs within a given play.</p> <p>8.1 Understand the historical significance of theatre, film, television, and/or electronic media.</p> <p>8.2 Understand the relationship between theatre, film, television, and/or electronic media and society.</p> <p>8.3 Examine the global significance of live and recorded performances, past and present.</p>		
<b>Prerequisite Skills:</b>		
Communication: be able to listen and process information and transmit those ideas through discussions and group work		
Acquiring Information: be able to gain insight from textbook and other text related sources, use media and technology sources, proper note taking skills. Be able to read to gain literal meaning, use chapter and section headings		

Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as develop oral and speaking skills. Transmit ideas through speeches, monologues, and scenes

Reading and Writing: be able to read and comprehend text and respond in writing that is grammatically correct with sound paragraph and sentence structure.

**OVERARCHING ESSENTIAL QUESTIONS:**

How has the traditional view of tragedy & comedy influenced modern theatre?  
 What are the narrative essentials of a play?  
 What is the historical significance of theatre and how does it shape theatre today?

**Unit Vocabulary:**

miracle play, mystery play, morality play, raked, upstage, downstage, Noh, Kabuki, Commedia Dell'Arte, dues ex machine, skene, orchestra, theatron, parodoi, pageant wagons, zanni, lazzi, protagonist, antagonist, exposition, plot, preliminary situation, denouement, dialogue, theme, tragedy, pathos, comedy, farce, representational, presentational, allegory, satire, catharsis, cue, drama, dramatic structure, elements of drama, genre, period play, production concept, style, theme

Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
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5.1 Identify various genres and historical periods of theatre.	5.1.1 Demonstrate an understanding of various genres and historical periods of theatre.	Venn diagram of Tragedy & Comedy Characteristics	Standard Resources:	1. Literature
Compare and contrast various genres and historical periods of theatre.	5.1.4 Analyze the production requirements of a play from a specified genre or a given historical period.	Choose one of the historical cultures, research the trends of drama at the time, prepare a presentation for the class	<u>Stage &amp; School</u> Glencoe McGraw Hill	2. European History

		& tell how the time period influenced theatre.		
5.2 Identify and discuss ways that various cultures contribute to the development of theatre.	5.2.1 Demonstrate an understanding of how the Greeks contributed to the origins of theatre. 5.3.1	Complete a Historical Theatre Webquest	<a href="http://www.pbs.org/empires/thegreeks/htmlver/">http://www.pbs.org/empires/thegreeks/htmlver/</a>	3. Western Civilization
5.3 Define theme and motif. 5.3 Identify themes and motifs within a given play.	5.3.3 Determine common themes within the works of a given playwright.	Class Reading of a Classic Play and Identify Narrative Essentials	<i>Remember the Time: An Exploration of History Through Drama</i> by Nicolette W. Perrault <a href="http://www.yale.edu/ynhti/curriculum/units/1993/3/93.03.10.x.html">http://www.yale.edu/ynhti/curriculum/units/1993/3/93.03.10.x.html</a>	4. Creative Writing
8.1 Discuss the history of theatre, film, and/or television.	8.1.2 Demonstrate an understanding of contributions to theatre from given historical periods.		<a href="http://www.theatrehistory.com">www.theatrehistory.com</a>	5. Psychology
8.2 Discuss examples of the relationship between theatre, film, and/or television and society.	8.2.1 Discuss the role of theatre in Greek and Roman cultures.	Read or Watch a Comic play or Film. Note which techniques the playwright uses to create humor.	Aristotle's <i>Poetics</i>	
8.3 Identify the contributions of various cultures to theatre.	8.3.1 Discuss theatre in various cultures.		Possible Play Choices:  Madea, Everyman, Matsukaze, The Bear, Othello, The Tempest, The Bacchae, The Trojan Women, The Birds	
	8.3.2 Demonstrate an understanding of theatre in various cultures.			

<b>Course: Theatre Arts</b>	<b>2nd Nine Weeks</b>		<b>Instructional Guide</b>
<b>Unit 2: Interpreting the Drama</b>			<b>Estimated Time: 9 weeks</b>
<b>Course Level Expectations:</b>			
<p>1.2 Understand the principles of improvisation</p> <p>2.1 Use improvisational skills and techniques in creating a character</p> <p>2.2 Develop skills of character analysis using a variety of techniques</p> <p>2.3 Explore characteristics through the use of outside-in and inside-out approaches</p> <p>2.4 Portray characters in a performance setting</p>			
<b>Prerequisite Skills:</b>			
Communication: be able to listen and process information and transmit those ideas through discussions and group work			
Acquiring Information: be able to gain insight from textbook and other text related sources, use media and technology sources, proper note taking skills. Be able to read to gain literal meaning, use chapter and section headings			
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as develop oral and speaking skills. Transmit ideas through speeches, monologues, and scenes			

Reading and Writing: be able to read and comprehend text and respond in writing that is grammatically correct with sound paragraph and sentence structure.

**OVERARCHING ESSENTIAL QUESTIONS:**

- How are voice and movement used to develop a role?
- Why is it important to create a personality and a background for a character?
- What background work does a performer in preparation for a role do?
- How do performers prepare and use their bodies for presentations?
- How do posture, breathing and voice control affect a performance?
- How do improvisation activities prepare an actor for a scripted scene?

**Unit Vocabulary:**

improvisation, spontaneity, character-centered approach, situation-centered approach, pantomime, scene-stealing, cross, gesture, mime, inclination, vocal quality, resonance, pitch, inflection, diction, rate, upstage, downstage, stage directions, blocking, isolation, rotation, inclination

Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
1.2 Identify basic rules of improvisation; Apply the rules of improvisation by participating in theater arts	1.2.1 Improvise various characters to be used in a script	Complete a motivated sequence for three common situations	<u>Stage &amp; School</u> Glencoe McGraw Hill	1. Public Speaking
	1.2.2 Improvise dialogue to be used in a script	Improvise static dramatic situations.	<a href="http://www.creativedrama.com/theatre.htm">http://www.creativedrama.com/theatre.htm</a>	2. Physical Education

<p>2.1 Identify basic rules of improvisation; Apply the rules of improvisation by participating in theater games</p>	<p>2.1.1 Understand and apply the basic rules of improvisation</p>	<p>Perform several small group improvisations based on student driven situations</p>	<p><a href="http://improvencyclopedia.org/">http://improvencyclopedia.org/</a></p>	<p>3. Psychology</p>
	<p>2.1.2 Perform a short improvised scene</p>	<p>Mimic using familiar items and create unusual uses for these items.</p>	<p><a href="http://tedb.byu.edu/unit/show?id=30">http://tedb.byu.edu/unit/show?id=30</a></p>	
<p>2.2 Identify ways in which vocal techniques are used to develop a character; Identify ways in which physical techniques are used to develop a character; Perform various vocal and/or physical warm-ups; perform a scene incorporating a fully developed character</p>	<p>2.2.2 Use vocal techniques such as inflection, pause, rate, and pitch to more fully develop the character,</p>	<p>Perform physical gestures for familiar emotions and actions</p>		
	<p>2.2.3 Use physical techniques such as posture, movement, gestures, and facial expressions to more fully develop the character.</p>	<p>Perform a 1 minute pantomime to a musical piece</p>	<p><a href="http://www.associatedcontent.com/article/30772/character_development_lesson_plans.html?cat=4">http://www.associatedcontent.com/article/30772/character_development_lesson_plans.html?cat=4</a></p>	

2.3 Identify outside-in and inside-out approaches; Define emotional recall and sense memory.	2.3.1 Create a character based on observing physical characteristics of another person	Demonstrate vocal techniques and articulations while performing for the class		
	2.3.2 Create a character using a technique such as emotional recall or sense memory	Describe a real event in your life and perform it by substituting a different character into it	<a href="http://www.amazon.com/Practical-Handbook-Actor-Melissa-Bruder/dp/0394744128">http://www.amazon.com/Practical-Handbook-Actor-Melissa-Bruder/dp/0394744128</a>	
2.4 Perform a variety of characters	2.4.1 Perform a character in a short scene	Using your imagination, place your character into different circumstances and respond as you feel they would.		

