# Pre-AP Theatre Instructional Planning Guide

Teacher Sample

The goal of the instructional planning guide is to help you create a roadmap of the key instructional activities and assessments   
you will use to build a curriculum that aligns to the Pre-AP course framework. This sample illustrates one way in which you might   
use the guide. Pre-AP National Faculty and educators with experience teaching Pre-AP provided ideas for additional activities and   
resources that they might use alongside Pre-AP model lessons and formative assessment to build their full course.

**Using and Customizing Your Own Instructional Planning Guide:**

* When planning additional lessons, consider how they support the Pre-AP Arts framework, areas of focus,   
  and shared principles. These three elements represent the key ingredients of aligning to Pre-AP.
* Take time to capture your reflections as you move through the course.

## Course Implementation Models

The Pre-AP instructional modules have been designed with an emphasis on flexibility. They can be taught consecutively, or you can thread your own units and lessons in between the five-week modules or the learning cycles, depending on your instructional preferences and your rehearsal and performance schedules. When teaching your own units, we encourage you to infuse the Pre-AP shared principles and areas of focus throughout the remaining weeks of the course.

A few options for instructional sequencing are illustrated below:

Full Year Course ModelsSemester Course Models

## Build An Ensemble

| **Pacing in Periods** | **Date(s)** | **Materials/Resources/Tasks**  *Pre-AP Model Lessons, Additional Lessons, Anchor Works, Prompts,  Formative Assessments, Performance Assessments* | **Essential**  **Knowledge** | **State Standards** | **Reflections on  Areas of Focus & Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 10 |  | **Build an Ensemble**  Build a classroom community that puts safety first and builds trust for vulnerability (uncertainty, risk, and emotional exposure) through exploring the physical theatre techniques of tableaux and flying. Deepen understanding of vulnerability, shame, and the growth mindset to manage your mind in exploring artistic work.  Students will:   * create a flying sequence based on close observation and analysis of Frantic Assembly’s lifting techniques * experiment with the compositional elements of tableau and apply them to a variety of stages * generate a narrative tableau sequence * analyze and interpret both representational and narrative tableaux * experiment with and analyze and interpret how we non-verbally communicate status through Relationship Tableaux, A’s and B’s Status, and Status Party * learn how to give and receive feedback through peer-to-peer dialogue * use higher-order questioning to challenge pre-conceived notions and societal messaging (explicit and implicit), and to deepen understanding of vulnerability, shame, and the growth mindset * use reflective writing to examine personal growth and class expectations and to practice growth mindset   Anchor Works   * Frantic Assembly’s “Learning to Fly” * Brene Brown’s “The Power of Vulnerability” * Carol Dweck’s “Growth Mindset” | EK 1.1A–T  EK 1.1B–T  EK 1.2A–T  EK 2.1A–T  EK 2.1B–T  EK 3.1A–T  EK 3.1C–T  EK 5.2A–T | TH.Cr.1.1.II  TH.Pr.5.1.I  TH.Pr.5.1.II  Th.Pr.6.1.II TH.Pr.4.1.Ia  TH.Pr.4.1.Ib  TH.Re.7.1.I  TH.Re.8.1.Ic | Introduce and orient students to the Shared Principles (EACH) and Arts Areas of Focus (REAP) as guiding principles for the class. Illustrate and identify each through the following activities:  **Evidence-Based Writing/Reflective Writing**   * introduce “because, but, so” in “It is important to have a growth mindset in life” sentence starter exit ticket * introduce conjunctions through single sentence conjunction prompts for the reflection journal   **Experimentation**   * Presumption of Weight (mattress vs table) * Experiment with your role in the group (in flying: rock, ledge, flyer; in tableaux: jump, copy, observe) * Experiment with tableaux for different stages (arena, proscenium, etc.)   **Close Observation and Analysis/Analysis and Interpretation**   * Burgers, Coke, and a Side of Fries * Support and Oppose * A’s and B’s Status * Status Party * Vulnerability Myths applied to auditioning * “Taking Notes” Metacognitive Markers   **Academic Conversations/Peer-to-Peer Dialogue**   * “36 Questions to Fall in Love” * Keepie Uppie’s Observe, Analyze, Apply for Growth Mindset * Class Contract   **Higher-Order Questioning**   * The Power of Vulnerability * Vulnerability Myths * Expressive Tableaux (Tableaux from quote to express an idea, feeling, or thought) * Final Tableaux Observe, Analyze, Apply |
|  |  | **Performance Assessment**  Narrative Tableaux Sequence  **Written Assessment**  Conjunction Sentences Reflective Journal |  |  |  |
| 6 |  | **The Science of Stage Fright**  Identify the neurobiological origins of stage fright, its physiological manifestations, and how to cope using a variety of strategies from PMR to the thought-emotion-behavior cycle.  Students will:   * experiment with breath techniques, PMR, and visualization techniques to trigger the relaxation response and slow down the fight-or-flight response * analyze and interpret the physiological manifestations of stage fright through understanding its neurobiological origins and comparing and contrasting the physiological symptoms with love * in partners, students will create inner monologues for actors who think of their symptoms as “excitement” and actors who think of their symptoms as “nerves” and will create a scene that models peer-to-peer dialogue between the two actors * observe and analyze that even celebrities experience stage fright and how they cope in “I Can’t Go On!” * use reflective writing to set personal goals for this course * closely observe and analyze our own thoughts in the thought-emotion-behavior cycle to understand how thoughts cause our feelings, try on new thoughts, and find the thoughts that serve us for artistic work and to step outside our comfort zone   Anchor Works   * “I Can’t Go On!: What’s Behind Stagefright?” by Joan Acocella for *The New Yorker* * “The Science of Stage Fright” by TED-Ed | EK 2.1A–T  EK 2.1B–T  EK 5.2A–T | TH.Pr.5.1.II  TH.Pr.6.1.I  TH.Pr.6.1.II  TH.Re.7.1.I  TH.Re.8.1.Ic | **Evidence-Based Writing/Reflective Writing**   * “I Can’t Go On!” exit ticket * “My goal for this class is” because, but, so   **Experimentation**   * breath connection experiment (nose vs mouth; length; shape; etc.)   **Close Observation and Analysis/Analysis and Interpretation**   * Compare and Contrast Love and Stage Fright   **Academic Conversations/Peer-to-Peer Dialogue**   * Excitement vs Nerves Inner Monologues and Scenes   **Higher-Order Questioning**   * “I Can’t Go On” Metacognitive Markers and Observe, Analyze, Apply |

