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<th>Date</th>
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<tr>
<td>C. 1, L1 p. 5-6</td>
<td>Ex. The.</td>
<td>Li; #1.0 p. 94</td>
<td></td>
<td><strong>Emphasize:</strong> Introduces theatre game format. Suggested games on p. 6 are icebreakers that build class unity.</td>
</tr>
<tr>
<td>C.1 L2 p. 7-18</td>
<td>Li; #5.0 p.95, #10.0 p.96</td>
<td>LII; #10.0 p.99</td>
<td></td>
<td><strong>Emphasize:</strong> Basic theatrical terms introduced and defined. Lesson written in script format used specifically for Literary genera of Drama. <em>(Play relates drama class activities to real life and discusses origins of theatre.)</em></td>
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<tr>
<td>C.1 p. 13 Theatre Heritage</td>
<td>LII; #9.0,#10.0 p. 13</td>
<td></td>
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<td><strong>Emphasize:</strong> Origins of Theatre. Discusses belief that modern theatre rooted in rituals of primitive societies.</td>
</tr>
<tr>
<td>Theatrical Timeline p. 20-27</td>
<td>LII; #10.0 p. 13</td>
<td></td>
<td>Reference: Theatre history timeline from 8500 B.C. - 2000</td>
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<tr>
<td>C. 2, L.1 p. 29-33</td>
<td></td>
<td>Li; #2.0 &amp; #5.0 p.95, LII; #1.7 p. 97</td>
<td></td>
<td><strong>Emphasize:</strong> Detailed discussion of the process of ensemble building through theatre games. Suggested rules for successful improv activities. Warm-ups and Theatre games on p.39-41 help students experience acting process through improvisation.</td>
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<tr>
<td>C.2 p. 35 Theatre Heritage</td>
<td>Li; #8.0 p. 95, LII; #10.0, #10.1, #11 p.99</td>
<td></td>
<td><strong>Emphasize:</strong> Ancient Greek Theatre</td>
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<tr>
<td>C.2, L.2 p. 34-41</td>
<td></td>
<td>Li; #5.0 p.95, LII; #6.0, #8.0, p. 98</td>
<td></td>
<td><strong>Emphasize:</strong> Discusses criteria for evaluating performances and self-evaluation and gives examples of rubrics students can use to in with the evaluation process.</td>
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<tr>
<td>C.2, L.3 p. 42-45</td>
<td>Li; #2.0, #5.0 p. 97</td>
<td></td>
<td><strong>Emphasize:</strong> Discusses importance of self-discipline during theatre games and class procedures.</td>
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<tr>
<td>C.2, p.44 Theatre Heritage</td>
<td>Li; #8.0 p. 95, LII; #10.0, #10.1, #11 p.99</td>
<td></td>
<td><strong>Enrichment:</strong> Ancient Roman Theatre</td>
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<tr>
<td>C.2, L.4 p. 45</td>
<td>Li; #5.0 p.95, LII; #10.0</td>
<td></td>
<td><strong>Emphasize:</strong> Discusses criteria for evaluating performances and self-evaluation and gives examples of rubrics students can use to in with the evaluation process.</td>
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<tr>
<td>C.3, p. 51 Introduction</td>
<td>Li;#1.0 p 94 #5.0 p.95</td>
<td></td>
<td><strong>Emphasize:</strong> Defines imagination, concentration, observation, sensory awareness and movement</td>
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<tr>
<td>C.3, L. 1-5, p.53-65</td>
<td>Li; #1.0 p. 94</td>
<td></td>
<td><strong>Emphasize:</strong> Each lesson discusses in greater detail the elements of theatrical training listed above and describes theatre games to develop each skill.</td>
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<tr>
<td>C.3, p.58 Theatre Heritage</td>
<td>Li; #8.0 p. 95, LII; #10.0, #10.1, #11 p.99</td>
<td></td>
<td><strong>Enrichment</strong> Theatre of the Middle Ages</td>
<td></td>
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<tr>
<td>C.4, L.1 p. 67-70</td>
<td>Li; #1.0 p.94 #2.0, #5.0 p95</td>
<td></td>
<td><strong>Emphasize:</strong> Explains creative drama vs. formal drama. Defines creative dramatics vocabulary. Give whole group introductory activates.</td>
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<tr>
<td>C.4, L.2 p. 70,71,74</td>
<td>Li;#1.3 p.94, #10.0,p.96, LII,#1.5, p.97</td>
<td></td>
<td><strong>Emphasize:</strong> Narrative Pantomime-Using pantomime to improvise actions and characters form a familiar book, poem, fable or fairytale.</td>
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<tr>
<td>C.4, L.3 p. 75-78</td>
<td>Li;#1.3 p.94, #10.0,p.96, LII,#1.7 p.97</td>