<b>Course: Theatre Arts</b>	<b>3rd Nine Weeks</b>		<b>Instructional Guide</b>
<b>Unit 3: Application of the Drama</b>			<b>Estimated Time: 9 weeks</b>
<b>Course Level Expectations:</b>			
<p>2.1 Use improvisational skills and techniques in creating a character</p> <p>2.2 Develop skills of character analysis using a variety of techniques</p> <p>2.3 Explore characteristics through the use of outside-in and inside-out approaches</p> <p>2.4 Portray characters in a performance setting</p>			
<b>Prerequisite Skills:</b>			
Communication: be able to listen and process information and transmit those ideas through discussions and group work			
Acquiring Information: be able to gain insight from textbook and other text related sources, use media and technology sources, proper note taking skills. Be able to read to gain literal meaning, use chapter and section headings			
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as develop oral and speaking skills. Transmit ideas through speeches, monologues, and scenes			

Reading and Writing: be able to read and comprehend text and respond in writing that is grammatically correct with sound paragraph and sentence structure.

**OVERARCHING ESSENTIAL QUESTIONS:**

- What are the different types of roles and characters?
- How does one create a character?
- How does an actor effectively communicate the script's intent to the audience?

**Unit Vocabulary:**

characterization, character acting, subtext, rehearsing, audition, open audition, prepared audition, call back, emotional beat, type cast, critique, criticism, feedback, foil, drop in, drop out, fourth wall, illusion of the first time, memorizing, monologue, scene, thespian

Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
2.1 Identify basic rules of improvisation; Apply the rules of improvisation by participating in theater games	2.1.4 Perform an improvised scene that conforms to the rules of dramatic structure	Given a situation or a familiar phrase, create a short improv with a set-up, conflict, and resolution	<i>Stage &amp; School</i> Glencoe McGraw Hill	1. Public speaking
2.2 Identify ways in which vocal techniques are used to develop a character; Identify ways in which physical techniques are used to develop a character; Perform various vocal and/or physical	2.2.1 Write a brief character history	Write a character history for a character in a script	<a href="http://www.actingintuitive.com/articles/5-Es-character.htm">http://www.actingintuitive.com/articles/5-Es-character.htm</a>	2. Physical Education

warmups; perform a scene incorporating a fully developed character				
	2.2.4 Incorporate a fully developed character into a scene.	Perform the same scene as if you were talkig to a friend, talking to a small group, talking to a large crowd, and talking to a person over a large distance.	<a href="http://www.ehow.com/how_2303080_instantly-acting-character-.html">http://www.ehow.com/how_2303080_instantly-acting-character-.html</a>	3. Psychology
2.3 Identify outside-in and inside-out approaches; Define emotional recall and sense memory.	2.3.3 Demonstrate an understanding of a variety of acting styles.	Perform a nursery rhyme in the style of romanticism, expressionism, symbolism, epic theater, etc...		
	2.3.4 Use a specific acting style to create a character.	Memorize, develop, and perform a short monologue		
2.4 Perform a variety of characters	2.4.2 Perform a monologue	Develop a character and participate in a short scene.		
	2.4.3 Perform a character in a ten minute play			

<b>Course: Theatre Arts</b>	<b>3rd Nine Weeks</b>		<b>Instructional Guide</b>
<b>Unit: Unit 4 - Producing the Drama</b>			<b>Estimated Time: 9 weeks</b>
<b>Course Level Expectations:</b>			
<p>5.1 Understand, compare, and contrast various genres and periods of dramatic literature.</p> <p>5.2 Discover and explore the contribution of various cultures in the development of theatre.</p> <p>5.3 Examine themes and motifs within a given play.</p> <p>8.1 Understand the historical significance of theatre, film, television, and/or electronic media.</p>			
<b>Prerequisite Skills:</b>			
Communication: be able to listen and process information and transmit those ideas through discussions and group work			
Acquiring Information: be able to gain insight from textbook and other text related sources, use media and technology sources, proper note taking skills. Be able to read to gain literal			

meaning, use chapter and section headings				
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as develop oral and speaking skills. Transmit ideas through speeches, monologues, and scenes				
Reading and Writing: be able to read and comprehend text and respond in writing that is grammatically correct with sound paragraph and sentence structure.				
<b>OVERARCHING ESSENTIAL QUESTIONS:</b>				
Who are the key members of a production staff, and what are their responsibilities?				
What are the special concerns in producing a musical?				
What role does design play in producing a play?				
<b>Unit Vocabulary:</b>				
Arena, black box, choreography, costume, costume plot, lighting, lighting plot, makeup, flexible staging, production concept, props, proscenium, set, technical elements, Technical Theatre, Theatre Management, Thrust, dimmer, ellipsoidal, Fresnel, par can, scrim, cue sheet, follow spot, costume parade, foundation, highlighting, shadowing, musical play, producer, director, assistant director, scenic designer, technical director, stage manager, properties chief, business manager, publicity manager, house manager, promptbook, audition, reading rehearsal, blocking rehearsal, working rehearsal, polishing rehearsal, technical rehearsal, dress rehearsal, rehearsal				
Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections

5.1 Identify various genres and historical periods of theatre. Compare and contrast various genres and historical periods of theatre.	5.1.1 Demonstrate an understanding of various genres and historical periods of theatre.	Complete a Sample Budget Worksheet	Fluidity and Change: Directors talk about how they work with, and interpret, the author's work <a href="http://americantheatrewing.org/wit/detail/directors_05_09">http://americantheatrewing.org/wit/detail/directors_05_09</a>	1. Business
	5.1.4 Analyze the production requirements of a play from a specified genre or a given historical period.	Watch a movie version of a musical play. Choose one design element to analyze.	<b>Possible Viewing Resources:</b> Into the Woods (1991, American Playhouse), Hairspray (2007, New Line Cinema), Oklahoma (1999, London's Stage Revival)	2. Dance
5.2 Identify and discuss ways that various cultures contribute to the development of theatre.	5.2.1 Demonstrate an understanding of how the Greeks contributed to the origins of theatre.	Choose one mode of publicizing a play, make an oral or visual presentation of your promotion	Stage & Design resources: <a href="http://www.artsalive.ca/en/eth/design/index.html">http://www.artsalive.ca/en/eth/design/index.html</a>	3. Music
			Broadway: The American Musical <a href="http://www.pbs.org/wnet/broadway/hello/index.html">http://www.pbs.org/wnet/broadway/hello/index.html</a>	4. History
5.3 Define theme and motif. Identify themes and motifs within a given play.	5.3.3 Determine common themes within the works of a given playwright.	Venn Diagram on the similarities & differences of a straight play vs. a musical	Online videos of stage design at work - <a href="http://www.hstech.org/">http://www.hstech.org/</a>	5. Construction
				6. Film Studies
8.1 Discuss the history of theatre, film, and/or television.	8.1.2 Demonstrate an understanding of contributions to theatre from given historical periods.	Design set for a one-act play.		7. Mass Media