### Reflections

What went well in this unit?

When were students most engaged during this unit?

How have students grown? What opportunities for growth stand out at this time?

What needs modification or differentiation next time?

## Module: Structures

| **Pacing in Periods** | **Date(s)** | **Materials/Resources/Tasks**  *Pre-AP Model Lessons, Additional Lessons, Anchor Works, Prompts,  Formative Assessments, Performance Assessments* | **Essential**  **Knowledge** | **State Standards** | **Reflections on  Areas of Focus & Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 2 |  | Pre-AP Model Lesson 1.1: Introducing *West Side Story* | EK 1.1B–T  EK 1.2A–T  EK 1.2B–T  EK 2.1B–T  EK 2.2B–T  EK 3.2B–T  EK 4.1A–T | TH.Cr.1.1.I  TH.Cr.1.1.II  TH.Cr.3.1a  TH.Cr.3.1.Ib  TH.Cr.3.1.II  TH.Pr.4.1.Ia  TH.Pr.4.1.Ib  TH.Pr.4.1.IIa  TH.Pr.4.1.IIb  TH.Re.8.1.Ic  TH.Re.8.1.IIa  TH.Re.9.1.Ia  TH.Re.9.1.Ic  TH.Re.9.1.IIb  TH.Cn11.2.Ia |  |
| 1 |  | Pre-AP Model Lesson 1.2: Identifying the Elements of Directing |  |
| 3 |  | Pre-AP Model Lesson 1.3: Envisioning a Scene |  |
| 5 |  | Pre-AP Model Lesson 1.4: The Heart of the Play—Considering Theme |  |
| 4 |  | Pre-AP Model Lesson 1.5: Making Staging Choices |  |
| 1 |  | FA: Assess and Reflect on Learning Cycle 1—Outline and Draft a Paragraph |  |
| 1 |  | Pre-AP Model Lesson 1.6: Introduce Dramaturgy | EK 1.2A–T  EK 2.1B–T  EK 4.1B–T  EK 5.2A–T | TH.Cr.1.1.I  TH.Cr.1.1.II  TH.Cr.2.1a  TH.Re.9.1.Ia  TH.Re.9.1.Ic  TH.Re.9.1.IIa  TH.Cn11.2.Ia  TH.Cn11.2.Ib |  |
| 5 |  | Pre-AP Model Lesson 1.7: Jigsaw Dramaturgy |  |
| 4 |  | Pre-AP Model Lesson 1.8: Dramaturgical Lobby Displays |  |
| 1 |  | FA: Assess and Reflect on Learning Cycle 2—Providing Feedback |  |
| 1 |  | Pre-AP Model Lesson 1.9: Introducing Production Design | EK 1.1A–T  EK 2.2B–T  EK 3.2A–T  EK 3.2B–T  EK 4.1B–T  EK 5.2A–T | TH.Cr.1.1.I  TH.Cr.1.1.II  TH.Cr.2.1b  TH.Cr.3.1.II  TH.Pr.4.1.Ib  TH.Re.8.1.Ic  TH.Re.8.1.IIa  TH.Re.9.1.Ia  TH.Re.9.1.Ib  TH.Cn11.2.Ia |  |
| 5 |  | Pre-AP Model Lesson 1.10: *West Side Story* Production Design |  |
|  |  | **Performance Assessment**  Part 1: Culminating Student Work from Each Learning Cycle  Part 2: Written Reflection |  |  |  |