<td></td>
<td><strong>Emphasize:</strong> Story Dramatization-interpret and share a story by using improvisation rather than scripts read by a narrator.</td>
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<tr>
<td>C.4, p.72-73 Theatre Heritage</td>
<td>Li;#2.2, #2.3 #8.0 p. 95, LII; #10.0, #10.1 p.99</td>
<td></td>
<td><strong>Enrichment</strong> Eastern Theatre Traditions-China, Japan, and India</td>
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<td>C.5, L1-105</td>
<td>p.83-105</td>
<td>LI, #1.2, #1.3, p.94, #5, p.95</td>
<td>Emphasize: This chapter defines, discusses, and gives exercises for developing a good stage voice in the following sections: L1-Relaxation and Breathing; L2-Quality, Pitch, Flexibility; L3-Articulation and Pronunciation; L4-Volume and Rate; L5-Projection.</td>
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<td>C.5, p.88-89 Theatre Heritage</td>
<td>LI; #8.0, p.95</td>
<td>LII; #10.0, #10.1, #11 p.99</td>
<td>Enrichment: The Italian Renaissance</td>
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<td>C.6, L1 p.108-115</td>
<td>LI; #1.2, #1.3, #1.6, p.94</td>
<td>LII; #2.2, #2.4, #4.1, #4.2, #9.0, p.95</td>
<td>Emphasize: Working in small groups, students create short scenes from given scene starters. These improvisations require students practice all acting elements introduced previously.</td>
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<tr>
<td>C.6, L1 p.117</td>
<td>LI; #4.1, #4.2, p.95</td>
<td>LII; #2.1, p.98</td>
<td>Emphasize: Via improvisation, students explore characters motivations and different points of view</td>
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<tr>
<td>C.6, L3 p.118-119</td>
<td>LI; #8.0, p.95</td>
<td>LII; #10.0, p.99</td>
<td>Emphasize: Commedia dell’arte—Italian improvisational theatre and stock characters.</td>
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<tr>
<td>C.7, L1 p.122-124</td>
<td>LI; #5.0, p.95</td>
<td>LII; #10.0, p.96</td>
<td>Emphasize: Stock and Stereotypical Characters</td>
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<tr>
<td>C.7, L2 p.124-130</td>
<td>LI; #1.3, p.95</td>
<td>LII; #1.0, #1.1, p.97</td>
<td>Emphasize: Techniques for creating original characters.</td>
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<td>C.7, L3 p.131-134</td>
<td>LI; #2.1, #5.0, p.98</td>
<td>LII; #2.0, #3.0, #3.1, p.98</td>
<td>Emphasize: Techniques for writing and performing original monologues based on original characters.</td>
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<td>C.7, p.126 Theatre Heritage</td>
<td>LI; #8.0, p.95</td>
<td>LII; #10.0, p.99</td>
<td>Emphasize: The Elizabethan theatre and Shakespeare.</td>
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<td>C.8, L1 p.137-141</td>
<td>LI; #5.0, #2.4, p.95</td>
<td>LII; #10.0, p.96</td>
<td>Emphasize: Vocabulary and discussion of dramatic plot structure. Easily related to English Literature.</td>
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<tr>
<td>C.8, L2 p.141-147</td>
<td>LI; #2.4, #4.0, p.95</td>
<td>LII; #2.0, #2.1, #7.0, p.98</td>
<td>Emphasize: Using script analysis to prepare for a role.</td>
<td></td>
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<tr>
<td>C.8, L2 p.142 Theatre Heritage</td>
<td>LI; #8.0, p.95</td>
<td>LII; #10.0, p.99</td>
<td>Emphasize: William Shakespeare</td>
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<td>C.9, L1-3 p.150-153 (Teach after C.1)</td>
<td>LI; #1.4, #1.5, #1.6, #3.3, #5.0, p.95</td>
<td>Emphasize: Types of stages, stage terminology, body positions and levels. *Recommend teaching this chapter immediately after Chapter 1 so students can incorporate information and techniques into improvisations.</td>
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<td>C.9, p.158-159 Theatre Heritage</td>
<td>LI; #8.0, p.95</td>
<td>LII; #10.0, #10.1, #11 p.99</td>
<td>Enrichment: 17th Century French theatre—Moliere</td>
<td></td>
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<tr>
<td>C.10, L1 p.171-173</td>
<td>LI; #3.2, #5.0, #7.0, p.95</td>
<td>Emphasize: Discusses copyrights and royalties, criteria for selecting a play for production.</td>
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| C.10, p.180-181 Theatre Heritage | Li: #8.0 p. 95  
  LII: #10.0, #10.1, #11 p.99 | **Enrichment:** English Restoration Theatre |