## Drama Acting Curriculum Map

First Semester		Second Semester	
<p><b>Unit One: PREPARATION FOR ACTING</b></p> <p><b>9 weeks</b></p> <p>Individual Inventory- What do you bring to the table?                      Physical, Vocal, and Mental Warm Ups                      Trust and Team Building                      Relaxation                      Discipline of the Craft                      Handling Criticism                      A Playful Attitude                      Acting Etiquette</p>	<p><b>Unit Two: THE ACTOR’S TASKS</b></p> <p><b>9 weeks</b></p> <p>Preparing a Role                      Character Analysis                      Exploring and Building a Character                      Memorization Methods                      The Rehearsal Process                      Staging a Scene                      Blocking                      Monologue Work and Presentations</p>	<p><b>Unit Three: THE ACTOR’S INSTRUMENT</b></p> <p><b>9 weeks</b></p> <p>Voice                      Breathing                      Diction                      Projection                      Body                      Agility                      Alignment                      Adapting the Body                      Mind                      Imagination                      Discipline                      Emotion</p>	<p><b>Unit Four: THE ACTOR’S APPROACH</b></p> <p><b>9 weeks</b></p> <p>Understanding the Objective                      Goal and Obstacle                      Tactics and Expectations                      Emotional Beats                      Finding the Truth of the Moment                      Analyzing the Scene                      Physicalizers and Intensifiers                      Playing Tactics</p>
OVERARCHING ESSENTIAL QUESTIONS:			
<p>1) Can acting be taught?</p> <p>2) How can trust, relaxation, and discipline help you become a better actor?</p> <p>3) How should an actor properly warm up?</p> <p>4) What is proper acting etiquette?</p>	<p>1) What are the various methods that an actor could use to communicate?</p> <p>2) How do actors prepare and use their bodies for performances?</p>	<p>1) How does preparing a role make your acting more believable?</p> <p>2) What memorization methods can benefit the young actor?</p> <p>3) What is the actor’s responsibility in the rehearsal process?</p> <p>4) How does effective staging benefit the actor’s role interpretation?</p>	<p>1) How does defining your objective make your performance more effective?</p> <p>2) How do the choices in character communicate the meaning, intent and emotion?</p> <p>3) How does the young actor learn to recognize and act upon the truth of the moment?</p> <p>4) How does scene analysis help an actor identify their objective?</p>

1st Quarter	2nd Quarter
<p><b><u>Content Standard:</u></b>            2.0 Character Acting</p> <p>Individual Inventory            Warmup Techniques            Relaxation            Discipline of the Craft            Handling Criticism            A Playful Attitude            Etiquette</p>	<p><b><u>Content Standard:</u></b>            2.0 Character Acting</p> <p>Preparing a Role            Exploring and Building a Character            Memorization Methods            The Rehearsal Process            Staging a Scene</p>
3rd Quarter	4th Quarter
<p><b><u>Content Standard:</u></b>            2.0 Character Acting</p> <p>Voice            Body            Mind</p>	<p><b><u>Content Standard:</u></b>            2.0 Character Acting</p> <p>Understanding the Objective            Finding the Truth of the Moment            Analyzing the Scene</p>

<b>Course: Acting I</b>	<b>1st Nine Weeks</b>	<b>Instructional Guide</b>
<b>Unit: Unit 1 - PREPARATION FOR ACTING</b>		<b>Estimated Time: 9 weeks</b>
<b>Course Level Expectations:</b>		
2.1 Use improvisational skills and techniques in creating a character.		
2.2 Develop skills of character analysis using a variety of techniques.		
<b>Prerequisite Skills:</b>		
Communication: be able to listen and process information and transmit those ideas through discussions, group work, and performance projects		
Acquiring Information: be able to gain insight from various class readings; plays, article reviews, and reading supplements		
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as develop oral and speaking skills. Transmit ideas through speeches, monologues, and scenes		
Reading and Writing: be able to read and comprehend text and respond in writing that is grammatically correct with sound paragraph and sentence structure.		
Social Skills: be able to accept criticism through guided peer evaluation, be open to share and explore imagination and creativity		
Willingness: be able and willing to participate in individual and class activities		

Kinesthetic Awareness: be able and willing to learn through movement and possess spacial awareness				
<b>OVERARCHING ESSENTIAL QUESTIONS:</b>				
1) Can acting be taught?	2) How can trust, relaxation, and discipline help you become a better actor?	3) How should an actor properly warm up?	4) What is proper acting etiquette?	
<b>Unit Vocabulary:</b> Trust, Relaxation, Discipline, Criticism, Preparation, Action Cue, Line Cue, Warm Ups, Concentration, Focus, Technique, Character, Given Circumstance				
<b>Checks for Understanding</b>	<b>State Performance Indicators</b>	<b>Assessments</b>	<b>Instructional Resources</b>	<b>Connections</b>
2.1 Identify basic rules of improvisation. Apply the rules of improvisation by participating in theatre games. Use improvisation to create vocal and physical elements of characterization.	2.1.1 Understand and apply the basic rules of improvisation.	Group analysis of daily warm ups	<b>Acting One</b> by Robert Cohen	1. Physical Education

	2.1.2 Perform a short improvised scene.	Peer evaluation through role playing	<u>Arizona Theatre Company: Teacher Resources</u> <a href="http://www.arizonatheatre.org/education/teacher-resources/theatre-etiquette">http://www.arizonatheatre.org/education/teacher-resources/theatre-etiquette</a>	2. Life Skills
	2.1.3 Perform a character-driven improvised scene	Group analysis of focus and concentration activities	<u>Theatre and Trust Games</u> <a href="http://improvcyclopedia.org/">http://improvcyclopedia.org/</a>	3. Leadership Skills
	2.1.4 Perform an improvised scene that conforms to the rules of dramatic structure.	Reflection journal on warm, relaxation, and focus activities	<u>Acting through Exercises: Synthesis of Classical &amp; Contemporary Approaches</u> by John L. Gronbeck-Tedesco	4. English Composition
2.2 Perform various vocal and/or physical warm-ups.	2.2.3 Use physical techniques such as posture, movement, gestures, and facial expressions to more fully develop the character.		<b>Improvisation Non-Example</b> <i>The Office</i> episode clip E-mail Surveillance / After ruining an improv class, Michael Scott decides to crash Jim's party.	
			<b>Short-Form Improvisation Example</b> <i>Whose Line is it Anyway</i> - <a href="http://www2.warnerbros.com/web/whoseline/index.jsp">http://www2.warnerbros.com/web/whoseline/index.jsp</a>	

<b>Course: Acting I</b>		<b>2nd Nine Weeks</b>		<b>Instructional Guide</b>
<b>Unit: Unit 2 - THE ACTOR'S TASKS</b>				
				<b>Estimated Time: 9 weeks</b>
<b>Course Level Expectations:</b>				
<p>2.2 Develop skills of character analysis using a variety of techniques.                  2.4. Portray characters in a performance setting.</p>				
<b>Prerequisite Skills:</b>				
Communication: be able to listen and process information and transmit those ideas through discussions, group work, and performance projects				
Acquiring Information: be able to gain insight from various class readings; plays, article reviews, and reading supplements				
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as develop oral and speaking skills. Transmit ideas through speeches, monologues, and scenes				
Reading and Writing: be able to read and comprehend text and respond in writing that is grammatically correct with sound paragraph and sentence structure.				
Social Skills: be able to accept criticism through guided peer evaluation, be open to share and explore imagination and creativity				
Willingness: be able and willing to participate in individual and class activities				
<b>OVERARCHING ESSENTIAL QUESTIONS:</b>				

How does preparing a role make your acting more believable?	What memorization methods can benefit the young actor?	What is the actor's responsibility in the rehearsal process?	How does effective staging benefit the actor's role interpretation?	
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**Unit Vocabulary:** Blocking, Stage Business, Working Rehearsal, Blocking Rehearsal, Read Through, Polishing Rehearsal, Technical Rehearsal, Dress Rehearsal, Body Positions, Level, Cheating Out, Stage Directions, Indicating, Character Analysis, Subtext, Upstaging, Magic If, Stanislavsky, Scoring

Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
2.4 Perform a variety of characters.	2.4.2 Perform a monologue.	Monologue work-complete character analysis, memory work, blocking checks, coaching, evaluating performance, and reflection	Understanding Character Lesson Plan - <a href="http://www2.scholastic.com/browse/lessonplan.jsp?id=39">http://www2.scholastic.com/browse/lessonplan.jsp?id=39</a>	1. Creative Writing
2.2 Develop a character history using a teacher-given questionnaire.	2.2.1 Write a brief character history.	Blocking short hand activities and assessment	Character Analysis Worksheet <a href="http://web.lincoln.k12.mi.us/.../CHARACTER_ANALYSIS_WORKSHEET.pdf">web.lincoln.k12.mi.us/.../CHARACTER_ANALYSIS_WORKSHEET.pdf</a>	2. British Literature (Reading)
		Explore characters through posture, alignment, and commanding gestures.	Character Analysis Worksheet - <a href="http://www.nflonline.org/uploads/CoachingResources/characteranalysis.doc">www.nflonline.org/uploads/CoachingResources/characteranalysis.doc</a>	3. Creative Movement
		Pre- and Post- scene improvisation using situation and given circumstances	GOTE Sheet - <a href="http://www.wilsonsd.org/7702711031123328/lib/.../7_GOTE_SHEET.doc">www.wilsonsd.org/7702711031123328/lib/.../7_GOTE_SHEET.doc</a>	4. Psychology
			<u>National Endowment for the Arts:</u> <a href="http://www.shakespeareinamericancommunities.org/">http://www.shakespeareinamericancommunities.org/</a>	