### Reflections

What went well in this unit?

When were students most engaged during this unit?

How have students grown? What opportunities for growth stand out at this time?

What needs modification or differentiation next time?

## Improv to Build the Actor’s Tools: Body, Voice, and Imagination

| **Pacing in Periods** | **Date(s)** | **Materials/Resources/Tasks**  *Pre-AP Model Lessons, Additional Lessons, Anchor Works, Prompts,  Formative Assessments, Performance Assessments* | **Essential**  **Knowledge** | **State Standards** | **Reflections on  Areas of Focus & Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 10 |  | Isolate, explore, and integrate each fundamental tool in the actor’s instrument to create dynamic characters while exploring the ensemble skills of improv. In activities based on the techniques of Viola Spolin, challenge students to develop hard and soft focus for awareness, non-verbal communication for giving and accepting offers, group mind for unity, follow the follower for ensemble cohesion, and object work for physical specificity.  Students will:   * experiment with hard and soft focus as a tool artists use for communication, observation, and awareness * experiment with techniques to take care of your partner through follow the follower in Mirror, Who Started the Motion?, Queen Dido, Creatures of the Deep, Dance to Make Your Partner Happy, and Diamond Dance * analyze and interpret physical offers made through pantomime in Gifting and Tug of War * apply follow the follower to daily life through the observation and analysis of movements * build awareness (general, partner, and spatial) through close observation and analysis in Three Changes, Mirror, Diamond Dance, and Tug of War * introduce the conjunction sentence starter for the reflective journal entry on embracing vulnerability in improv and their ability to commit to a sense of play and follow the follower   Practitioners and Techniques:  Viola Spolin  Del Close  Keith Johnstone | EK 2.1A–T  EK 2.1B–T  EK 3.1A–T  EK 3.2B–T  EK 4.1B–T  EK 4.2A–T  EK 5.2A–T | TH.Cr.1.1.II  TH.Cr.3.1a  TH.Cr.3.1.Ib  TH.Pr.5.1.I  TH.Pr.5.1.II  TH.Pr.4.1.Ia  TH.Pr.4.1.Ib  TH.Re.8.1.IIa | **Evidence-Based Writing/Reflective Writing**   * Battle>Victory Exit Ticket * Reflective Journal using conjunction sentence starters * “I’ve Got Your Back” exit ticket * “Follow the Follower” because, but, so exit ticket * “Improv Vulnerability” because, but, so exit ticket   **Experimentation**   * Who Started the Motion? * Queen Dido * Creatures of the Deep * Dance to Make Your Partner Happy * Diamond Dance   **Close Observation and Analysis/Analyze and Interpret**   * Three Changes * Mirror * Following the Follow in Daily Life * Tug of War * Gifting   **Academic Conversation/Peer-to-Peer Dialogue**   * Permission Slips and Container Building * We’re Not Really Strangers |

### Reflections

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What needs modification or differentiation next time?

