

(Theatre Arts 1) Planning and Pacing Guide

Theatre Arts instruction is active and follows the FCPS Learning Model. Instruction fosters the development of the FCPS Portrait of a Graduate (POG) attributes, which are articulated through “I Can” statements. Each unit/lesson follows best practices for teaching and learning through the FCPS LEARN Lesson Model. Units/lessons are assessed through ongoing formative assessments, peer and self assessment, and a performance-based summative assessment, which is indicated in each unit/lesson as the culminating activity.

Pacing is approximate and will vary based on block scheduling.

Course Description

Students will develop performance and collaboration skills while exploring the role and impact of theatre in society and culture. Through various theatre activities, students will examine artistic roles and relationships, acting techniques, technical elements, and the creative process. This course emphasizes skill development and provides theatrical opportunities that enable students to determine personal areas of interest. Participation in co-curricular activities and performance may be required to receive credit for this course. This course may be used to satisfy the graduation requirement for a credit in fine arts. This course will run for an entire year.

This course will require a student materials fee (\$25) as listed in FCPS Notice 5922.

Throughout the Year	Develop artistic ideas and create theatrical works through technical design, script writing, direction and improvisation. Apply artistic ideas to rehearse, refine, and perform scripted and unscripted theatrical works using various methods and techniques. Evaluate and respond to theatrical works through theatre journals, critiques, or notebooks. Connect meaning and content to theatrical works through dramatic texts, dramaturgy, personal response, and professional and career opportunities.			
Quarter 1 Actors Voice	Ensemble Building <i>Ensemble Work and Shared Vocab</i> 3 Weeks 6 Classes 8/23-9/12	Voice for the Actor <i>Strategies for Vocal performance</i> 3 Weeks 6 classes 9/12-9/27	Shakespeare’s Voice <i>Shakespeare’s language and acting</i> 3 Weeks 6 Classes 9/29 -10/20	Authentic Voice <i>Writing and performing in an “authentic” voice</i> 4 Weeks 7 Classes 10/6-10/28
Quarter 2 Developing a Character	Building a Character <i>Understanding the “Acting Method”</i> 4 Weeks 6 classes 11/4 – 11/29	Finding a Character’s Life <i>Journaling and internal life</i> 3 Weeks 5 Classes 12/1-12/15	Living Wax Museum <i>Create a character for a historical figure</i> 4 Weeks 8 Classes 1/3 - 1/25	
Quarter 3 Actors Body	Movement for the Actor <i>Movement for performers</i> 4 Weeks 8 classes 2/1-2/22	Pantomime <i>Basic Pantomime</i> 3 Weeks 6 classes 2/24-3/7	Clowning <i>Develop and perform an original clown routine</i> 5 Weeks 10 classes 3/9-4/13	

Quarter 4 Theatre and the World	Theatre History - Greek <i>Basic Greek Theatre</i> 3 Weeks 5 classes 4/18-5/3	Auditions <i>Audition Strategies</i> 3 Weeks 5 classes 5/5-5/17	World of Theatre <i>Tech Theatre Intro and Company structure</i> 3 Weeks 4 classes 5/19-5/30	Theatre for Social Change <i>Create and perform original Living Newspaper show</i> 3 Weeks 6 classes 6/1-6/16

Grade Level Sequence

	Unit/Lesson	Standards of Learning	Learning Activities	Notes/ Culminating Activity
Q1	Ensemble Building <i>Ensemble Work and Shared Vocab</i> 3 Weeks 6 Classes 8/23-9/12	2A.1 - Discuss and demonstrate theatre conventions in performance. 2A.2 - Explore characterization in ensemble performances 2A.4 - Identify and apply script notation for blocking in performance.	<ul style="list-style-type: none"> • Ensemble games with a focus on getting to know each other and communication. Ex: Walkabout (order, height, clothes, family, etc), Buzz, and Side of Fries • Introduce Acting tools – Body, Voice, Imagination, and Focus. Discuss how we need to warm these up. Show a few warm-ups. • Stage directions using Ships and Sailors, Stage Direction Olympics, and 9 corners. • Introduce the idea of status and focus. Implement these ideas via a series of tableau activities. 	Game-a-palooza – students compete for top prize over a series of Theatre focused games.