			Shakespeare Monologue Archives - <a href="http://www.shakespeare-monologues.org">www.shakespeare-monologues.org</a>		
			<u>Acting in Shakespeare</u> by Robert Cohen		

<b>Course: Acting I</b>		<b>3rd Nine Weeks</b>		<b>Instructional Guide</b>
<b>Unit: Unit 3 - THE ACTOR'S INSTRUMENT</b>				
				<b>Estimated Time: 9 weeks</b>
<b>Course Level Expectations:</b>				
2.2 Develop skills of character analysis using a variety of techniques.				
2.3 Explore characterization through the use of outside-in and inside-out approaches.				
2.4 Portray characters in a performance setting.				
<b>Prerequisite Skills:</b>				
Communication: be able to listen and process information and transmit those ideas through discussions, group work, and performance projects				
Acquiring Information: be able to gain insight from various class readings; plays, article reviews, and reading supplements				
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as develop oral and speaking skills. Transmit ideas through speeches, monologues, and scenes				
Reading and Writing: be able to read and comprehend text and respond in writing that is grammatically correct with sound paragraph and sentence structure.				
Social Skills: be able to accept criticism through guided peer evaluation, be open to share and explore imagination and creativity				

Willingness: be able and willing to participate in individual and class activities				
Kinesthetic Awareness: be able and willing to learn through movement and possess spacial awareness				
<b>OVERARCHING ESSENTIAL QUESTIONS:</b>				
How can an actor use their body, voice, and mind to benefit them on stage?	How does preparedness influence performance quality for actors?	How can imagination be used as a tool to creatively prepare a role?		
<b>Unit Vocabulary:</b> Blocking, Stage Business, Working Rehearsal, Blocking Rehearsal, Read Through, Polishing Rehearsal, Technical Rehearsal, Dress Rehearsal, Body Positions, Level, Cheating Out, Stage Directions, Indicating, Character Analysis, Subtext, Upstaging, Magic If, Stanislavsky, Scoring				
Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
2.2 Identify ways in which vocal techniques are used to develop a character.	2.2.2 Use vocal techniques such as inflection, pause, rate, and pitch to more fully develop the character	Analyze scripts and vocally score them, have students prepare and perform readers theatre scripts focusing on vocal technique and characterization	Vocal Anatomy Resource - <a href="http://www.vocalfocus.com/vocal-anatomy.html">http://www.vocalfocus.com/vocal-anatomy.html</a>	1. Speech
2.2 Identify ways in which physical techniques are used to develop a character.	2.2.3 Use physical techniques such as posture, movement, gestures, and facial expressions to more fully develop the character.	Explore characterization of the clichéd and relaxed readiness through neutral mask work	<b>Tongue Twisters</b> - <a href="http://www.uebersetzung.at/twister/en.htm">http://www.uebersetzung.at/twister/en.htm</a>	2. Musical Theatre / Chorus

2.3 Identify outside-in and inside-out approaches.	2.3.1 Create a character based on observing physical characteristics of another person.	Explore spatial awareness and body control through mime performance	<u><a href="http://web.ku.edu/~idea/">International Dialects of English Archive (IDEA)</a></u> - <a href="http://web.ku.edu/~idea/">http://web.ku.edu/~idea/</a>	3. Physical Education
2.4 Perform a variety of characters.	2.4.2 Perform a monologue.	Analyze how negative self talk stifles creativity during tag-team improvisation	<b>Acting One</b> by Robert Cohen	4. Creative Writing
				5. Psychology
				6. Literature

<b>Course: Acting I</b>	<b>4th Nine Weeks</b>		<b>Instructional Guide</b>
<b>Unit: Unit 4 - THE ACTOR'S APPROACH</b>			<b>Estimated Time: 9 weeks</b>
<b>Course Level Expectations:</b>			
2.2 Develop skills of character analysis using a variety of techniques			
2.3 Explore characterization through the use of outside-in and inside-out approaches.			
2.4 Portray characters in a performance setting			
<b>Prerequisite Skills:</b>			
Communication: be able to listen and process information and transmit those ideas through discussions, group work, and performance projects			
Acquiring Information: be able to gain insight from various class readings; plays, article reviews, and reading supplements			
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as develop oral and speaking skills. Transmit ideas through speeches, monologues, and scenes			
Reading and Writing: be able to read and comprehend text and respond in writing that is grammatically correct with sound paragraph and sentence structure.			
Social Skills: be able to accept criticism through guided peer evaluation, be open to share and explore imagination and creativity			

Willingness: be able and willing to participate in individual and class activities				
Kinesthetic Awareness: be able and willing to learn through movement and possess spacial awareness				
<b>OVERARCHING ESSENTIAL QUESTIONS:</b>				
How does defining your objective make your performance more effective?	How do the choices in character communicate the meaning, intent and emotion?	How does the young actor learn to recognize and act upon the truth of the moment?	How does scene analysis help an actor identify their objective?	
<b>Unit Vocabulary:</b>				
Objective, Super Objective, Through Line, Arc, Tactics, Threat Tactics, Induction Tactics, Obstacles, Goals, Intention, Expectation, Emotional Beats, Physicalizer, Intensifier, Essential Action, Living in the Moment				
<b>Checks for Understanding</b>	<b>State Performance Indicators</b>	<b>Assessments</b>	<b>Instructional Resources</b>	<b>Connections</b>
2.2 Perform a scene incorporating a fully developed character.	2.2.4 Incorporate a fully developed character into a performance.	Students perform contentless scenes while adding in goals, obstacles, tactics, physicalizers, and intensifiers	Contentless Scenes - <a href="http://www.scribd.com/doc/14847472/Content-Less-Scenes-for-Acting-One">http://www.scribd.com/doc/14847472/Content-Less-Scenes-for-Acting-One</a>	1. Reading
2.4 Perform a variety of characters.	2.4.4 Perform a character in a one act play.	Students complete reflection journals on objections and upgrading objections.	<b>60 Skeletal Scenes for Acting and Directing</b> - <a href="http://www.heinemann.com/shared/onlineresources/.../frontmatter.pdf">www.heinemann.com/shared/onlineresources/.../frontmatter.pdf</a>	2. Psychology
	2.4.3 Perform a character in a ten-minute play.	Scene Work- evaluate on changing beats, objectives,	<b>A Practical Handbook for the Actor</b> Bruder, Cohn, Olnek, et al	3. Sociology

		tactics, and overcoming obstacles		
<p>2.3 Identify outside-in and inside-out approaches. Define emotional recall and sense memory. Compare and contrast a variety of acting styles. Create a character using a teacher-given acting style.</p>	<p>2.3.2 Create a character using a technique such as emotional recall or sense memory.</p>		<p><b><i>Meisner for Teens: A Life of True Acting</i></b> Larry Silverberg</p>	<p>4. American Literature</p>
	<p>2.3.3 Demonstrate an understanding of a variety of acting styles (e.g., those developed by Meisner, Stanislavski, Hagen, Strasberg and Mamet).</p>			
	<p>2.3.4 Use a specific acting style (e.g., those developed by Meisner, Stanislavski, Hagen, Strasberg and Mamet) to create a character.</p>		<p><b>Play Choices (with recommended movie adaptations):</b> <i>Proof</i>, <i>Master Harold and the Boys</i>, <i>Barefoot in the Park</i>, <i>A Doll's House</i>, <i>The Glass Menagerie</i>, <i>Doubt</i>, <i>Our Town</i> (Paul Newman), <i>Death of a Salesman</i> (Dustin Hoffman), <i>The Piano Lesson</i> (Hallmark Hall of Fame), <i>A Raisin in the Sun</i></p>	<p>5. Life Skills</p>

