

# Instructional Map

# Oral Interpretation

Knowledge and Skills	Activities/Outcomes	Assessments	Resources
<b>QUARTER 1</b>			
<b>PERFORM</b>			
Self-Actualization / Self-Analysis CLEs 2.2, 2.3 SPIs 2.2.2, 2.2.3, 2.3.1	Perform get-acquainted exercises Analyze personal strengths and weaknesses Promote self-confidence through performance exercises Promote respect for self and others through criticism and teambuilding exercises	Using theatre journal write a reflection entry of personal strengths and weaknesses	Textbook ( <i>Bringing Literature to Life Through Performance</i> ) pp. 4, 9-15, 19, 20, 229
Group Dynamics CLEs 2.1, 2.2 SPIs 2.1.1, 2.2.1	Explain individual needs and responsibilities Explain group needs and responsibilities Set and share goals Assume leadership roles Identify and resolve conflicts	In a group activity, create a list of individual needs and responsibilities for successful team/group activities	Textbook pp. 260-262 <i>Theatre: The Lively Art</i> (LA) Chapter 4 p. 88 LA pp. 34, 119 <b>Interdisciplinary Connections:</b> Language Arts: speech techniques relate to those in language arts Social Studies: exemplary speakers in history relate to specific
Types of Prose 2.2, 2.4, 4.3 SPIs 2.2.1, 2.2.2, 2.2.3, 2.4.1, 4.3.1, .4.3.2, 4.3.3	Differentiate and analyze types of prose <ul style="list-style-type: none"> <li>• Descriptive  <i>The Tell-tale Heart</i>, Edgar Allen Poe  <i>The Black Cat</i>, Edgar Allen Poe                              "Shame" from Dick Gregory's autobiography <i>Not Poor, Just Broke</i>  <i>The Rockpile</i>, James Baldwin                              other selections from text</li> <li>• Narrative                              storytelling                              personal stories                              children's literature                              folklore (Aesop's fables, Grimm's Fairy tales, selected writings of Zora Neale Hurston)</li> </ul> Analyze and explain literary structures in prose <ul style="list-style-type: none"> <li>• plot action</li> <li>• point of view</li> <li>• setting</li> <li>• character</li> <li>• dialogue</li> <li>• narration</li> </ul>	Produce a diagram illustrating structural components in a selected prose work Write and perform original prose piece	Textbook pp. 76, 90, 99-107

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	<ul style="list-style-type: none"> <li>• imagery</li> </ul> <p>Explain considerations when excerpting and cutting for performance</p> <ul style="list-style-type: none"> <li>• writer's style             <ul style="list-style-type: none"> <li>paragraphs</li> <li>sentences and sentence structure</li> <li>speech phrases</li> <li>word choices</li> <li>tone color</li> <li>prose rhythm</li> </ul> </li> </ul>		
<p>Vocal Expressiveness and Versatility</p> <p>CLEs</p> <p>2.1, 2.2, 2.4, 4.3</p> <p>SPIs</p> <p>2.1.1, .2.2.1, 2.2.2, 2.2.3, 2.4.1, 4.3.1, .4.3.2, 4.3.3</p>	<p>Identify and demonstrate techniques of effective speech</p> <ul style="list-style-type: none"> <li>• intelligibility</li> <li>• rate and pause</li> <li>• pitch</li> <li>• vocal quality</li> <li>• breath control</li> <li>• volume and force</li> </ul> <p>Perform exercises to enhance speech effectiveness</p> <p>Analyze exemplary speakers and their speech patterns</p> <ul style="list-style-type: none"> <li>• John F. Kennedy - Presidential Inauguration Speech</li> <li>• Martin Luther King, Jr. - Letters From Birmingham Jail</li> </ul> <p>Explain and practice proper audience etiquette</p> <ul style="list-style-type: none"> <li>• being attentive</li> <li>• arriving and departing</li> <li>• applauding and laughing</li> </ul>	<p>Participate in a peer critique of speech expressiveness illustrating the technique of effective speech</p>	<p>Textbook pp. 30-117</p>
<p>Aspects of Poetry</p> <p>CLEs</p> <p>2.1, 2.2, 2.4</p> <p>SPIs</p> <p>2.1.1, .2.2.1, 2.2.2, 2.2.3, 2.4.1</p>	<p>Identify and explain the components of poetry</p> <ul style="list-style-type: none"> <li>• content and meaning</li> <li>• rhythm</li> <li>• voice</li> <li>• tone</li> <li>• speaker</li> </ul> <p>Analyze and discuss poetic structure</p> <ul style="list-style-type: none"> <li>• the line</li> <li>• the stanza/verse</li> <li>• cadences</li> </ul>	<p>Read poetry selections aloud to demonstrate expressive quality of the voice</p> <p>Self-assess and group assess performances</p>	<p>Textbook pp. 181-210</p> <p>LA Chapter 7 p. 237</p> <p><b>Interdisciplinary Connections:</b></p> <p>Language Arts: use of the body for expressive poetry relates to those in speech</p> <p>Theatre: spoken word and slamming forms require theatre understanding</p> <p>Social Studies: poetry selections reflect history and culture</p>

