Colorado Teacher-Authored Instructional Unit Sample

Unit Title: Scripted Works

Fundamental Pathway Focus

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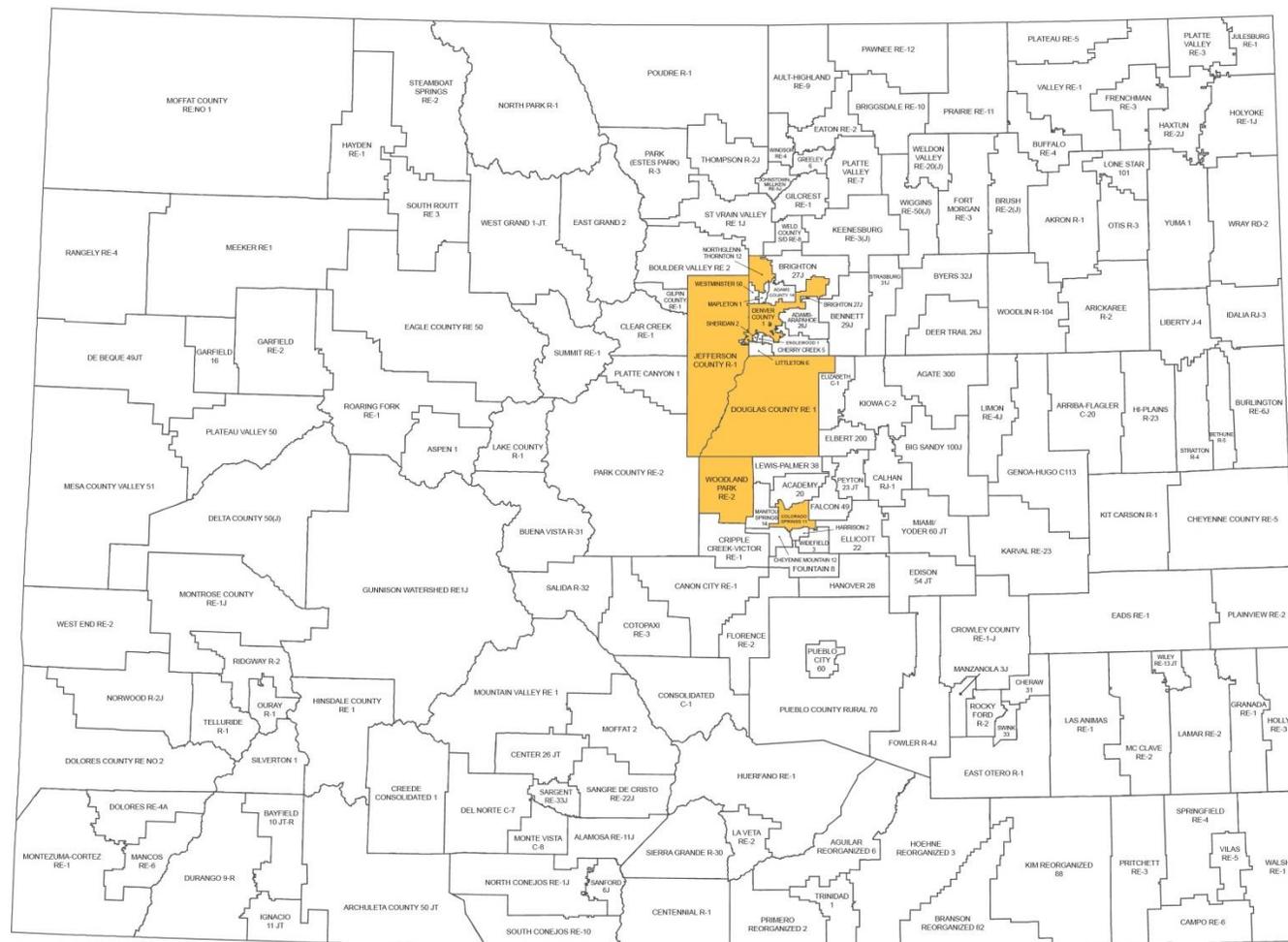 David Peterson
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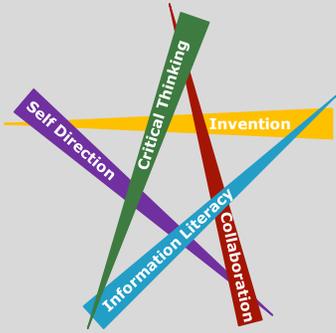Colorado's District Sample Curriculum Project