<b>Creative Dramatics Curriculum Map</b>						
<b>First Semester</b>						
<b>Unit 1: Intro-Imagination and Play</b>	<b>Unit 2: Rhythm and Movement</b>	<b>Unit 3: Storytelling</b>	<b>Unit 4: Pantomime and Mime</b>	<b>Unit 5: Puppetry</b>	<b>Unit 6: Radio Drama</b>	<b>Unit 7: Theatre Games</b>
<b>1 week</b>	<b>2 weeks</b>	<b>3 weeks</b>	<b>3 weeks</b>	<b>3 weeks</b>	<b>4 weeks</b>	<b>2 weeks</b>
Intro: Imagination and Play	Poetry and Children’s Literature	The Purpose of Storytelling	What is Pantomime?	The Art of Puppetry	The History of Radio Drama	Viola Spolin and her Contributions to Creative Drama
Values in Creative Playing	Observation and Imitation	Techniques for Storytelling	Imagination’s Role in Pantomime	History of Puppetry	The Power and Believability of Radio Drama	Types of Theatre Games and Why We Play Them
Imagination and Creativity	From Rhythm to Dramatic Play	Guidelines for Storytelling	Concentration	Types of Puppets	War of the Worlds	Focus and Concentration Games
Self Expression and Communication	Telling Stories in Movement	Creative Writing	Sense Images	Stories for Puppet Plays	Sound Effects	Relaxed Readiness
Historical Overview and Rituals of Play		Reader’s Theatre	Mood and Feelings		Script Writing and Formats	Team Building Games
The Benefits of Play			Creating Stories using Pantomime		Modern Radio Drama	Sensory Games
			What is Mime?		The Prairie Home Companion	Spatial Awareness
			Compare and Contrast Pantomime and Mime		The Twilight Zone	Warm Up Games
			The Abstract Nature and Style of Mime		The Performer’s Role in Radio Drama	
<b>OVERARCHING ESSENTIAL QUESTIONS:</b>						
1) What are the values in creative playing?	1) How does poetry relate to rhythm?	1) What is the purpose of storytelling?	1) How are Pantomime and Mime different?	1) How have different cultures used puppetry in the past?	1) When did radio drama begin?	1) Who is Viola Spolin and what contributions has she made to the world of Creative Drama?

2) What is creative drama?	2) How is children’s literature related to dramatic play and rhythmic movement?	2) What are myths and legends and how have they been passed down from generation to generation?	2) What are the differences and similarities of Pantomime and Mime?	2) What makes puppetry an art form?	2) What role has radio drama played throughout history?	2) What are the different types of theatre games and why do we play them?
3) How can an actor develop the imagination?	3) What is observation and why is it important to creative play?	3) What are the historical values of storytelling?	3) Why is concentration important to pantomime?	3) What are the different types of puppets and how are they manipulated?	3) What made Orson Welles’ radio drama War of the World’s so believable?	3) What are focus games and what purpose do they serve in theatre?
4) How do children play and how is that play different from that of adults?	4) Why do children imitate the people around them?	4) What techniques can you use to tell stories?	4) What are sense images and how are they played?	4) How do storytelling and puppetry work together?	4) What makes all radio drama believable?	4) What is relaxed readiness?
5) What role do rituals play in our society and societies of the past?	5) Why is movement important in theatre?	5) Why is creative writing important to story tellers?	5) Why is it important to add mood and feeling to your pantomimes?	5) What techniques can you use to tell stories using puppets?	5) What are sound effects and how are they properly performed and executed?	5) Why should we always be relaxed and ready when creating theatre?
6) What are the benefits of play?	6) What techniques can you utilize to add movement to storytelling?	6) How can the guidelines for storytelling make you a better storyteller?	6) What is the abstract nature of mime?		6) What format should we use when writing scripts for our own radio dramas?	6) What are team building games and why are they important?
		7) What is Reader’s Theatre and how is it performed?	7) Why is style so important to the art is mime?		7) What is The Prairie Home Companion?	7) Describe sensory awareness and what games can we play to improve sensory awareness?
					8) How has Garrison Keillor reinvented radio drama?	8) What is spatial awareness and what games can we play to improve spatial awareness?
					9) What is the role of radio drama in our culture today?	9) What are warm-up games?

					10) What is your role as a performer in radio drama?	10) Why do actors play warm-up games before rehearsals and performances?
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1st Quarter	2nd Quarter
<p><b><u>Content Standards:</u></b>            1.0 Script Writing            2.0 Character Acting            5.0 Research            6.0 Theatrical Presentation</p> <p>Values in Creative Playing            Imagination and Creativity            Self Expression and Communication            Historical Overview and Rituals of Play            The Benefits of Play            Poetry and Children’s Literature            Observation and Imitation            From Rhythm to Dramatic Play            Telling Stories in Movement            The Purpose of Storytelling            Techniques for Storytelling            Guidelines for Storytelling            Creative Writing</p> <p>Reader’s Theatre            What is Pantomime?            Imagination’s Role in Pantomime            Concentration            Sense Images            Mood and Feeling            Creating Stories using Pantomime            What is Mime?</p>	<p><b><u>Content Standards:</u></b>            1.0 Script Writing            4.0 Directing            5.0 Research            6.0 Theatrical Presentation            7.0 Scene Comprehension</p> <p>History of Puppetry            Types of Puppets            Stories for Puppet Plays            The History of Radio Drama            The Power and Believability of Radio Drama            War of the Worlds            Sound Effects            Script Writing and Formats            Modern Radio Drama            The Prairie Home Companion            The Twilight Zone            The Performer’s Role in Radio Drama            Viola Spolin and Her Contributions to Creative Drama            Types of Theatre Games and Why We Play Them                Focus and Concentration Games                Relaxed Readiness                Team Building Games                Sensory Games                Spatial Awareness                Warm Up Games</p>

Compare and Contrast Pantomime and Mime The Abstract Nature and Style of Mime	
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<b>Course: Creative Dramatics</b>	<b>1st Nine Weeks</b>	<b>Instructional Guide</b>
<b>Unit 1: Intro: Imagination and Play</b>		<b>Estimated Time: 1 week</b>
<b>Course Level Expectations:</b>		
2.1 Use improvisational skills and techniques in creating a character.		
5.2 Discover and explore the contribution of various cultures in the development of theatre.		
<b>Prerequisite Skills:</b>		
Communication: be able to listen and process information and transmit those ideas through discussions, group work, and performance projects		
Acquiring Information: be able to gain insight from various class reading and reading supplements		
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as developing oral and speaking skills. Transmit ideas through storytelling and cooperation.		
Social Skills: be able to accept criticism through guided peer evaluation, be open to share and explore imagination and creativity		
Willingness: be able and willing to participate in individual and group activities as well as be able and willing to use imagination and creativity to play in group activities		
Kinesthetic Awareness: be able and willing to learn through movement and possess spatial awareness		

**OVERARCHING ESSENTIAL QUESTIONS:**

What are the values in creative playing?	What is creative drama?	How can an actor develop the imagination?	How do children play and how is that play different from that of adults?	What role do rituals play in our society and societies of the past? What are the benefits of play?
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**Unit Vocabulary:** Aesthetics, character, characterization, creative dramatics, dramatic activities, Guided dramatic play, Imagination, Informal Drama, Spontaneity, Teaching in Role, Warmup

Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
2.1 Identify basic rules of improvisation.	2.1.1 Understand and apply the basic rules of improvisation.	Circle Game: Transforming Clay- Students stand in a circle and pass around an imaginary ball of clay. Each student takes turns shaping the clay into an object and passing it to whomever they please in the circle. Play continues until everyone has participated.	<u>Creative Drama in the Classroom and Beyond</u> 8 <sup>th</sup> Edition by Nellie McCaslin	1) Creative Writing
2.1 Apply the rules of improvisation by participating in theatre games.	2.1.2 Perform a short improvised scene.	Learning Log: How do you use your imagination most?- Have students respond to the journal question.	<u>Theatre Games for the Classroom: A Teacher’s Handbook</u> by Viola Spolin	2) Literature