	Unit/Lesson	Standards of Learning	Learning Activities	Notes/ Culminating Activity
Q1	<p>Voice for the Actor <i>Strategies for Vocal performance</i> 3 Weeks 6 classes 9/12-9/27</p>	<p>2A.1 - Discuss and demonstrate theatre conventions in performance. 2A.6 - Explore vocal techniques to enhance performance 2A.7 - Identify and practice preparation methods for auditions and performance</p>	<ul style="list-style-type: none"> • Introduce the concept of projection and lead them through projection activities. • Discuss articulation and enunciation. Lead them through tongue twisters and vocal warm-ups. • Basic Linklater techniques and breathing/vocal production. • Where does our voice come from physiologically? Learn and label the parts. 	<p>Vocal production/communication activity. Must communicate a complicated sentence from the stage to the back of the house.</p>
Q1	<p>Shakespeare's Voice <i>Shakespeare's language and acting</i> 3 Weeks 6 Classes 9/29 -10/20</p>	<p>2A.1 - Discuss and demonstrate theatre conventions in performance. 2A.6 - Explore vocal techniques to enhance performance 2A.7 - Identify and practice preparation methods for auditions and performance 2B.3 - Identify and practice line memorization with blocking for performance. 3A.1 -Identify script analysis to interpret dramatic texts 4A.1 - Identify and compare innovations in historical and contemporary theatrical works</p>	<ul style="list-style-type: none"> • Show students Shakespeare Slideshow with basics about Shakespeare, his plays, and Elizabethan England • Discuss Iambic Pentameter – Ex in sonnet, Tempest (Caliban) and Romeo and Juliet (1st meeting) • Shakespeare Performance strategies – direct address, the geography of thought, breathing at the end of the line vs grammatical breathing (show examples). • Shakespeare's Sonnets 	<p>Shakespeare Quiz Perform Sonnet</p>

	Unit/Lesson	Standards of Learning	Learning Activities	Notes/ Culminating Activity
Q1	<p>Authentic Voice <i>Writing and performing in an “authentic” voice</i> 4 Weeks 7 Classes 10/6-10/28</p>	<p>1A.1 - Identify characterization and differentiate among archetypal, stock, and original characters. 1B.2 - Analyze and explore dramatic structure and how it impacts dramatic text. 1B.3 - Create dramatic texts utilizing individual or shared connections and experiences 3B.1 - Discuss how identity and current events shape aesthetics. 4A.3 - Analyze and discuss the responsibility of theatre artists to represent and honor diverse stories and voices.</p>	<ul style="list-style-type: none"> • Work on “decolonizing monologue” activity – define what is an “authentic voice” monologue. • Discuss Code Switching – how and why – examples. • Listen to dialogue activity – how do people <i>actually</i> speak • Introduce the idea of an “I want” monologue – show Fresh Prince speech, Little Mermaid, and Hamilton • Students write their own authentic voiced “I want” monologue. 	<p>Students perform their own authentic voiced “I want” monologue.</p>
Q2	<p>Building a Character <i>Understanding the “Acting Method”</i> 4 Weeks 6 classes 11/4 – 11/29</p>	<p>1A.1 - Identify characterization and differentiate among archetypal, stock, and original characters. 1A.2 - Explore character objectives in text and performance. 1A.3 - Discuss and practice justified interactions between characters.</p>	<ul style="list-style-type: none"> • Introduce Stanislavski “Acting Method” – why and how we use it. • Internal Life character games/activities – EX. I have a secret, Voice Over • Contextless Scene’s Work 	<p>Perform Contextless Scenes with characters who have clear objectives and wants.</p>

	Unit/Lesson	Standards of Learning	Learning Activities	Notes/ Culminating Activity
Q2	<p>Finding a Character's Life <i>Journaling and internal life</i> 3 Weeks 5 Classes 12/1-12/15</p>	<p>1B.3 - Create dramatic texts utilizing individual or shared connections and experiences. 1A.2 Explore character objectives in text and performance. 2A.1 - Discuss and demonstrate theatre conventions in performance. 2A.3 - Explore characterization in improvised scenes.</p>	<ul style="list-style-type: none"> • Pick a truly original name – no one from class – what comes up for people when they hear that name? – Group Activity • Journaling Activities • Building a character that meets and/or defies expectations – play inventor, crowd makes the kind. • Journaling Work - Write up "Morning Routine" for the character. Rehearse it 	<p>Perform Morning routine</p>

	Unit/Lesson	Standards of Learning	Learning Activities	Notes/ Culminating Activity
Q2	<p>Living Wax Museum <i>Create a character for a historical figure</i> 4 Weeks 8 Classes 1/3 - 1/25</p>	<p>1B.1 - Analyze various dramatic elements to determine purpose and meaning in a story or dramatic text 2A.1 - Discuss and demonstrate theatre conventions in performance. 2A.5 - Explore physicality to enhance performance 3A.2 - Identify and explore the effect of personal interpretation on artistic choices 3A.3 - Identify and use criteria to assess dramatic texts and performance using theatre terminology 4A.3 - Analyze and discuss the responsibility of theatre artists to represent and honor diverse stories and voices. 4A.4 - Explore the use of research to enhance dramatic text and performance</p>	<ul style="list-style-type: none"> • Begin researching historical figure from the 1940's. • Create a "tri-fold" board that includes a fictional journal entry inspired by true events. • Using all other learned strategies develop an authentic character based on an historical figure and perform a 60 second monologue. 	<p>Living Wax Museum experience</p>