This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

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Colorado Teacher-Authored Sample Instructional Unit
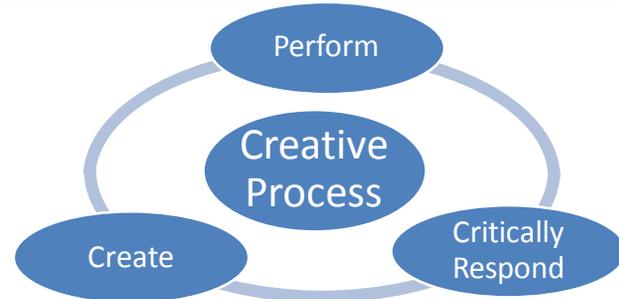
Content Area	Drama and Theatre Arts		Grade Level	High School
Course Name/Course Code	Part One: Scripted Works, Character Development, Technical Theatre			

Standard	Fundamental Pathway Grade Level Expectations (GLE)			Extended Pathway Grade Level Expectations (GLE)	
1. Create	1.	Creative process in character development and script improvisation	DTA09-HSFP-S.1-GLE.1	1. Character development in improvised and scripted works	DTA09-HSEP-S.1-GLE.1
	2.	Technical elements of theatre in improvised and scripted works	DTA09-HSFP-S.1-GLE.2	2. Technical design and application of technical elements	DTA09-HSEP-S.1-GLE.2
	3.	Expression, imagination, and appreciation in group dynamics	DTA09-HSFP-S.1-GLE.3	3. Ideas and creative concepts in improvisation and play building	DTA09-HSEP-S.1-GLE.3
	4.	Interpretation of drama using scripted material	DTA09-HSFP-S.1-GLE.4	4. Creation, appreciation, and interpretation of scripted works	DTA09-HSEP-S.1-GLE.4
2. Perform	1.	Communicate meaning to engage an audience	DTA09-HSFP-S.2-GLE.1	1. Drama and theatre techniques, dramatic forms, performance styles, and theatrical conventions that engage audiences	DTA09-HSEP-S.2-GLE.1
	2.	Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-HSFP-S.2-GLE.2	2. Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-HSEP-S.2-GLE.2
	3.	Directing as an art form	DTA09-HSFP-S.2-GLE.3	3. Direction or design of a theatrical performance for an intended audience	DTA09-HSEP-S.2-GLE.3
3. Critically Respond	1.	Analysis and evaluation of theatrical works	DTA09-HSFP-S.3-GLE.1	1. Contemporary and historical context of drama	DTA09-HSEP-S.3-GLE.1
	2.	Evaluation of elements of drama, dramatic techniques, and theatrical conventions	DTA09-HSFP-S.3-GLE.2	2. Elements of drama, dramatic forms, performance styles, dramatic techniques, and conventions	DTA09-HSEP-S.3-GLE.2
	3.	Respect for theatre, its practitioners, and conventions	DTA09-HSFP-S.3-GLE.3	3. Respect for theatre professions, cultural relationships, and legal responsibilities	DTA09-HSEP-S.3-GLE.3