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	<ul style="list-style-type: none"> <li>• rhyme</li> <li>• figurative and literal language               <ul style="list-style-type: none"> <li>simile</li> <li>metaphor</li> <li>personification</li> <li>hyperbole</li> </ul> </li> </ul>		
Classifications of Poetry CLEs 2.1, 2.2, 2.4 SPIs 2.1.1, .2.2.1, 2.2.2, 2.2.3, 2.4.1	Discuss various elements of narrative poetry <ul style="list-style-type: none"> <li>• narrative poems from various types, utilizing knowledge of structure and components</li> <li>• exemplary narrative poems, utilizing knowledge of structure and components</li> <li>• performance assessment tool for narrative poetry</li> <li>• videotape of an effective interpretation of a narrative poem</li> </ul> Discuss elements of lyrical poetry <ul style="list-style-type: none"> <li>• lyrical poetry form various types</li> <li>• exemplary lyrical poems</li> <li>• performance assessment tool for lyrical poetry</li> <li>• videotaping of lyrical poetry</li> </ul> Discuss elements of dramatic poetry <ul style="list-style-type: none"> <li>• dramatic poetry compared to other types</li> <li>• exemplary dramatic poems</li> <li>• assessment tool for dramatic poetry</li> <li>• videotape of an effective interpretation of dramatic poetry</li> </ul>	Read aloud examples of narrative, lyrical, and dramatic poetry  Self-assess and group assess performances Record examples of original spoken word pieces	Textbook pp. 210-226 LA p. 266
Portfolio Development CLEs 2.1, 2.2, 2.4, 4.3 SPIs 2.1.1, .2.2.1, 2.2.2, 2.2.3, 2.4.1, 4.3.1, .4.3.2, 4.3.3	Select material and maintain a performance portfolio	Create a digitally recorded performance for portfolio assessment	Textbook pp. 118-131

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CREATE			
<p>Types of Prose CLEs 1.1, 1.3, 1.4 SPIs 1.1.1, 1.1.2, 1.3.1, 1.3.3, 1.4.1, 1.4.2</p>	<p>Differentiate and analyze types of prose</p> <ul style="list-style-type: none"> <li>• Descriptive               <ul style="list-style-type: none"> <li><i>The Tell-tale Heart</i>, Edgar Allen Poe</li> <li><i>The Black Cat</i>, Edgar Allen Poe</li> <li>“Shame” from Dick Gregory’s autobiography <i>Not Poor, Just Broke</i></li> <li><i>The Rockpile</i>, James Baldwin</li> <li>other selections from text</li> </ul> </li> <li>• Narrative               <ul style="list-style-type: none"> <li>storytelling</li> <li>personal stories</li> <li>children’s literature</li> <li>folklore (Aesop’s fables, Grimm’s Fairy tales, selected writings of Zora Neale Hurston)</li> </ul> </li> </ul> <p>Analyze and explain literary structures in prose</p> <ul style="list-style-type: none"> <li>• plot action</li> <li>• point of view</li> <li>• setting</li> <li>• character</li> <li>• dialogue</li> <li>• narration</li> <li>• imagery</li> </ul> <p>Explain considerations when excerpting and cutting for performance</p> <ul style="list-style-type: none"> <li>• writer’s style               <ul style="list-style-type: none"> <li>paragraphs</li> <li>sentences and sentence structure</li> <li>speech phrases</li> <li>word choices</li> <li>tone color</li> <li>prose rhythm</li> </ul> </li> </ul>	<p>Produce a diagram illustrating structural components in a selected prose work</p> <p>Write and perform original prose piece</p>	<p>Textbook pp. 76, 90, 99-107</p>