<p>2.1 Use improvisation to create vocal and physical elements of characterization.</p>	<p>2.1.3 Perform a character-driven improvised scene.</p>	<p>Observation Case Study: Have students observe children at play on a playground, at home, or in school. How old are these children and what kind of play do they engage in?</p>		<p>3) Communication Studies</p>
	<p>2.1.4 Perform an improvised scene that conforms to the rules of dramatic structure.</p>			<p>4) History</p>
<p>5.2 Identify and discuss ways that various cultures contribute to the development of theatre.</p>	<p>5.2.1 Demonstrate an understanding of how the Greeks contributed to the origins of theatre</p>	<p>Research: Have students research the leisure and play activities of an ancient civilization. Students can present their findings according to teacher discretion.</p>		<p>5) Early Childhood Education</p>

<b>Course: Creative Dramatics</b>	<b>1st Nine Weeks</b>	<b>Instructional Guide</b>
<b>Unit 2: Rhythm &amp; Movement</b>		<b>Estimated Time: 2 weeks</b>
<b>Course Level Expectations:</b>		
<p>1.2 Understand the principles of improvisation.</p> <p>2.2 Develop skills of character analysis using a variety of techniques.</p> <p>2.4 Portray characters in a performance setting.</p>		
<b>Prerequisite Skills:</b>		
Communication: be able to listen and process information and transmit those ideas through discussions, group work, and performance projects		
Acquiring Information: be able to gain insight from various class reading and reading supplements		
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as developing oral and speaking skills. Transmit ideas through storytelling and cooperation.		
Social Skills: be able to accept criticism through guided peer evaluation, be open to share and explore imagination and creativity		
Willingness: be able and willing to participate in individual and group activities as well as be able and willing to use imagination and creativity to play in group activities		
Kinesthetic Awareness: be able and willing to learn through movement and possess spatial awareness		
<b>OVERARCHING ESSENTIAL QUESTIONS:</b>		

How does poetry relate to rhythm? How is children’s literature related to dramatic play and rhythmic movement?	What is observation and why is it important to creative play?	Why do children imitate the people around them?	Why is movement important in theatre?	What techniques can you utilize to add movement to storytelling?
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**Unit Vocabulary:** choreography, direction, dramatic experiences, enact, energy, ensemble, flow, focus, imitation, level, movement, observation, rhythm, shape, time

Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
1.2 Apply the rules of improvisation by participating in theatre games.	1.2.1 Improvise various characters to be used in a script.	Rhythmic Activity: Have students walk around the space in a neutral state. The teacher should then call out various substances for the students to “move” through such as honey, water, Jello, etc.	<u>Creative Drama in the Classroom and Beyond</u> 8 <sup>th</sup> Edition by Nellie McCaslin	1. Music

		Rhythmic Activity: Human Machine- One at a time, students enter the circle and make a noise and motion to accompany that motion. As each student adds his or her noise and sound, the machine begins to take shape. Each student should connect to a previous machine part as they enter until the entire machine is moving as one.	<u>Theatre Games for the Classroom: A Teacher’s Handbook</u> by Viola Spolin	2. Dance
		Learning Log: What emotions arise, when you hear strong or repeated rhythms? Have students respond to the journal question.	<u>Vachel Lindsay's Congo and Other Poems</u> <a href="http://xroads.virginia.edu/~hyper/Lindsay/lindsay.html#congo">http://xroads.virginia.edu/~hyper/Lindsay/lindsay.html#congo</a>	3. Creative Movement
2.2 Identify ways in which physical techniques are used to develop a character.	2.2.3 Use physical techniques such as posture, movement, gestures, and facial expressions to more fully develop the character.	Telling Stories in Movement: Using popular myths and legends have students act these stories out in small groups using body movement. One student from each group should be elected to read the story. *Use page 63 from <u>Creative Drama in the Classroom and Beyond</u> by Nellie McCaslin*	<b><i>American Folklore: Myths and Legends</i></b> <a href="http://americanfolklore.net/folklore/myths-legends/">http://americanfolklore.net/folklore/myths-legends/</a>	4. Literature

2.4 Perform a variety of characters.	2.4.1 Perform a character in a short scene.	Poetry Activity: Assign various parts of the poem <i>Congo</i> to small groups throughout the class. Each group must decide how they want to present their portion using rhythm, movement, and vocal techniques.		5. Poetry
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<b>Course: Creative Dramatics</b>	<b>1st Nine Weeks</b>	<b>Instructional Guide</b>
<b>Unit 3: Storytelling</b>		<b>Estimated Time: 3 weeks</b>
<b>Course Level Expectations:</b>		
<p>1.3 Use personal experience, literature and history to write original texts.</p> <p>1.5 Incorporate production elements during the process of writing a script.</p> <p>2.2 Develop skills of character analysis using a variety of techniques.</p> <p>2.4 Portray characters in a performance setting</p>		
<b>Prerequisite Skills:</b>		
Communication: be able to listen and process information and transmit those ideas through discussions, group work, and performance projects		
Acquiring Information: be able to gain insight from various class reading and reading supplements		
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as developing oral and speaking skills. Transmit ideas through storytelling and cooperation.		
Social Skills: be able to accept criticism through guided peer evaluation, be open to share and explore imagination and creativity		
Willingness: be able and willing to participate in individual and group activities as well as be able and willing to use imagination and creativity to play in group activities		
Kinesthetic Awareness: be able and willing to learn through movement and possess spatial awareness		

OVERARCHING ESSENTIAL QUESTIONS:				
What are myths and legends and how have they been passed down from generation to generation?	What are the historical values of storytelling?	What techniques can you use to tell stories?	Why is creative writing important to story tellers?	What is Reader's Theatre and how is it performed?
<b>Unit Vocabulary:</b> characterization, cross-focus, enunciation, fable, fairytale, folktale, legend, myth, oral tradition, pitch, projection, rate, Reader's Theatre, story dramatization, story theatre, tall tale, volume				
Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
1.3 Discuss the importance of observation as a tool for script writing.	1.3.2 Adapt existing non-dramatic literature for the stage.	Audience Centered Storytelling: Write an original story with a particular audience in mind (children, teenagers, elderly, etc). Present that story to the class using proper storytelling techniques. While the presentation is going on, audience members should reflect in writing what it would be like to hear the story as that	<u>Creative Drama in the Classroom and Beyond</u> 8 <sup>th</sup> Edition by Nellie McCaslin	1. Creative Writing

		“type” of audience member.		
1. 5 Identify technical elements of a teacher-given historical period.	1.5.1 Use a prop and/or costume to inspire a short dialogue.	Learning Log: Have students respond to the following questions. Did you have the pleasure of listening to a good storyteller in your childhood? What do you remember about him or her? What made the most lasting impressions?	<u>Theatre Games for the Classroom: A Teacher’s Handbook</u> by Viola Spolin	2. History
1.3 Identify the characteristics of readers’ theatre.	1.3.4 Collaborate to create a readers’ theatre script.	Reader’s Theatre Assessment: Give students various reader’s theatre scripts and have them perform using proper technique. Assess this assignment using a rubric.	<b><i>Reader’s Theatre Scripts</i></b> <a href="http://bms.westport.k12.ct.us/mccormick/rt/rtscriphome.htm">http://bms.westport.k12.ct.us/mccormick/rt/rtscriphome.htm</a>	3. Oral Tradition

2.2 Identify ways in which vocal techniques are used to develop a character	2.2.2 Use vocal techniques such as inflection, pause, rate, and pitch to more fully develop the character.		<b><i>Reader's Theatre Editions</i></b> <a href="http://www.aaronshep.com/rt/RTE.html">http://www.aaronshep.com/rt/RTE.html</a>	4. Interpersonal Communication
2.4 Perform a variety of characters.	2.4.1 Perform a character in a short scene.			5. Sociology