Colorado 21st Century Skills

Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*

The Colorado Academic Standards for Drama and Theatre Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all three drama and theatre arts standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Scripted Works (Fundamental)	Quarter/Semester/Year	Instructor Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Scripted Works (Fundamental)		Length of Unit	Quarterly/Semester/Yearly
Focusing Lens(es)	Perspective	**Standards and Grade Level Expectations Addressed in this Unit**	**Fundamental:** DTA09-HSFP-S.1-GLE.1, DTA09-HSFP-S.1-GLE.3, DTA09-HSFP-S.1-GLE.4 DTA09-HSFP-S.2-GLE.1, DTA09-HSFP-S.2-GLE.3 DTA09-HSFP-S.3-GLE.1, DTA09-HSFP-S.3-GLE.2, DTA09-HSFP-S.3-GLE.3	**Extended:** DTA09-HSEP-S.1-GLE.1, DTA09-HSEP-S.1-GLE.3, DTA09-HSEP-S.1-GLE.4 DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.3 DTA09-HSEP-S.3-GLE.1, DTA09-HSEP-S.3-GLE.2, DTA09-HSEP-S.3-GLE.3
Inquiry Questions (Engaging-Debatable):	**Fundamental:** - How does creating characters through rehearsal and performance enhance real-world connections to literary characters and diverse cultures?(DTA09-HSFP-S.1-GLE.1,3,4) and (DTA09-HSFP-S2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3) - How can a director's production concept influence the audience's reactions to a performed scripted work? - How does perspective influence choice-making in scripted works – accurate or idealized? **Extended:** - How does creating characters through rehearsal and performance, with knowledge of historical periods, enhance real-world connections to literary characters and diverse cultures? (DTA09-HSEP-S.1-GLE.1,3,4) and (DTA09-HSEP-S2-GLE.1,3) and (DTA09-HSEP-S.3-GLE.1,2,3) - How does the selection of a play and the director's concept statement reflect the capabilities of the ensemble process in a performed scripted work? - How does the knowledge of historical periods impact overall production value?			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Culture, Influence, Tradition, Investigate/Discovery, Character Choices, Emotions, Character, Portrayal, Experiences, Production Concept, Perception, Social, Political, Historical, Perception, Connection, Playmaking Process, Ingenuity, Self-Direction			

Generalizations My students will **Understand** that…	Guiding Questions	
	Factual	**Conceptual**
Fundamental: Cultural and family traditions can often dictate character choices which can limit the actor's decision making process. (DTA09-HSFP-S.1-GLE.1,3,4) and (DTA09-HSFP-S2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3)	What kinds of family traditions existed in the 1950's? What elements made the 1960's the Age of Innocence?	How do socioeconomic factors influence family traditions?
Fundamental: Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process (DTA09-HSFP-S.1-GLE.1,3,4) and (DTA09-HSFP-S2-GLE.3) and (DTA09-HSFP-S.3-GLE.1,2,3)	How do Martha's (or insert character) emotions in "Who's Afraid of Virginia Woolf," (or insert work) affect her communication skills with her husband (or insert character)? What are the basic improvisation strategies? How do human emotions interfere with communication, and what body movements and gesture can assist in exhibiting an emotional response?	How does the changing of emotional responses, obstacles and tactics of a character in rehearsal assist in creating a final believable depiction? How can improvisation expand the actor's ability to deepen a characters emotional response?

Fundamental: Director's production concept can intentionally drive audience perceptions of characters. (DTA09-HSFP-S.1-GLE.3,4) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSFP-S.3-GLE.3)	What is a director's production concept? What strategies can be employed to ensure a particular audience reaction such as intrigue/disbelief, humor, etc.?	In what circumstances might an actor have an option of moving away from a director's production concept?
Fundamental: The creation of a play may enhance the discovery of current social, political, historical, and cultural themes and issues, and philosophies. (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.2) and (DTA09-HSFP-S.3-GLE.1,2,3)	What aspects of playwriting (form and structure) assist in creating a one-act play? What cultural themes are most relevant to a high school audience?	How can the use of character development techniques, both internal and external, result in well-rounded characters? How can one incorporate dance, music, and visual arts in creating a character? How does an understanding of real world literary and historical characters help inform character choices?
Extended: Character development techniques inform the playmaking and writing processes, and contribute to the actor's capacity for spontaneous ingenuity and self-direction. (DTA09-HSEP-S.1-GLE.1,3) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2)	What choices must you make to create a character unlike yourself? In what ways does creating a believable character effect the final product and inform the playwright's intent/director's concept?	How can the use of character development techniques, both internal and external, result in well-rounded characters? How can one incorporate dance, music, and visual arts in creating a character? How does an understanding of real world literary and historical characters help inform character choices?
Extended: Improvisational skills inform the playmaking and writing processes, and contribute to the actor's capacity for spontaneous ingenuity and self-direction. (DTA09-HSEP-S.1-GLE.1,3) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2)	What improvisational techniques are most useful in the playmaking process? In what ways can improvisation enhance self-direction?	How does improvisation aid in the development of believable dialogue and characters? How does improvisation build believability of a character's emotional response?