	Unit/Lesson	Standards of Learning	Learning Activities	Notes/ Culminating Activity
Q3	<p>Movement for the Actor <i>Movement for performers</i> 4 Weeks 8 classes 2/1-2/22</p>	<p>1A.1 - Identify characterization and differentiate among archetypal, stock, and original characters. 2A.5 - Explore physicality to enhance performance</p>	<ul style="list-style-type: none"> • Explore how to build a character from the outside- in. • Play with different centers and how that changes a character. • Character Walks – parade/minister of Silly Walks • Yoga routine • Revisit “Walkabout” with an emphasis on movement and Viewpoints. • Look at previous Breakfast Routine work – create a wordless routine. 	<p>Perform Wordless Routine</p>
Q3	<p>Pantomime <i>Basic Pantomime</i> 3 Weeks 6 classes 2/24-3/7</p>	<p>2A.3 - Explore characterization in improvised scenes. 2A.5 - Explore physicality to enhance performance</p>	<ul style="list-style-type: none"> • Define pantomime and play “Late for Work” as well as “Pass the Gum” and/or “What are you doing” • Body isolation, deadpoint, creating weight. • Synetic movement and workshop. 	<p>Pantomime Skillset demonstration</p>

	Unit/Lesson	Standards of Learning	Learning Activities	Notes/ Culminating Activity
Q3	<p>Clowning <i>Develop and perform an original clown routine</i> 5 Weeks 10 classes 3/9-4/13</p>	<p>2A.3 - Explore characterization in improvised scenes. 2A.4 - Identify and apply script notation for blocking in performance. 2A.5 - Explore physicality to enhance performance 2A.7 - Identify and practice preparation methods for auditions and performance 2A.8 - Identify and practice performance skills individually and as an ensemble 3A.2 - Identify and explore the effect of personal interpretation on artistic choices 3A.3 - Identify and use criteria to assess dramatic texts and performance using theatre terminology</p>	<ul style="list-style-type: none"> • What is clowning – a history • The “rules of comedy” what are they? Discuss subversion of expectations. • The “I want” in clowning • Watch and discuss clown lazzi’s • Students are given the tools to start developing their own 7 beat “I want” lazzi. 	<p>Perform Lazzi</p>
Q4	<p>Theatre History - Greek <i>Basic Greek Theatre</i> 3 Weeks 5 classes 4/18-5/3</p>	<p>4A.1 - 5 - The student will compare historical and cultural aspects of theatrical works.</p>	<ul style="list-style-type: none"> • Greek Theatre Slide Show • Discuss Greek citizens, life, and competition and Theatre in Greece • Pick a citizen (Amazonian, Olympian, politician, farmer) and write a monologue. 	<p>Monologue competition – simulating the Greek Theatre experience.</p>
Q4	<p>Auditions <i>Audition Strategies</i> 3 Weeks 5 classes 5/5-5/17</p>	<p>3A.4 - Explore how constructive criticism and self-assessment can improve theatrical works.</p>	<ul style="list-style-type: none"> • Discuss auditions and audition strategies • Slate – how and why. • What are directors looking for? • Resume • Audition simulation 	<p>Perform a 60 second monologue</p>

	Unit/Lesson	Standards of Learning	Learning Activities	Notes/ Culminating Activity
Q4	<p>World of Theatre <i>Tech Theatre Intro and Company structure</i> 3 Weeks 4 classes 5/19-5/30</p>	<p>1D.2 - Compare and apply technical elements in various theatrical works. 4B.1 - 3 - The student will develop skills related to theatre professions.</p>	<ul style="list-style-type: none"> • What does the world of Theatre look like? • Theatre hierarchy • Basic understanding of technical theatre and their roles in a production • Research DMV area theatre's – look at structure, mission statement, and season. 	<p>Group presentation of a fictional theatre company they invent – include mission statement, target audience, and season.</p>
Q4	<p>Theatre for Social Change <i>Create and perform original Living Newspaper show</i> 3 Weeks 6 classes 6/1-6/16</p>	<p>1C.4 – Examine and practice a role of a production team member 1D.1 - Demonstrate theatre safety guidelines and best practices in the creation and use of technical elements for rehearsal and performance 1D.3 - Identify and apply technical design supported by dramatic texts 2A.4 - Identify and practice performance skills individually and as an ensemble 2A.7 - Identify and practice preparation methods for auditions and performance 2A.8 - Identify and practice performance skills individually and as an ensemble. 2A.9 - Apply technical elements to enhance performance. 2B.1-3 - The student will develop the skills and concepts of artistic discipline.</p>	<ul style="list-style-type: none"> • Discuss and show examples of Theatre for Social Change. • What topics are people drawn towards? Why? • Examples of effective versions of this. • Look at Living newspaper and its role in Theatre. • Devise and create a new piece 	<p>Present Living newspaper</p>