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RESPOND			
Critiquing Process CLEs 7.1 SPIs 7.1.1, 7.1.2	Explain material selection <ul style="list-style-type: none"> <li>• universality</li> <li>• individuality</li> <li>• suggestiveness</li> </ul> Analyze and discuss the structure/components of prose works Use literary language when discussing works Use theatre language when discussing performances Explain personal decisions about artistic merit of the various aspects of performance literature Use measures of authentic assessment to critique performances Use literary interpretations to aid in performance preparation	Compile journal notes relating to artistic merit of selected prose Participate in theatre games to build self-confidence Read aloud excerpts of descriptions and narrative prose to discuss differences in writing styles	Textbook pp. 21-29, 53-55, 57-73, 77, 85, 103-111, 133-155 LA Chapter 2 p. 33 LA Chapter 5 p. 119 <i>The Stage and the School</i> (SS) Chapter 2 pp. 363
CONNECT			
Historical and Cultural Aspects CLEs 5.1, 5.3 SPIs 5.1.1, 5.1.4, 5.3.1	Explain how oral interpretation differs from acting Explain how the works of exemplary speakers can influence performance today Explain how literature influences social change Explain the development of the oral tradition Explain how style, theme and literary elements vary Explain how vocal expressiveness and voice versatility improve oral performances	Critique selected examples of prose to discuss outcomes	Textbook pp. 3-16, 19, 20, 31, 32, 34, 77-101 <b>Interdisciplinary Connections:</b> Language Arts: oral interpretation of literary works relates to oral and written language skills Social Studies: selected prose examples of literature relates to a specific time period and culture Language Arts: poetry is a literary style of creative writing Social Studies: poetry as an art form reflects specific historical/cultural aspects
Critiquing Process CLEs 5.1 SPIs 5.1.1, 5.1.4	Explain material selection <ul style="list-style-type: none"> <li>• universality</li> <li>• individuality</li> <li>• suggestiveness</li> </ul> Analyze and discuss the structure/components of prose works Use literary language when discussing works Use theatre language when discussing performances Explain personal decisions about artistic merit of the various aspects of performance literature	Compile journal notes relating to artistic merit of selected prose Participate in theatre games to build self-confidence Read aloud excerpts of descriptions and narrative prose to discuss differences in writing styles	Textbook pp. 21-29, 53-55, 57-73, 77, 85, 103-111, 133-155 LA Chapter 2 p. 33 LA Chapter 5 p. 119 SS Chapter 2 p. 363