## The Actor’s Voice

| **Pacing in Periods** | **Date(s)** | **Materials/Resources/Tasks**  *Pre-AP Model Lessons, Additional Lessons, Anchor Works, Prompts,  Formative Assessments, Performance Assessment* | **Essential**  **Knowledge** | **State Standards** | **Reflections on  Areas of Focus & Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 4 |  | Develop the skills needed to achieve the three goals of the actor’s voice: to be heard throughout the space, to be understood throughout the space, and to meet all demands with health and safety. Breaking down the anatomical structures of phonation and articulation, traveling through tongue twisters to voice-overs to rasaesthetics, this unit challenges our range of vocal expression, with a children’s book reading complete with character voices and expressive narration. Learn how to use your voice's pitch, tempo, rhythm, and volume to communicate artistic intent in a culminating group performance of *Macbeth*’s “The Witches.”  Students will:   * use reflective writing to compose “A Poem to My Voice” reflecting on my voice as it is now, my voice as I would like it to be, and vocal obstacles * use peer-to-peer dialogue to observe, analyze, and apply the visual art sources for “A Poem to My Voice” * use higher-order questioning to discover the phonation process and how each anatomical structure (diaphragm, vocal folds, etc.) contributes and works * experiment with tongue twisters to identify and assess strengths and weakness of our articulators * experiment with our resonators and articulators to build self-awareness of how speech and voice are created in the phonation process * experiment with our ability to keep strong diction in different tempos of “To Sit In Solemn Silence” * observe and analyze our enunciation of plosives and fricatives in “To Sit In Solemn Silence” * experiment with performing “To Sit In Solemn Silence” as different characters (military general, diva, etc.)   Anchor Works:   * Gilbert and Sullivan’s “To Sit In Solemn Silence” * Children’s Book Reading: The Highway Rat; The Fungus That Ate My School * *Macbeth*’s “The Witches” | EK 2.1A–T  EK 2.1B–T  EK 2.2B–T  EK 2.2A–T  EK 3.1A–T  EK 3.2A–T  EK 3.2B–T  EK 4.1A–T  EK 4.1B–T  EK 4.2A–T  EK 5.1A–T  EK 5.2A–T | TH.Cr.3.1a  TH.Cr.3.1.Ib  TH Cr.3.1.III  TH.Pr.5.1.I  TH.Pr.5.1.II  TH.Pr.4.1.Ib  TH.Re.7.1.I  TH.Re.8.1.Ic  TH.Cn11.2.Ia | **Evidence-Based Writing/Reflective Writing**   * “A Poem to My Voice”   **Experimentation**   * Tongue Twisters * Resonators and Articulators * Fairy Tale Kingdom * “To Sit In Solemn Silence” * “To Sit In Solemn Silence” as different characters (military general, diva, etc.)   **Close Observation and Analysis/Analysis and Interpretation**   * Visual art sources for “A Poem to My Voice” * Plosives and fricatives in “To Sit In Solemn Silence”   **Academic Conversations/Peer-to-Peer Dialogue**   * Observe, Analyze, Apply museum gallery discussion of visual art sources for “A Poem to My Voice” * Partner identification of plosives and fricatives in “To Sit In Solemn Silence”   **Higher-Order Questioning**   * Discover the phonation process and how each anatomical structure (diaphragm, vocal folds, etc.) contributes and works |
| 5 |  | **Children’s Book Reading**  Students will:   * perform a reading of a children’s book using the full range of voice with clear enunciation, expressive narration, and at least three distinct character voices * experiment with the five vocal dynamics (pitch, tempo, tone, volume, duration) to enhance meaning in narration * analyze and interpret children’s book characters to create a character study that informs vocal choices * observe and analyze how voice-over artists work by watching voice-over recording footage of “Kung Fu Panda” and Brian Hull’s performance of “Let It Go” * create Kung Fu voice-overs to demonstrate how movement orchestrates vocal expression (MOVE) * experiment with the communication of subtext though “oh” and “spaghetti” * learn to analyze and vocally interpret color words, like adjectives and onomatopoeia, to enhance meaning * experiment with how emphasis can change meaning in “I Didn’t Say” * use higher-order questioning to create personal meanings and associations for each of the nine rasas * experiment with breath as the foundation of the nine rasas * observe and analyze where each of the nine rasas live in your body * use peer-to-peer dialogue to find commonalities in physical expression of the rasas * analyze their children’s book reading to identify three rasas in their text | **Evidence-Based Writing/Reflective Writing:**   * Character studies to analyze evidence of vocal choices   **Experimentation**   * Five vocal dynamics * Character voices * Emphasis can change meaning * How to communicate subtext   **Close Observation and Analysis/Analysis and Interpretation:**   * Observe and analyze professional voice-over artists * Create a character study based on the text that informs vocal choices * Observe and analyze where each of the nine rasas live in your body * Analyze and interpret three rasas in your children’s book text   **Academic Conversations/Peer-to-Peer Dialogue:**   * Character voice coaching * Commonalities in physical expression of the rasas   **Higher-Order Questioning:**   * Create personal meanings and associations for each of the nine rasas |
| 3 |  | **The Witches Reading**  Students will:   * analyze and interpret the text of *Macbeth*’s “The Witches” to develop a performance that uses vocal and choric reading techniques with clear artistic intent * experiment with different vocal choices in rehearsal * use reflective writing to develop an artistic statement that communicates the intent of “The Witches” performance * use peer-to-peer dialogue to provide glows and grows feedback to a partner group in their development of “The Witches” performance to analyze and interpret the achievement of artistic intent |  | **Evidence-Based Writing/Reflective Writing**   * Artistic intent statement for “The Witches” performance   **Experimentation**   * Rehearsal   **Close Observation and Analysis/Analysis and Interpretation**   * Analyze and interpret the text of “The Witches” to apply vocal and choric reading techniques to communicate artistic intent   **Academic Conversations/Peer-to-Peer Dialogue**   * Glows and grows feedback to a partner group in their development of “The Witches” performance to analyze and interpret the achievement of artistic intent |
|  |  | **Performance Assessment**  *Macbeth* Performances  **Written Assessment**  Artistic Intent Statements |  |  |  |