<b>Course: Creative Dramatics</b>	<b>1st Nine Weeks</b>	<b>Instructional Guide</b>
<b>Unit 4: Pantomime &amp; Mime</b>		<b>Estimated Time: 3 weeks</b>
<b>Course Level Expectations:</b>		
<p>2.1 Use improvisational skills and techniques in creating a character</p> <p>2.2 Develop skills of character analysis using a variety of techniques.</p> <p>2.3 Explore characterization through the use of outside-in and inside-out approaches.</p>		
<b>Prerequisite Skills:</b>		
Communication: be able to listen and process information and transmit those ideas through discussions, group work, and performance projects		
Acquiring Information: be able to gain insight from various class reading and reading supplements		
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as developing oral and speaking skills. Transmit ideas through storytelling and cooperation.		
Social Skills: be able to accept criticism through guided peer evaluation, be open to share and explore imagination and creativity		
Willingness: be able and willing to participate in individual and group activities as well as be able and willing to use imagination and creativity to play in group activities		
Kinesthetic Awareness: be able and willing to learn through movement and possess spatial awareness		

**OVERARCHING ESSENTIAL QUESTIONS:**

What are the differences and similarities of Pantomime and Mime?	Why is concentration important to pantomime? What are sense images and how are they played?	Why is it important to add mood and feeling to your pantomimes?	What is the abstract nature of mime?	Why is style so important to the art is mime?
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**Unit Vocabulary:** Character, Conflict, Mime, Narrative Pantomime, Nonverbal communication, Pantomime

Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
2.1 Apply the rules of improvisation by participating in theatre games.	2.1.2 Perform a short improvised scene.	Imaginary Tug of War: Students are divided into two teams in the style of tug of war. Students line up and play an imaginary game of tug of war that is side coached by the teacher.	<u>Theatre Games for the Classroom: A Teacher’s Handbook</u> by Viola Spolin	1. Creative Movement
2.1 Identify ways in which physical techniques are used to develop a character.		Transformation Object: Students sit or stand in a circle. The teacher passes around a random object such as a pencil or eraser. Each student must use the object as something other than what it really is and then pass it on to the next	<u>Creative Drama in the Classroom and Beyond</u> 8 <sup>th</sup> Edition by Nellie McCaslin	2. Interpersonal Communication

		person. No objects can be repeated.		
2.3 Define emotional recall and sense memory.	2.3.2 Create a character using a technique such as emotional recall or sense memory.	Sensory Scenarios: Have students pantomime scenarios in which they use their 5 senses. For example: Taste a foreign food that you've never tasted before. How would you react?	<u>Breathing, Movement, Exploration</u> by Barbara Sellers-Young	3. Meta-Cognition
2.2 Develop skills of character analysis using a variety of techniques.	2.2.4 Incorporate a fully developed character into a performance.	Mime Performance Project: Create a mime character and conflict and perform a story based on that character and conflict. Grade this assessment according to a rubric.	<b><i>The World of Mime Theatre: Library</i></b> <a href="http://www.mime.info/encyclopedia/marceau.html">http://www.mime.info/encyclopedia/marceau.html</a>	
		Learning Log: Have students respond to the following question. How does learning the art of pantomime help you become a better actor?	<u>Drama of Color: Improvisation with Multiethnic Folklore</u> by Johnny Saldana	
			<u>The Art of Pantomime</u> by Charles Aubert	

<b>Course: Creative Dramatics</b>	<b>2nd Nine Weeks</b>	<b>Instructional Guide</b>
<b>Unit 5: Puppetry</b>		<b>Estimated Time: 3 weeks</b>
<b>Course Level Expectations:</b>		
<p>1.1 Understand the principles of script writing including dramatic structure and conflict.</p> <p>2.4 Portray characters in a performance setting.</p> <p>5.2 Discover and explore the contribution of various cultures in the development of theatre.</p> <p>6.2 Integrate the knowledge of the evolution of art forms into the creation of dramatic productions.</p>		
<b>Prerequisite Skills:</b>		
Communication: be able to listen and process information and transmit those ideas through discussions, group work, and performance projects		
Acquiring Information: be able to gain insight from various class reading and reading supplements		
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as developing oral and speaking skills. Transmit ideas through storytelling and cooperation.		
Social Skills: be able to accept criticism through guided peer evaluation, be open to share and explore imagination and creativity		
Willingness: be able and willing to participate in individual and group activities as well as be able and willing to use imagination and creativity to play in group activities		
Kinesthetic Awareness: be able and willing to learn through movement and possess spatial awareness		

**OVERARCHING ESSENTIAL QUESTIONS:**

How have different cultures used puppetry in the past?	What makes puppetry an art form?	What are the different types of puppets and how are they manipulated?	How do storytelling and puppetry work together?	What techniques can you use to tell stories using puppets?
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**Unit Vocabulary:** Bunraku, Indonesian Shadow Puppetry, marionette, Punch and Judy, puppetry, rod puppet, shadow puppet

Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
1.1 Write a scene and/or short play incorporating dramatic structure.	1.1.3 Compose, collaboratively, a short play that incorporates dramatic structure and characterization.	Found Object Puppets: Have students create puppets using found objects from their home. These puppets can be any kind and can be made from anything. Students should then come up with a joke that their puppet would tell and tell the joke to the class as their puppet.	<u>Creative Drama in the Classroom and Beyond</u> 8 <sup>th</sup> Edition by Nellie McCaslin	1. Visual Arts
2.4 Perform a variety of characters.	2.4.1 Perform a character in a short scene.		<u>Theatre Games for the Classroom: A Teacher's Handbook</u> by Viola Spolin	2. History

<p>5.2 Identify and discuss ways that various cultures contribute to the development of theatre.</p>	<p>5.2.3 Research, select, and perform a scene from a period play or given culture.</p>	<p>Indonesian Shadow Puppets: Have students create shadow puppets in pairs using a template or one from their own imagination *(Template can be found in the resources section of this pacing guide). Students can then make up a story using their newly created puppets by pairing up with another set of partners to perform the story.</p>	<p><b><i>Wood and Strings Puppet Theatre</i></b>  <a href="http://www.woodandstrings.net/">http://www.woodandstrings.net/</a></p>	<p>3. World Civilizations</p>
<p>6.2 Demonstrate an understanding of plot, theme, and characters using a teacher-given classic piece of dramatic literature.</p>	<p>6.2.3 Perform a scene that incorporates another art form.</p>	<p>Mixed Media Puppets: Have students divide into groups. The teacher will pass out a different type of object to each group such as milk jugs, old CD's, pipe cleaners, and newspapers. Each group must make a puppet using only the items given to them. After the puppets are made, give each group a folk tale to act out using their puppet.</p>	<p><u>The Foam Book: an easy guide to building polyfoam puppets</u> by Drew Allison and Donald Devet</p>	<p>4. Creative Writing</p>
		<p>Learning Log: Have students answer the following questions. As you watch a puppet performance, are you able to forget that that the characters are puppets and believe them as actors?</p>	<p><u>The Muppets Make Puppets</u> by Cheryl Henson</p>	<p>5. Acting</p>
			<p><u>The Art of Puppet</u> by Bil Baird</p>	

<b>Course: Creative Dramatics</b>	<b>2nd Nine Weeks</b>	<b>Instructional Guide</b>
<b>Unit 6: Radio Drama</b>		<b>Estimated Time: 4 weeks</b>
<b>Course Level Expectations:</b>		
<p>1.1 Understand the principles of script writing including dramatic structure and conflict.</p> <p>1.4 Make specific language choices during the script writing process that lead to character development and reveal subtext.</p> <p>2.4 Portray characters in a performance setting.</p> <p>4.2 Explore and resolve theatrical production challenges.</p> <p>5.1 Understand, compare, and contrast various genres and periods of dramatic literature.</p> <p>7.1 Respond to a variety of live and recorded performances.</p> <p>7.2 Understand the role of the audience in live and recorded performances.</p>		
<b>Prerequisite Skills:</b>		
Communication: be able to listen and process information and transmit those ideas through discussions, group work, and performance projects		
Acquiring Information: be able to gain insight from various class reading and reading supplements		
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as developing oral and speaking skills. Transmit ideas through storytelling and cooperation.		