Critical Content:	Key Skills:
My students will **Know**…	My students will be able to **(Do)**…
Fundamental:	**Fundamental and Extended:**
• Major playwrights of the 20th century, such as: Edward Albee, August Wilson, Christopher Durang, Neil Simon, William Inge, Arthur Miller, Thornton Wilder, Tennessee Williams, Samuel Beckett, Eugene O'Neill, Tony Kushner. (DTA09-HSFP-S.1-GLE.1,2,3,4) and (DTA09-HSFP-S2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3)	• Build on the creative process in character development and script improvisation (DTA09-HSFP-S.1-GLE.1,3) and (DTA09-HSEP-S.1-GLE.1)
• Major works of 20th century, such as: Death of a Salesman, A Streetcar Named Desire, Who's Afraid of Virginia Woolf, Angels in America, Long Day's Journey Into Night, The Glass Menagerie, The Crucible, The Iceman Cometh, Our Town, Waiting for Godot. (DTA09-HSFP-S.1-GLE.1,2,3,4) and (DTA09-HSFP-S2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3)	• Demonstrate the influences of character choices within the group dynamics of the play through choices in expression, imagination, and appreciation (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSEP-S.1-GLE.3)
• Conventional theatre vocabulary, and theme identification and structure (DTA09-HSFP-S.3-GLE.2,3)	• Communicate meaning by including perception of character intent and back story to engage an audience (DTA09-HSFP-S.2-GLE.1) and (DTA09-HSEP-S.2-GLE.1)
• Technical theatre safety procedures (DTA09-HSFP-S.1-GLE.1,2)	• Establish character choices surrounding a given director's concept for a production (DTA09-HSFP-S.2-GLE.3) and (DTA09-HSEP-S.2-GLE.3)
• Aspects of character developmental research and support, such as character analysis research (DTA09-HSFP-S2-GLE.1,4) and (DTA09-HSFP-S.3-GLE.1)	• Analysis and evaluation of theatrical works (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HSEP-S.3-GLE.1,2)
Extended:	• Evaluation of elements of drama, dramatic techniques, and theatrical conventions (DTA09-HSFP-S.3-GLE.2) and (DTA09-HSEP-S.3-GLE.2)
• Major playwrights: Euripides, Sophocles, Seneca, Shakespeare, Moliere, Sheridan, Chekhov, Ibsen, Shaw, Wilde, Beckett, Brecht, Ionesco, Pinter, Stoppard, Kalidasa, Fugard. (DTA09-HSEP-S.1-GLE.1,2,3,4) and (DTA09-HSEP-S2-GLE.1,3) and (DTA09-HSEP-S.3-GLE.1,2,3)	• Exhibit an understanding of the interrelationship among the technical aspects of production, onstage performers, and audiences (F&E: S1-GLE2 EO; S2-GLE2 EO; S3-GLE3 EO) (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3) and (DTA09-HSEP-S.3-GLE.3)
• Major plays: The Trojan Women, Oedipus Rex, Phaedra, Everyman, Romeo and Juliet, The Imaginary Invalid, School for Scandal, The Three Sisters, A Doll's House, Pygmalion, The Importance of Being Earnest, Waiting for Godot, Mother Courage, The Bald Soprano, The Homecoming, Rosencrantz and Guildenstern are Dead, Shakuntala, Master Harold and the boys. (DTA09-HSEP-S.1-GLE.1,2,3,4) and (DTA09-HSEP-S2-GLE.1,2) and (DTA09-HSEP-S.3-GLE.3)	• Articulate a rationale for artistic choices concerning historical periods, genres, and relevant playwrights (DTA09-HSFP-S.1-GLE.4) and (DTA09-HSEP-S.1-GLE.4)
• Aspects of character developmental research and support, such as character analysis research (DTA09-HSEP-S2-GLE.1,4) and (DTA09-HSEP-S.3-GLE.1)	• Communicate the meaning of conventional theatre vocabulary words and terms (DTA09-HSFP-S.3-GLE.1) and (DTA09-HSEP-S.3-GLE.1)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*	