### Reflections

What went well in this unit?

When were students most engaged during this unit?

How have students grown? What opportunities for growth stand out at this time?

What needs modification or differentiation next time?

## Greek Theatre Choric Reading

| **Pacing in Periods** | **Date(s)** | **Materials/Resources/Tasks**  *Pre-AP Model Lessons, Additional Lessons, Anchor Works, Prompts,  Formative Assessments, Performance Assessment* | **Essential**  **Knowledge** | **State Standards** | **Reflections on  Areas of Focus & Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 10 |  | Examine the origins of theatre through Greek drama and demonstrate the contributions of ancient Greek culture to modern theatre practices by researching Greek playwrights and plays and by presenting scenes from Greek plays to explore synchronization, repetition, mime, choric style delivery, and direct audience address.  Students will:   * use higher order questioning to understand the origins and conventions of Greek theatre * use higher order questioning in a jigsaw protocol to explore different Greek playwrights and shows (see list of shows in Anchor Works) * use close observation and analysis to identify the elements of tragedy in an assigned script and write a short evidence-based paragraph using the paragraph outline graphic organizer * create a choric performance in groups of 6–8 based on the text from *Agamemnon* that includes at least two actions per line and with no more than two lines using the same choric vocal techniques * use close observation and analysis for script study to understand the text through dramaturgy and find the color words that can be translated into staging ideas * experiment with staging ideas in rehearsal by exploring a range of choric vocal and movement techniques * compare and contrast in peer-to-peer dialogue the text and staging interpretations presented in final performances   Anchor Works:   * Aristophanes’ *The Frogs* * Euripides’ *Medea* * Sophocles’ *Oedipus Rex* * Sophocles’ *Antigone* * Aeschylus’ *Agamemnon* * Aristotle’s *The Poetics* * National Theatre: Greek Theatre (YouTube) | EK 2.1A–T  EK 2.1B–T  EK 2.2B–T  EK 2.2A–T  EK 3.1A–T  EK 3.2A–T  EK 3.2B–T  EK 4.1A–T  EK 4.1B–T  EK 4.2A–T  EK 5.1A–T  EK 5.2A–T | TH.Cr.1.1.IIa  TH.Cr.2.1.II a  TH.Cr.3.1.Ia  TH.Cr.3.1.Ib  TH.Cr.3.1.Ic  TH.Pr4.1.I  TH.Pr.5.1.I  TH.Pr.5.1.II  TH.Pr.6.1.Ia  TH.Re.7.1.IIIa  TH.Re.9.1.IIa  TH.Re.9.1.IIb  TH.Re.9.1.IIc  TH.Cn11.2.Ia  TH.Cn11.2.Ib  TH.Cn.11.1.Ia | **Evidence-Based Writing/Reflective Writing**   * Identify the elements of tragedy in a script evidence-based paragraph   **Experimentation**   * Choric vocal techniques in rehearsal * Movement ideas in rehearsal   **Close Observation and Analysis/Analysis and Interpretation**   * Identify the elements of tragedy in a script * Dramaturgy to understand the text * Mine the text for color words that can be translated into staging ideas * Create a choric performance with movement and vocal techniques used to enhance meaning and communication   **Academic Conversations/Peer-to-Peer Dialogue**   * Greek playwrights and shows jigsaw protocol * Compare and contrast the text and staging interpretations presented in final performances   **Higher-Order Questioning**   * Discover the origins and conventions of Greek Theatre * Greek playwrights and shows jigsaw protocol |
|  |  | **Performance Assessment**  Choric Performances of *Agamemnon*  **Written Assessment**  Paragraph analysis of the elements of tragedy in Greek scripts |  |  |  |

### Reflections

What went well in this unit?

When were students most engaged during this unit?

How have students grown? What opportunities for growth stand out at this time?

What needs modification or differentiation next time?