| C.11, L1 p. 190-191 | Li: #3.0 p 95 | **Emphasize:** Basic theatre safety guidelines |
| C.11, L2 p. 192-193 | LII; #5.1 p.98 | **Emphasize:** Defines and discusses duties of stage manager, assistant director, and stage crew. |
| C.11, L3 p. 194-199 | Li: #3.0, #3.3, p. 95  
  LII: #5.1, p 98 | **Emphasize:** Defines and discusses cyclorama, sight lines, and masking. Considerations for creating the simplest of sets. |
| C.11, L4 p. 200-202 | Li: #3.0, #3.3, p. 95  
  LII: #5.1, p 98 | **Emphasize:** Defines and discusses duties of the prop crew. |
| C.11, L5 p. 203-205 | Li: #3.0, #3.3, p. 95  
  LII: #5.1, p 98 | **Emphasize:** Defines and discusses duties of the costume crew. |
| C.11, L6 p. 208-212 | Li: #3.0, #3.3, p. 95  
  LII: #5.1, p 98 | De-emphasize: Covers basic stage makeup techniques. *Important if doing a full production. |
| C.11, L7 p. 213-214 | Li: #3.0, #3.3, #6.0, 
  #6.1 p. 95  
  LII: #5.1, p 98 | **Emphasize:** Covers sound effects which can be used in simple student written skits. |
| C.11, L8 p. 215-219 | Li: #3.0, #3.3, p. 95  
  LII: #5.1, p 98  
  #12, p. 99 | De-emphasize: Covers basic lighting. *Important if you have lighting equipment. |
| C.11, L9 p. 220-221 | Li: #3.0, #3.3, p. 95  
  LII: #5.1, p 98 | **Emphasize:** Publicity Crew |
| C.11, L10 p. 222-223 | Li: #3.0, #3.3, p. 95  
  LII: #5.1, p 98 | De-emphasize: House crew. *Important is doing a full production for the public. |
| C.11, p.206-207 Theatre Heritage | Li: #8.0 p. 95  
  LII; #10.0, #10.1, #11 p.99 | **Enrichment:** 19th Century theatre—Romanticism, melodrama, the well-made play. |
| C.12, L1-2, p.226-233 | Li: #3.0, #5.0 p. 95  
  Theatre Etiquette | **Emphasize:** Discusses format of a live performance and audience etiquette. |
| C.12, L3 p.234-237 | LII; #12.0, #12.1 p.99 | **Emphasize:** Comparing Live Theatre with film. |
| C.12, L4 p.238-244 | LII; #6.0, p. 98 | **Emphasize:** Criteria for evaluation, film, TV, and live theatre. |
| C. 13, L1-5 p.247-261 | Li, #11, p. 96 | **Enrichment/Review:** Discusses careers in technical theatre. |
| C.12, p.231 Theatre Heritage | Li: #8.0 p. 95  
  LII: #10.0, #10.1, #11 p.99 | **Enrichment:** Modern Theatre and Realism |
| C.14, L1 p.269-278 (Teach before C 4 & C5) | Li, #1.3, #2.2, #5.0  
  p.94-95  
  LII, #1.5, #1.7, p.97 | **Emphasize:** Defines and discusses pantomime. Activities introduce use of non-verbal communication in telling a story and developing characters. *Recommend teaching this lesson before starting C4 & C5. Pantomime allows students to focus on and practice story building and character development before adding text. |
| C.14, p.276 Theatre Heritage | Li: #8.0 p. 95  
  LII: #10.0, #10.1, #11 p.99 | **Emphasize:** Americal Musical Theatre |
| C.14, L2 | | **Enrichment:** Clowing |
| C.14, p.281 Theatre Heritage | Li: #8.0 p. 95  
  LII: #10.0, #10.1, #11 p.99 | **Enrichment:** Symbolism |
| C.15, L1-3 | LI, #102, #1.3, p94  
| p. 287-312 | LII, #7.0, #11  
| Teach after C. 4 | Emphasize: Selecting, preparing, and performing literary works for Oral Interpretation.  
| | *Recommend using after C. 5, Developing Your Voice  
| C.16, L1-3 | LI, #102, #1.3, p94  
| p. 317-323 | LII, #7.0, #11  
| Emphasize: Selecting, preparing, and performing literary works for Oral Interpretation.  
| | *Recommend using after C. 5, Developing Your Voice  
| C.17, L2 | LI, #102, #1.3, p94  
| p. 331-338 | LII, #7.0, #11  
| Emphasize: Readers Theatre and Radio Theatre  
| (Teach after C. 4 & 5) | *Recommend using after C. 4 & 5. Excellent for large classes or small spaces.  
| C.17, p.336 | LI, #8.0 p. 95  
| Theatre Heritage | LII, #10.0, #10.1, #11  
| | p.99  
| Emphasis: Bertolt Brecht  
| C.17, p.340 | LI, #8.0 p. 95  
| Theatre Heritage | LII, #10.0, #10.1, #11  
| | p.99  
| Emphasis: African American Theatre  
| C.18, L1-6 | LI, #8.1 p. 95  
| p. 347-370 | Emphasis: Puppetry, shadow Play, and Masks  
| *Works well with special learners.  
| C.18, p.354 | LI, #8.0 p. 95  
| Theatre Heritage | LII, #10.0, #10.1, #11  
| | p.99  
| Emphasis: Contemporary Theatre: A World and a Theatre of Change  
| C.18, p.364-365 | LI, #8.0, #8.1p. 95  
| Theatre Heritage | Emphasis: Masks and Puppetry  
| The Playbook | Resource: Monologues and Scenes  
| p. 375-426 |  
| Glossary | Resource: Dictionary of terms used in text.  
| p. 427-432 |  

- Emphasize
- De-emphasize
- Resource
- Calculator
- Technology
- Review, if needed
- Enrichment