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	<p>Use measures of authentic assessment to critique performances</p> <p>Use literary interpretations to aid in performance preparation</p>		
<b>QUARTER 2</b>			
<b>PERFORM</b>			
<p>Use of Body in Performance</p> <p>CLEs 2.1, 2.2, 2.4, 4.3</p> <p>SPIs 2.1.1, .2.2.1, 2.2.2, 2.2.3, 2.4.1, 4.3.1, .4.3.2, 4.3.3</p>	<p>Demonstrate good performance posture</p> <p>Demonstrate effective gestures and facial expressions</p> <p>Practice kinesics and muscle tone</p> <p>Practice sensory memory</p> <p>Explain and demonstrate performer/audience empathy</p> <p>Demonstrate exercise techniques for improving voice projection</p> <ul style="list-style-type: none"> <li>• exercises for relaxed jaw</li> <li>• exercises for open throat</li> <li>• exercises for flexible lips</li> <li>• exercises for flexible tongue</li> </ul>	<p>Perform an original poem utilizing good performance posture and gestures and facial expressions</p>	<p>Textbook pp. 5-52, 188</p>
<p>Alternate Means of Expression Poetry</p> <p>CLEs 2.1, 2.2, 2.4, 4.3</p> <p>SPIs 2.1.1, .2.2.1, 2.2.2, 2.2.3, 2.4.1, 4.3.1, .4.3.2, 4.3.3</p>	<p>Identify and demonstrate Spoken Word</p> <ul style="list-style-type: none"> <li>• spoken Word in terms of poetry performance</li> <li>• spoken Word method compared to the traditional methods of poetry</li> <li>• style, theme and subject of poems utilizing this method</li> <li>• use of spoken word techniques in performance</li> </ul> <p>Demonstrate Slamming</p> <ul style="list-style-type: none"> <li>• slamming in terms of poetry performance</li> <li>• slamming method with traditional and spoken word methods</li> <li>• style, theme and subject of poems utilizing this method</li> <li>• videotaping a poem using this method</li> </ul>	<p>Perform a spoken word/slamming poem</p> <p>Self/peer critique performance</p>	<p>Textbook pp. 282, 283</p>
<p>Understanding of Drama</p> <p>CLEs 2.1, 2.2, 2.4, 4.3</p>	<p>Define drama and analyze its structure</p> <ul style="list-style-type: none"> <li>• dialogue vs. narration</li> <li>• stage directions</li> </ul>	<p>Write and perform original monologues</p> <p>Create and perform duet scenes/one act play with a team</p>	<p>Textbook pp. 133-138, 140-142, 147, 154, 157</p> <p>LA Chapter 6</p> <p>SS Chapter 2 p. 25</p>

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<p>SPIs 2.1.1, 2.2.1, 2.2.2, 2.2.3, 2.4.1, 4.3.1, 4.3.2, 4.3.3</p>	<p>Analyze and compare a selected work in the narrative version and its play version</p> <p>Discuss elements of drama</p> <ul style="list-style-type: none"> <li>• how plot is revealed</li> <li>• how character is revealed</li> <li>• how setting is revealed</li> <li>• how exposition is revealed and used</li> </ul> <p>Chart a play, listing examples of the basic elements, and perform a group improvisation</p> <p>Demonstrate cutting and excerpting techniques from selected plays</p> <p>Define and demonstrate types of dramatic focus</p> <ul style="list-style-type: none"> <li>• out-front or off-stage focus</li> <li>• onstage focus</li> <li>• bifocus</li> </ul> <p>Use improvisation as a technique to prepare for acting</p>		<p><b>Interdisciplinary Connections:</b> Language Arts: styles and structural aspects of dramatic works reflect language arts concepts/skills Social Studies: dramatic works reflect real life</p>
<p>Interpreting Drama CLEs 2.1, 2.2, 2.4, 4.3 SPIs 2.1.1, 2.2.1, 2.2.2, 2.2.3, 2.4.1, 4.3.1, 4.3.2, 4.3.3</p>	<p>Interpret a scene through improvisation Interpret a duet cut from a selected play Interpret a solo cut from a selected play Interpret a cut in which you read the roles of two or more characters</p>	<p>Perform an improvisation of dramatic scene from a selected topic/scenario</p>	<p>Textbook pp. 140, 157-172, 174, 175</p>
<p>Ensemble Approaches CLEs 2.1, 2.2, 2.4, 4.3 SPIs 2.1.1, 2.2.1, 2.2.2, 2.2.3, 2.4.1, 4.3.1, 4.3.2, 4.3.3</p>	<p>Radio dramas</p> <ul style="list-style-type: none"> <li>• how radio drama differs from stage dramas</li> <li>• important elements of radio drama</li> <li>• variety of radio dramas</li> <li>• radio drama utilizing the elements of radio drama</li> <li>• radio drama for a group performance</li> </ul> <p>Choral speaking of poetry</p> <ul style="list-style-type: none"> <li>• choral speaking</li> <li>• voice types</li> <li>light voices</li> </ul>	<p>As a team produce a performance of a radio drama for a group performance Perform a poetry reading utilizing elements of physical components of speaking Read/perform selected dramatic narratives Self/peer assess performance Perform as a reader's theatre team, chosen material to be presented to class (or chosen audiences) Conduct peer assessment</p>	<p>Textbook pp. 11, 35, 332, 341, 361 LA Chapter 11 SS Chapter 5 p. 253 SS Chapter 8 pp. 24-52, 60, 61 SS pp. 247-250</p>