## Module: Structures

| **Pacing in Periods** | **Date(s)** | **Materials/Resources/Tasks**  *Pre-AP Model Lessons, Additional Lessons, Anchor Works, Prompts,  Formative Assessments, Performance Assessments* | **Essential**  **Knowledge** | **State Standards** | **Reflections on  Areas of Focus & Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 1 |  | Pre-AP Model Lesson 2.1: Introducing Structures | EK 1.1A–T  EK 1.1B–T  EK 1.2B–T | TH.Re.9.1.Ia  TH.Cn11.2.Ia |  |
| 4 |  | Pre-AP Model Lesson 2.2: Climactic Structure |  |
| 4 |  | Pre-AP Model Lesson 2.3: Episodic Structure |  |
| 1 |  | FA: Assess and Reflect on Learning Cycle 1—Outline and Draft a Paragraph |  |
| 3 |  | Pre-AP Model Lesson 2.4: Introducing Story Theatre | EK 2.1A–T  EK 2.1B–T  EK 2.2A–T  EK 3.2A–T  EK 4.1B–T  EK 4.2A–T | TH.Cr.1.1.I  TH.Cr.1.1.II  TH.Cr.3.1a  TH Cr.3.1.III  TH.Pr.4.1.Ib  TH.Re.9.1.Ia  TH.Cn11.2.Ia |  |
| 4 |  | Pre-AP Model Lesson 2.5: Developing a Work of Story Theatre |  |
| 1 |  | FA: Assess and Reflect on Learning Cycle 2—Outline and Draft a Paragraph |  |
| 3 |  | Pre-AP Model Lesson 2.6: Props, Movement, and Voice in Story Theatre | EK 2.1A–T  EK 2.2B–T  EK 3.2A–T  EK 3.2B–T  EK 4.1A–T  EK 5.1A–T  EK 5.2A–T | TH.Cr.1.1.I  TH.Cr.1.1.II  TH.Cr.3.1a  TH.Cr.3.1.Ib  TH.Cr.3.1.II  TH Cr.3.1.III TH.Pr.5.1.I  TH.Pr.5.1.II  TH.Pr.4.1.Ib  TH.Re.8.1.Ic  TH.Re.8.1.IIa  TH.Re.9.1.Ia  TH.Re.9.1.Ib  TH.Cn.11.2.Ia |  |
| 4 |  | Pre-AP Model Lesson 2.7: Giving and Receiving Effective Feedback |  |
|  |  | **Performance Assessment**  Part 1: Written Reflection  Part 2: Final Student Performance |  |  |  |

### Reflections

What went well in this unit?

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How have students grown? What opportunities for growth stand out at this time?

What needs modification or differentiation next time?

## Acting Practitioners

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| --- | --- | --- | --- | --- | --- |
| **Pacing in Periods** | **Date(s)** | **Materials/Resources/Tasks**  *Pre-AP Model Lessons, Additional Lessons, Anchor Works, Prompts,  Formative Assessments, Performance Assessment* | **Essential**  **Knowledge** | **State Standards** | **Reflections on  Areas of Focus & Shared Principles** |
| 10 |  | Compare and contrast the acting theories and teaching methods of acting teachers throughout history including Stanislavski, Adler, Strasberg, Meisner, Brecht, Grotowski, and Suzuki  Students will:   * use higher-order questioning to understand the origins and conventions of modern acting technique * create a group presentation and one-page handout that teaches the methodologies of different acting theorists * use higher-order questioning in a jigsaw protocol to explore different acting theorists and their methodologies * use peer-to-peer dialogue in your group to develop your lesson and one-page handout * compare and contrast in peer-to-peer dialogue the different modern acting techniques * experiment with classic exercises from each technique to determine which acting technique resonates with your craft * use academic conversation to break down and debrief the elements and the why of each exercise * write a reflective journal with evidence for why your craft most closely aligns with a practitioner | EK 2.1A–T  EK 2.1B–T  EK 3.1C–T | TH.Cr.1.1.I  TH.Cr.1.1.II  TH.Pr.5.1.I  TH.Pr.5.1.II  TH.Pr.4.1.Ib  TH.Re.8.1.IIc  TH.Cn.11.2.Ia | **Evidence-Based Writing/Reflective Writing**   * Reflection journal entry on the theory your craft most closely aligns with   **Experimentation**   * Classic exercises from each modern acting practitioner   **Academic Conversations/Peer-to-Peer Dialogue**   * Acting practitioner jigsaw protocol * Acting practitioner presentation development   **Higher-Order Questioning**   * Discover the origins and conventions of modern acting technique * Acting practitioner jigsaw protocol |
|  |  | **Performance Assessment**  Acting Practitioner Presentation  **Written Assessment**  Reflective Journal on the theory your craft most closely aligns with |  |  |  |

### Reflections

What went well in this unit?