A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	**Fundamental:** *In A Raisin in the Sun, (or insert repertoire) the stage presence and back story of the matriarch of the family and the characters socioeconomic status dictate her characters choices and decisions, along with that of her family.* **Extended:** *In Romeo and Juliet, (or insert repertoire) through the discovery of current social, political, historical, and cultural themes and issues, and philosophies, the director can develop a well-informed concept for the production.*
Academic Vocabulary:	Composer, playwrights, copyright, monologue, scene, economic status, infer, obstacle, objective, tactic, plot, rising action, falling action, cultural themes, spontaneous ingenuity, self-direction
Technical Vocabulary:	Stage directions (SR, SL, US, DS), Proscenium arch, blocking, green room, wings, front of house, back stage, stage presence, back story, production concept, Director's concept, blackout, improvisation

Unit Description:	In this unit, students will develop the **Fundamental** strand of the scripted work overview. The **Fundamental** strand focuses on the students' exploring personal emotional connections to a scripted work through the creation of a play. Students will be asked to analyze and refine performances through the lens of social, political, historical, and/or environmental factors. The unit will culminate in a scene performance in which students portray a character with a range of emotions while considering the context of social, political, historical, and/or environmental factors that faces the character.
Considerations:	This unit is designed to focus on the Fundamental portion of the "Scripted Works Unit Overview" meaning it is designed as a beginning to intermediate level of scene work. When teaching this unit, teachers should focus on students' portrayal of relationships within a performance through individual emotional response and expression. It is important to take into the consideration the background of students when utilizing emotional recall. The director's production concept will be implied and inferred within discreet scene development throughout this unit as most directors' concepts apply to a full production. Should teachers wish to add Extended Pathway elements, please see pages 1-4 for additional ideas.
Unit Generalizations	
Key Generalization:	**Fundamental**: Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process.
Supporting Generalizations:	**Fundamental**: Cultural and family traditions can often dictate character choices which can limit the actor's decision making process
	Fundamental: The creation of a play may enhance the discovery of current social, political, historical and cultural themes and issues and philosophies.
	Fundamental: Director's production concept can intentionally drive audience perceptions of characters.

Performance Assessment: *The capstone/summative assessment for this unit.*	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	Congratulations! You have just been selected to perform a monologue (or duet) scene in showcase for a famous director! The director expects that you will deliver a well-rehearsed scene as a character that demonstrates a range of emotions. Decisions for your characterization should show a connection to the social, political, historical, and cultural era of the scene being performed. You will perform a scene for the director and an audience.
Product/Evidence: (Expected product from students)	Students will perform a scene from a contemporary scripted work with a personal emotional connection demonstrating the following skills: • Analysis of a character to include the social, political, historical, and cultural era or theme of the scene • Collaboration through working with fellow classmates on character discovery through effective communication such as: o Body language (e.g., gestures, posture, body alignment, control of isolated body parts, and rhythms) o Tone of voice (e.g., Breath control, diction, projection, inflection, rhythm, and pace) o Developing a relationship between other characters (e.g., Demonstrate knowledge of motivation (what the character wants) through the recall of emotional experience, blocking, and observations of the external world) o Connecting feelings to thought process when creating a character Possible rubrics to evaluate the various requirements can be found at: http://www.coloradoplc.org/assessment/assessments/performance-scripted-material (HS Performance Assessment Tool-Scroll to the bottom of the page for all assessment material attachments)

Differentiation: (Multiple modes for student expression)	Additional ways students can demonstrate these skills: • Develop a character outline in written form • Create a character collage reflecting the historical and cultural backgrounds

Texts for independent reading or for class read aloud to support the content

Informational/Non-Fiction	Fiction
Consider texts for character development, such as: Improvencyclopedia.org *Improv! A Handbook for the Actor*- Greg Atkins *Improv Game Book II*- LyndaBelt *Improvisaton Starters*- Philip Bernardi *A Practical Handbook for the Actor*- Melissa Bruder, Michael Lee Cohn, Madeleine Olnek, Nathaniel Pollack, Robert Previto, and Scott Zigler. *38 Basic Speech Experiences*- Clark S.Carlile *The Actor's Book of Improvisation*- Sandra Caruso and Paul Clemens *Acting Games*- Marsh Cassady *Comedy Improvisation: Exercises & Techniques for Young Actors*- Delton T. H *Improve With Improv*-Brie Jones *Improvisations in Creative Drama*- Betty Keller *Everything About Theatre!: The guidebook of theatre Fundamentals*-Robert L. Lee *Theatre Games for Young Performers*-Maria C. Novelly *Improvisation for the Theatre*- Viola Spolin *Theatre Games for the Classroom A Teacher's Handbook*- Viola Spolin *Theatre Games for Rehearsal: A Director's Handbook*- Viola Spolin	*Crucible*- Arthur Miller (1320L Lexile level) *Death of a Salesman*- Arthur Miller (1320L Lexile level) *A Streetcar named Desire*-Tennessee Williams (1340L Lexile level) *The Glass Menagerie*- Tennessee Williams (1350L Lexile level) *Who's Afraid of Virginia Woolf*-Edward Albee *Angels in America*- Tony Kushner *Long Day's Journey Into Night*- Eugene O'Neill *The Iceman Cometh*- Eugene O'Neill *Our Town*-Oscar Wilde *Waiting for Godot*-Samuel Beckett (1310L Lexile level)