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	<ul style="list-style-type: none"> <li>dark voices</li> <li>• use of physicality             <ul style="list-style-type: none"> <li>physical arrangement of performers (blocking)</li> <li>action</li> <li>movement (choreography)</li> <li>multi-media devices</li> </ul> </li> <li>• poetry for choral speaking             <ul style="list-style-type: none"> <li>discuss whether material allows for possibility of organized mass effects</li> <li>discuss if the material will be enhanced by the addition of an ensemble</li> </ul> </li> <li>• choral speaking structures             <ul style="list-style-type: none"> <li>solo speaker(s) and a chorus</li> <li>sequential speaking structure</li> <li>two-part chorus</li> </ul> </li> <li>• videotaping a choral speaking performance</li> </ul> <p>Demonstrate interpretation of narrative prose: chamber theatre</p> <ul style="list-style-type: none"> <li>• narrative prose</li> <li>• indirect discourse</li> <li>• elements of chamber theatre             <ul style="list-style-type: none"> <li>prose material</li> <li>pantomime</li> <li>indirect discourse</li> </ul> </li> <li>• pantomime</li> <li>• basic pantomime movements             <ul style="list-style-type: none"> <li>maintaining appropriate posture</li> <li>walking and sitting</li> <li>crossing, turning and falling</li> <li>effective gestures: facial expressions and hand and arm movements</li> </ul> </li> <li>• basic pantomime principles and techniques of body language             <ul style="list-style-type: none"> <li>body as a whole</li> <li>feet and legs</li> <li>head and face</li> <li>fingers and hand</li> </ul> </li> <li>• individual and group pantomime</li> <li>• selecting narrative prose works to perform chamber theatre</li> </ul>		
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	<p>Demonstrate interpretation of drama: readers' theatre</p> <ul style="list-style-type: none"> <li>• readers' theatre compared to other ensemble approaches</li> <li>• representational vs. non-representational modes of performance</li> <li>• appropriate staging technique             <ul style="list-style-type: none"> <li>onstage focus</li> <li>offstage or out-front focus</li> <li>combination of both</li> </ul> </li> <li>• types of material appropriate for readers' theatre             <ul style="list-style-type: none"> <li>poetry with similar theme, tone, etc.</li> <li>adaptations of short stories, tales, fables</li> <li>letters, diary entries, etc.</li> <li>children's literature</li> <li>nursery rhymes</li> <li>children's songs</li> </ul> </li> <li>• techniques in drama             <ul style="list-style-type: none"> <li>control</li> <li>memorizing lines</li> <li>use of properties</li> <li>physicality</li> <li>portraying characters</li> <li>Interplay of characters</li> <li>physical focus</li> <li>blocking</li> <li>costume (optional)</li> </ul> </li> <li>• performing readers' theatre, utilizing techniques discussed above</li> </ul>		
<p>Portfolio Development CLEs 2.1, 2.2, 2.4, 4.3 SPIs 2.1.1, 2.2.1, 2.2.2, 2.2.3, 2.4.1, 4.3.1, 4.3.2, 4.3.3</p>	<p>Video and record selected performances for portfolio Select written performance material for portfolio</p>	<p>Create a digital video recording of selected performances for portfolio</p>	<p>Textbook p. 140</p>