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## 12 Angry Jurors

| **Pacing in Periods** | **Date(s)** | **Materials/Resources/Tasks**  *Pre-AP Model Lessons, Additional Lessons, Anchor Works, Prompts,  Formative Assessments, Performance Assessments* | **Essential**  **Knowledge** | **State Standards** | **Reflections on  Areas of Focus & Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 5 |  | **Audition Technique**  Develop the skills needed to successfully prepare for and nail an audition fromcold reading techniques and exercises in pre-read auditions, producer callbacks, and self-taping | EK 2.1A–T  EK 2.1B–T  EK 5.2A–T | TH.Cr.1.1.I  TH.Cr.1.1.II TH.Pr.5.1.I  TH.Pr.5.1.II  TH.Pr.4.1.Ib  TH.Cn11.2.Ia | **Evidence-Based Writing/Reflective Writing**   * Actor’s workbook benchmarks * Audition technique reflective journal using paragraph outline * Reflection journal on the rehearsal process and final performance   **Experimentation**   * Rehearsal * Tactics   **Close Observation and Analysis/Analysis and Interpretation**   * Script analysis * Character study * Actor’s workbook benchmarks * Story Spine * Given Circumstances * World of the Play * Objectives * Obstacles * Tactics * Master Statue * Animal Inspiration * Character Journey * Stakes   **Academic Conversations/Peer-to-Peer Dialogue**   * Tablework * Rehearsal debriefs   **Higher-Order Questioning**   * Tablework * What is the show? * Who am I? * What am I fighting for? * How do I interact with other people? * How do I move around in the world? * How do I grow and change? |
| 10 |  | Analyze a play from a performance perspective, including dramatic structure, character analysis, language investigation, and integrate it within the rehearsal and performance process.  Reading the script with understanding and learning to build the character   * What is the show? * Who am I?   Benchmark 1: Know the story spine  Benchmark 2: Know my character’s given circumstances  Benchmark 3: Know the world of the play | EK 1.2A–T  EK 2.1A–T  EK 2.1B–T  EK 2.2A–T  EK 3.1C–T  EK 3.2B–T  EK 4.1B–T  EK 5.2A–T | TH.Cr.1.1.I  TH.Cr.1.1.II TH.Cr.3.1a  TH.Cr.3.1.Ib  TH.Pr.5.1.I  TH.Pr.5.1.II  TH.Pr.4.1.Ib  TH.Re.8.1.IIa  TH.Cn11.2.Ia |
| 10 |  | Identifying what drives and motivates your character and the story   * What am I fighting for? * How do I interact with other people?   Benchmark 1: Objectives  Benchmark 2: Obstacles  Benchmark 3: Tactics | EK 2.1A–T  EK 2.1B–T  EK 2.2B–T  EK 2.2A–T  EK 3.2B–T  EK 4.1B–T  EK 4.2A–T  EK 5.2A–T | TH.Cr.1.1.I  TH.Cr.1.1.II TH.Cr.3.1a  TH.Cr.3.1.Ib  TH.Pr.5.1.I  TH.Pr.5.1.II  TH.Pr.6.1.I  TH.Pr.6.1.II  TH.Pr.4.1.Ia  TH.Re.8.1.IIa  TH.Cn11.2.Ia |
| 10 |  | Expressing the character's thoughts and ideas through body posture and movement   * How do I move around in the world?   Benchmark 1: Master Statue  Benchmark 2: Animal Inspiration | EK 2.1A–T  EK 2.1B–T  EK 2.2B–T  EK 3.2A–T  EK 3.2B–T  EK 4.1B–T  EK 4.2A–T  EK 5.2A–T | TH.Cr.1.1.I  TH.Cr.1.1.II TH.Cr.3.1a  TH.Cr.3.1.Ib  TH.Pr.5.1.I  TH.Pr.5.1.II  TH.Pr.6.1.I  TH.Pr.6.1.II  TH.Re.8.1.IIa  TH.Cn11.2.Ia |
| 10 |  | Growing the character’s journey and arc through discoveries and changes   * How do I grow and change?   Benchmark 1: Character Journey  Benchmark 2: Stakes | EK 2.1A–T  EK 2.1B–T  EK 2.2A–T  EK 3.2B–T  EK 4.1B–T  EK 4.2A–T  EK 5.2A–T | TH.Cr.1.1.I  TH.Cr.1.1.II  TH.Cr.3.1a  TH.Cr.3.1.Ib  TH.Pr.5.1.I  TH.Pr.5.1.II  TH.Pr.6.1.I  TH.Pr.6.1.II  TH.Re.8.1.IIa  TH.Cn11.2.Ia |
| 4–5 |  | **12 Angry Jurors Tech Week**  Explore the tech week and performance process, including the relationship between the actor and the director, the actor and stage manager, actor and production crew, actor and fellow actors. | EK 1.2B–T  EK 2.2A–T  EK 3.1A–T  EK 3.2A–T  EK 3.2B–T  EK 4.1B–T  EK 4.2A–T  EK 5.1A–T  EK 5.2A–T | TH.Cr.1.1.II  TH.Cr.3.1a  TH.Cr.3.1.Ib  TH.Cr.3.1.II TH.Pr.5.1.I  TH.Pr.5.1.II  TH.Pr.6.1.I  TH.Pr.6.1.II  TH.Re.8.1.IIa  TH.Cn11.2.Ia |  |
| 1 |  | **Performance Reflection Day**  Part 1: Written Reflection  Part 2: Actor’s Workbook  Part 3: Final Student Performance | EK 4.1A–T  EK 4.1B–T | TH.Cr.1.1.II |  |