Ongoing Discipline-Specific Learning Experiences

1.	Description:	Think /Work like an actor - building an emotional character	Teacher Resources:	*Improvisation for the Theatre*- Viola Spolin *Theatre Games for the Classroom A Teacher's Handbook*- Viola Spolin *Theatre Games for Rehearsal: A Director's Handbook*- Viola Spolin www.Theatrecrafts.com\glossaryofterms (Online theatre terms glossary)
			Student Resources:	Student journal/notebook/sketchbook
	Skills:	Using characterization strategies such as C.R.O.W. (Character, Relationship, Objective/Obstacle, Where)	Assessment:	Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.

		Determine a method to create a fully developed character. Build on the creative process in character development and script improvisation		

Prior Knowledge and Experiences

The students should have some prior experience in using a process to adapt a scripted work. The students should have exposure and experience in reading a variety of contemporary scripts. Students should feel comfortable with basic improvisational games and be able to make decisions for one scene based upon the content of the full theatrical work. Knowledge of basic stage directions and theatre vocabulary is encouraged but not mandatory.

Learning Experiences # 1 – 7
Instructional Timeframe: Teacher Determined

Learning Experience # 1

The teacher may share climactic monologues/scenes (e.g., "You Can't Handle the Truth" from *A Few Good Men*, Atticus Finch's courtroom scene) so that students can begin to understand the relationship between emotional expressions/experiences and a social, political, historical, and cultural context.

Generalization Connection(s):	Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process Director's production concept can intentionally drive audience perceptions of characters Cultural and family traditions can often dictate character choices which can limit the actor's decision making process
Teacher Resources:	http://www.film.com/movies/the-50-greatest-movie-monologues (Site with ideas for best movie monologues) http://www.lifehack.org/articles/communication/20-best-inspirational-speeches-from-the-movies.html (20 best movie speeches)
Student Resources:	Student reflection journal/notebook
Assessment:	Students will demonstrate understanding of various emotional levels connected to specific experiences by journaling key information found in the climactic monologues such as: historical/political/social/cultural context around the selected theatrical work. https://www.teachervision.com/graphic-organizers/printable/48390.html (Basic double entry journal template) https://itunes.apple.com/us/app/critique-it/id681212283?mt=8 (App for theatre directors with a variety of resources including strategies for providing feedback through observation)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may give examples orally from the activity or in classroom discussion share thoughts and ideas about what they have viewed.

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.niot.org/nios/lesson/try-it-out-anti-bullying-role-play (website devoted to anti bullying-contains role playing ideas) http://www.wce.wwu.edu/Resources/CIRCLE/Strats/Role%20Playing.pdf (Resource outlining role playing in the ESL classroom)	Students may create a role play around an emotional topic (e.g. anti-bullying) that reflects the emotions of high school victims

Critical Content:	• Aspects of character developmental research and support through the video presentation experience • Major playwrights of the 20th century, such as: Edward Albee, August Wilson, Christopher Durang, Neil Simon, William Inge, Arthur Miller, Thornton Wilder, Tennessee Williams, Samuel Beckett, Eugene O'Neill, Tony Kushner • Major works of 20th century, such as: *Death of a Salesman, A Streetcar Named Desire, Who's Afraid of Virginia Woolf, Angels in America, Long Day's Journey Into Night, The Glass Menagerie, The Crucible, The Iceman Cometh, Our Town, Waiting for Godot* • Conventional theatre vocabulary, and theme identification and structure

Key Skills:	• Build on the creative process in character development and script improvisation • Discover Characters through video presentation • Demonstrate knowledge of motivation (what the character wants) through the observation of personal emotional experiences, noting the blocking, and observations of the external world (DOK 2-3) • Noting the connections of feelings to thought characters thought processes (DOK 1-3) • Communicate the meaning of conventional theatre vocabulary words and terms

Critical Language:	Motivation, emotional spectrum, levels, neutral, justify, risk-taking, "say yes"

Learning Experience # 2

The teacher may use sense memory activities (e.g., Good News/Bad News phone call) so that students can begin using their personal background/history to inform the emotional spectrum of a character.