Social Skills: be able to accept criticism through guided peer evaluation, be open to share and explore imagination and creativity
Willingness: be able and willing to participate in individual and group activities as well as be able and willing to use imagination and creativity to play in group activities
Kinesthetic Awareness: be able and willing to learn through movement and possess spatial awareness

**OVERARCHING ESSENTIAL QUESTIONS:**

What role has radio drama played throughout history?	What made Orson Welles' radio drama "War of the Worlds" so believable?	What are sound effects and how are they properly performed and executed?	What format should we use when writing scripts for our own radio dramas?	What is the role of radio drama in our culture today? What is your role as a performer in radio drama?
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**Unit Vocabulary:** Constructive Criticism, critique, cue, dialogue, dramatic structure, plot, role, scene, script

Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
1.1 Create an outline for an original scene that identifies dramatic structure.	1.1.3 Compose, collaboratively, a short play that incorporates dramatic structure and characterization.	Listening Activities: Have students listen to various radio dramas and fill out worksheets as they listen. For example: <i>Amos n' Andy</i> , <i>The Twilight Zone</i> , <i>War of the Worlds</i> , and <i>Superman</i> .	<b><i>Mercury Theatre on the Air</i></b> <a href="http://www.mercurytheatre.info/">http://www.mercurytheatre.info/</a>	1. History

<p>1.4 Write a short play incorporating vernacular language, subtext, and/or complex characters.</p>	<p>1.4.4 Create a short play.</p>	<p>Sound Effects Stories: Have students write short stories of their own and perform them using 4 total sound effects. 2 of those sound effects should be traditional and two should be non-traditional. <i>Example:</i> Traditional- high heels walking on the floor (sound is represented by what it actually is). Non-Traditional- Snapping celery to sound like bones breaking. (sound if represented by something other than what it really is).</p>	<p>-</p>	<p>2. Political Science</p>
<p>2.4 Perform a variety of characters.</p>	<p>2.4.1 Perform a character in a short scene.</p>	<p><i>Prairie Home Companion:</i> Using the printable scripts from <i>Prairie Home Companion's</i> website, have students perform these famous skits in groups.</p>	<p><b><i>Twilight Zone Radio</i></b> <a href="http://www.twilightzoneradio.com/">http://www.twilightzoneradio.com/</a></p>	<p>3. Mass Media</p>
<p>4.2 Make directorial choices based on a teacher-given scene.</p>	<p>4.2.4 Prepare a presentation in which the vision of a play is communicated.</p>	<p>Radio Drama Genre Stories: Have students work in groups to write their own scripts using proper format and technique based on a genre given by the teacher. <i>Example:</i> mystery, romance, fantasy, or horror.</p>	<p><b><i>BBC Radio Drama Format</i></b>  <a href="http://www.bbc.co.uk/writersroom/scriptsmart/bbcradioscene.pdf">www.bbc.co.uk/writersroom/scriptsmart/bbcradioscene.pdf</a></p>	<p>4. Creative Writing</p>

5.1 Identify various genres and historical periods of theatre.	5.1.3 Write and perform an original scene in a specified genre or in the style of a given historical period.		<b><i>A Prairie Home Companion with Garrison Keillor</i></b> <a href="http://prairiehome.publicradio.org/">http://prairiehome.publicradio.org/</a>	5. Acting
7.1 Discuss the components of constructive criticism.	7.1.1 Critique a live or recorded performance using a teacher-provided guide.	Have students complete a performance critique sheet after listening to small group original radio dramas.	<b><i>A Prairie Home Companion (2006) Movie Adaptation (Use Clips from this Film)</i></b>	6. Electronic Media
7.2 Understand the role of the audience in live and recorded performances.	7.2.1 Understand and demonstrate rules of theatre etiquette for both live and recorded productions.	Learning Log: Have students answer the following question. What elements does Radio Drama incorporate that make it believable for listeners? Or what role does the audience play in radio dramas?	<b>A Prairie Home Companion With Garrison Keillor (30th Anniversary Season Celebration) Movie Adaptation</b>	

<b>Course: Creative Dramatics</b>	<b>2nd Nine Weeks</b>	<b>Instructional Guide</b>
<b>Unit 7: Theatre Games</b>		<b>Estimated Time: 2 weeks</b>
<b>Course Level Expectations:</b>		
<p>2.1 Use improvisational skills and techniques in creating a character.</p> <p>2.3 Explore characterization through the use of outside-in and inside-out approaches.</p> <p>6.2 Integrate the knowledge of the evolution of art forms into the creation of dramatic productions.</p>		
<b>Prerequisite Skills:</b>		
Communication: be able to listen and process information and transmit those ideas through discussions, group work, and performance projects		
Acquiring Information: be able to gain insight from various class reading and reading supplements		
Presentational Skills: be able to present learned information through various presentational methods such as performance based or content driven as well as developing oral and speaking skills. Transmit ideas through storytelling and cooperation.		
Social Skills: be able to accept criticism through guided peer evaluation, be open to share and explore imagination and creativity		
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Kinesthetic Awareness: be able and willing to learn through movement and possess spatial awareness		

**OVERARCHING ESSENTIAL QUESTIONS:**

Who is Viola Spolin and what contributions has she made to the world of Creative Drama?	What are the different types of theatre games and why do we play them?	What are focus games and what are their purpose in theatre? What are warm up games and why do actors play warm up games before rehearsals and performances?	Why should team-building exercises be used in the rehearsal process?	What is spatial awareness and what games can we play to improve spatial awareness?
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**Unit Vocabulary:** Ensemble, Focus, Self-Concept, Sensory Perception, Sensory Recall, Spatial Awareness, Viola Spolin, Theatre Games, Warm-up

Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
2.1 Apply the rules of improvisation by participating in theatre games.	2.1.1 Understand and apply the basic rules of improvisation.	Theatre Games: Using the improv encyclopedia website or Viola Spolin’s book <u>Theatre Games for the Classroom</u> have students learn and play theatre games. The following games are just suggestions for a starting point: <i>Who Starts the Motion?</i> , <i>Streets and Alleys</i> , <i>Lemonade</i> , <i>Cheese It</i> , <i>Man Overboard</i> , <i>Bibbity Bop</i> , <i>Group Freeze</i> , <i>No Doubles</i> , or <i>Jeepers Peepers</i>	<u>Creative Drama in the Classroom and Beyond</u> 8 <sup>th</sup> Edition by Nellie McCaslin	1. Leadership

<p>2.3 Identify outside-in and inside-out approaches.</p>	<p>2.3.1 Create a character based on observing physical characteristics of another person.</p>	<p>Party Quirks: One player plays a character that is having a party. The other players will be the guests, and the audience provides us with who the guests might be. Of course the host does not know who the guests are. His task is to guess who the guests might be, based on hints the guests offer. The game is over as soon as the host has guessed all guests.</p>	<p><u>Theatre Games for the Classroom: A Teacher's Handbook</u> by Viola Spolin</p>	<p>2. Team Building</p>
<p>6.2 Demonstrate an understanding of plot, theme, and characters using a teacher-given classic piece of dramatic literature.</p>	<p>6.2.3 Perform a scene that incorporates another art form.</p>	<p>Using a piece of music, have students move around the space according to rhythm and mood.</p>	<p><b><i>The Improv Encyclopedia</i></b>  <a href="http://improvencyclopedia.org/">http://improvencyclopedia.org/</a></p>	<p>3. Interpersonal Communication</p>
		<p>Learning Log: Have students respond to the following questions. Why are team building, focus, and concentration important to actors? Why do actors play warm up games before rehearsals and performances?</p>	<p><b><i>The Spolin Center</i></b>  <a href="http://www.spolin.com">http://www.spolin.com</a></p>	<p>4. Physical Education</p>
				<p>5. Meta-Cognition</p>
				<p>6. Science</p>
				<p>7. Improvisation</p>
				<p>8. Cooperative Learning</p>