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CREATE			
<p>Understanding of Drama CLEs 1.1, 1.3, 1.4 SPIs 1.1.1, 1.1.2, 1.3.1, 1.3.3, 1.4.1, 1.4.2</p>	<p>Define drama and analyze its structure</p> <ul style="list-style-type: none"> <li>• dialogue vs. narration</li> <li>• stage directions</li> </ul> <p>Analyze and compare a selected work in the narrative version and its play version</p> <p>Discuss elements of drama</p> <ul style="list-style-type: none"> <li>• how plot is revealed</li> <li>• how character is revealed</li> <li>• how setting is revealed</li> <li>• how exposition is revealed and used</li> </ul> <p>Chart a play, listing examples of the basic elements, and perform a group improvisation</p> <p>Demonstrate cutting and excerpting techniques from selected plays</p> <p>Define and demonstrate types of dramatic focus</p> <ul style="list-style-type: none"> <li>• out-front or off-stage focus</li> <li>• onstage focus</li> <li>• bifocus</li> </ul> <p>Use improvisation as a technique to prepare for acting</p>	<p>Write and perform original monologues</p> <p>Create and perform duet scenes/one act play with a team</p>	<p>Textbook pp. 133-138, 140-142, 147, 154, 157 LA Chapter 6 SS Chapter 2 p. 25 <b>Interdisciplinary Connections:</b> Language Arts: styles and structural aspects of dramatic works reflect language arts concepts/skills Social Studies: dramatic works reflect real life</p>
RESPOND			
<p>Critiquing Process CLEs 7.1 SPIs 7.1.1, 7.1.2</p>	<p>Explain material selection</p> <ul style="list-style-type: none"> <li>• universality</li> <li>• individuality</li> <li>• suggestiveness</li> </ul> <p>Analyze and discuss the structure/components of dramatic works</p> <p>Use literary language when discussing works</p> <p>Use theatre language when discussing performances</p> <p>Explain personal decisions about artistic merit of the various aspects of performance literature</p>	<p>Critique dramatic works to discuss style, structural components, and artistic merit</p>	<p>Textbook pp. 21-29, 53-55, 57-73, 77, 85, 103-111, 133-155, 181-190</p>

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	<p>Use measures of authentic assessment to critique performances</p> <p>Use literary interpretations to aid in performance preparation</p>		
<b>CONNECT</b>			
<p>Historical and Cultural Aspects</p> <p>CLEs</p> <p>5.1, 5.3</p> <p>SPIs</p> <p>5.1.1, 5.1.4, 5.3.1</p>	<p>Explain how oral interpretation differs from acting</p> <p>Explain how the works of exemplary speakers can influence performance today</p> <p>Explain how literature influences social change</p> <p>Explain the development of the oral tradition</p> <p>Explain how style, theme and literary elements vary</p> <p>Explain how vocal expressiveness and voice versatility improve oral performances</p>	<p>Critique selected dramatic works to discuss oral interpretation as theatrical performance</p>	<p>Textbook pp. 3-16, 19, 20, 31, 32, 34, 77-101</p> <p><b>Interdisciplinary Connections:</b></p> <p>Language Arts: dramatic works reflect use of literary concepts and skills</p> <p>Social Studies: dramatic works reflect historical and cultural influences</p> <p>Arts: dramatic works are similar to other art forms in structure and reflect the use of other arts</p>
<p>Critiquing Process</p> <p>CLEs</p> <p>5.1</p> <p>SPIs</p> <p>5.1.1, 5.1.4</p>	<p>Explain material selection</p> <ul style="list-style-type: none"> <li>• universality</li> <li>• individuality</li> <li>• suggestiveness</li> </ul> <p>Analyze and discuss the structure/components of dramatic works</p> <p>Use literary language when discussing works</p> <p>Use theatre language when discussing performances</p> <p>Explain personal decisions about artistic merit of the various aspects of performance literature</p> <p>Use measures of authentic assessment to critique performances</p> <p>Use literary interpretations to aid in performance preparation</p>	<p>Critique dramatic works to discuss style, structural components, and artistic merit</p>	<p>Textbook pp. 21-29, 53-55, 57-73, 77, 85, 103-111, 133-155, 181-190</p>