### Reflections

What went well in this unit?

When were students most engaged during this unit?

How have students grown? What opportunities for growth stand out at this time?

What needs modification or differentiation next time?

## Shakespeare and Stage Combat

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| **Pacing in Periods** | **Date(s)** | **Materials/Resources/Tasks**  *Pre-AP Model Lessons, Additional Lessons, Anchor Works, Prompts,  Formative Assessments, Performance Assessment* | **Essential**  **Knowledge** | **State Standards** | **Reflections on  Areas of Focus & Shared Principles** |
| 10 |  | Demonstrate an understanding of how to safely rehearse, perform, and write down a choreographed fight from Shakespeare.  Students will:   * use higher-order questioning to understand the origins and conventions of Elizabethan Theatre and Shakespeare * use higher-order questioning in a jigsaw protocol to explore different Shakespeare shows (see list of shows in Anchor Works) * experiment with different ways to create believable knaps, victim vocals, and staging for believability in stage combat * create a Shakespeare performance that demonstrates safe and believable stage combat * use close observation and analysis for script study to understand the text through dramaturgy * use close observation and analysis to identify the character and combat motivations in an assigned script and write a short evidence-based paragraph using the paragraph outline graphic organizer * experiment with staging ideas and character work in rehearsal * compare and contrast in peer-to-peer dialogue the text and staging interpretations presented in final performances   Anchor Works:   * Shakespeare’s *Twelfth Night* * Shakespeare’s *Romeo and Juliet* * Shakespeare’s *The Taming of the Shrew* * Shakespeare’s *Henry VI Part One* | EK 2.1A–T  EK 2.1B–T  EK 2.2A–T  EK 3.1A–T  EK 3.2B–T  EK 3.2A–T  EK 4.1A–T  EK 4.1B–T  EK 5.1A–T | TH.Cr.1.1.I  TH.Cr.1.1.II  TH Cr.3.1.III  TH.Pr.5.1.I  TH.Pr.5.1.II  TH.Pr.6.1.I  TH.Pr.6.1.II  TH.Pr.4.1.Ia | **Evidence-Based Writing/Reflective Writing**   * Identify the motivations of character and combat in a short evidence-based paragraph using the paragraph outline graphic organizer * Reflection journal communicating the rehearsal process and artistic intent of their choreographed fight from Shakespeare   **Experimentation**   * Create believable knaps, victim vocals, and staging for believability in stage combat * Staging in rehearsal * Motivations in rehearsal * Tactics in rehearsal * Character work in rehearsal   **Close Observation and Analysis/Analysis and Interpretation**   * Dramaturgy to understand the text * Identify the motivations of character and combat * Create a Shakespeare performance that demonstrates safe and believable stage combat   **Academic Conversations/Peer-to-Peer Dialogue**   * Shakespeare shows jigsaw protocol * Tablework * Rehearsal debriefs   **Higher-Order Questioning**   * Discover the origins and conventions of Elizabethan Theatre and Shakespeare * Shakespeare Shows jigsaw protocol |
|  |  | **Written Assessment**  Written reflection journal communicating the rehearsal process and artistic intent of their choreographed fight from Shakespeare  **Performance Assessment**  Final Student Presentation of a choreographed fight from Shakespeare |  |  |  |

### Reflections

What went well in this unit?

When were students most engaged during this unit?

How have students grown? What opportunities for growth stand out at this time?

What needs modification or differentiation next time?