Generalization Connection(s):	Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process Cultural and family traditions can often dictate character choices which can limit the actor's decision making process
Teacher Resources:	www.improvencyclopedia.org, notebook or electronic device http://en.wikipedia.org/wiki/List_of_games_on_I'm_Sorry_I_Haven't_a_Clue (Description of Good News/Bad News game) http://sites.stedwards.edu/educationportfolios-kblay/files/2012/03/Sense-Memory.pdf (Lesson on sense memory in acting)
Student Resources:	Student reflection journal/notebook

Assessment:	Students will perform a short emotional scene portrayal. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of checklists to collect observational data) Students will continue reflective journals adding insights about using sense memory to develop a character. Possible prompts: What possible emotions would this character be experiencing in this moment? What personal experiences can I bring into my character development process?

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A

Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A

Critical Content:	• Aspects of character developmental research and support through the improvisational experience
Key Skills:	• Discover Characters through improvisation • Make choices in an improvisational setting • Demonstrate knowledge of motivation (what the character wants) through the recall of emotional experience, blocking, and observations of the external world (DOK 2-3) • Connect feelings to thought process when creating a character (DOK 1-3) • Build on the creative process in character development and script improvisation
Critical Language:	Improvisation, motivation, emotional spectrum, levels, neutral, justify, risk-taking, "say yes"

Learning Experience # 3

The teacher may introduce the basic elements of two different acting techniques (e.g., Stanilovski/Method vs. Chekhov/Physical) so that students can begin exploring different ways to develop character and emotional subtext.

Generalization Connection(s):	Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process Cultural and family traditions can often dictate character choices which can limit the actor's decision making process
Teacher Resources:	*Stanislavski For Beginners*-David Allen *Creating A Character: A Physical Approach to Acting*-Moni Yakim *An Actor Prepares*-Constantin Stanislavski http://youtu.be/qWaUuYO5vGc (Sense Memory Techniques and Examples) http://youtu.be/5MrSndKh1Pg (What is method Acting?)
Student Resources:	Student reflection journal/notebook

Assessment:	Students will continue reflective journals comparing the similarities and differences between the two acting techniques. Possible prompts: What are the similarities and differences between acting techniques? What personal acting technique preference do I have and why? http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf (Compare/contrast thinking map)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may give examples orally from the activity.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	On the Technique of Acting- Michael Chekhov *A Dream of Passion: The Development of the Method*-Lee Strasberg	Student may create a short story through the use of psychological gesture Students may combine several different sense memory exercises at once to create a fully developed character
Critical Content:	• Aspects of character developmental research and support utilizing Stanislavski Sense Memory technique. • Conventional theatre vocabulary, and theme identification and structure	
Key Skills:	• Build on the creative process in character development. • Demonstrate the influences of character choices within the group dynamics of the play through choices in expression, imagination, and appreciation • Establish character choices surrounding a given director's concept for a production	
Critical Language:	Stanislavski technique, Method Acting, sense memory, given circumstances, circle of attention, Magic If	

Learning Experience # 4	
The teacher may introduce a character (script) analysis process so that students can examine the character within a social, political, historical, and/or political context.	
Generalization Connection(s):	Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process The creation of a play may enhance the discovery of current social, political, historical and cultural themes and issues and philosophies
Teacher Resources:	*The Actor's Script: Script Analysis for Performers*- Charles Waxberg *Script Analysis for Actors, Directors, and Designers*- James Thomas
Student Resources:	Student reflection journal/notebook
Assessment:	Students will articulate a basic script analysis process. http://web.lincoln.k12.mi.us/buildings/hs/jacobs/PDF_Files/Script_Analysis_Worksheet.pdf (Script analysis template) And:

	Students will choose one character and articulate a basic character analysis process exploring character relationships, cultural influences, and environmental and plot elements of the scripted work. https://www.risd.k12.nm.us/assessment_evaluation/Character%20Analysis.pdf (Character analysis template)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may dictate character and script analysis

Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may choose an additional character to analyze

Critical Content:	• Major playwrights of the 20th century, such as: Edward Albee, August Wilson, Christopher Durang, Neil Simon, William Inge, Arthur Miller, Thornton Wilder, Tennessee Williams, Samuel Beckett, Eugene O'Neill, Tony Kushner. • Major works of 20th century, such as: *Death of a Salesman, A Streetcar Named Desire, Who's Afraid of Virginia Woolf, Angels in America, Long Day's Journey into Night, The Glass Menagerie, The Crucible, The Iceman Cometh, Our Town, Waiting for Godot*. • Conventional theatre vocabulary, and theme identification and structure • Aspects of character developmental research and support, such as script analysis research
Key Skills:	• Analysis and evaluation of theatrical works • Build on the creative process in character development • Evaluation of elements of drama, dramatic techniques, and theatrical conventions
Critical Language:	Analysis, dramatic structure, theatrical conventions, style, environmental factors

Learning Experience # 5
The teacher may use a character analysis process so that students can examine the character relationships within a social, political, historical, and/or political context.

Generalization Connection(s):	Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process The creation of a play may enhance the discovery of current social, political, historical and cultural themes and issues and philosophies Cultural and family traditions can often dictate character choices which can limit the actor's decision making process Director's production concept can intentionally drive audience perceptions of characters
Teacher Resources:	*The Actor's Script: Script Analysis for Performers*- Charles Waxberg *Script Analysis for Actors, Directors, and Designers*- James Thomas http://globallives.org/participate/educate/
Student Resources:	Reflection journal/notebook, catalogs, internet

Assessment:	Students will journal detailed character descriptions for the relationship between two or more characters to create a Character Bio Sheet (electronic or hard copy) containing key details of at least two characters from the scripted work. http://www.poewar.com/10-days-of-character-building-character-bio-sheets/ (Resource with ideas to include in a Character Bio Sheet) Students will augment their script analysis summary to include the character Bio Sheet information.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may dictate character and script analysis
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may choose an additional character relationship to analyze
Critical Content:	• Major playwrights of the 20th century, such as: Edward Albee, August Wilson, Christopher Durang, Neil Simon, William Inge, Arthur Miller, Thornton Wilder, Tennessee Williams, Samuel Beckett, Eugene O'Neill, Tony Kushner. • Major works of 20th century, such as: *Death of a Salesman, A Streetcar Named Desire, Who's Afraid of Virginia Woolf, Angels in America, Long Day's Journey into Night, The Glass Menagerie, The Crucible, The Iceman Cometh, Our Town, Waiting for Godot*. • Conventional theatre vocabulary, and theme identification and structure • Aspects of character developmental research and support, such as script analysis research	
Key Skills:	• Analysis and evaluation of theatrical works • Build on the creative process in character development • Evaluation of elements of drama, dramatic techniques, and theatrical conventions	
Critical Language:	Analysis, dramatic structure, theatrical conventions, style, environmental factors	

Learning Experience # 6
The teacher may model ways to use a script/character analysis process to identify seminal/pivotal scenes so that students can begin to identify monologues or dialogues that highlight the unique emotional experiences of a character or character relationship.

Generalization Connection(s):	Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process The creation of a play may enhance the discovery of current social, political, historical and cultural themes and issues and philosophies Cultural and family traditions can often dictate character choices which can limit the actor's decision making process Director's production concept can intentionally drive audience perceptions of characters

Teacher Resources:	*Respect for Acting*-Uta Hagen *An Actor Prepares*-Constantin Stanislavski *On the Technique of Acting*- Michael Chechov Performance Rubric- www.cothespians.com – Individual Events Form	
Student Resources:	*Audition*- Michael Shurtleff http://youtu.be/9dpl4ZrsMkE (How to create a Character)	
Assessment:	Students will select a scene for their final performance and defend choices for their character or two character scene. Students may complete a graphic organizer to defend their character choices to include the cultural influences, background, social, and political, historical context of the characters. http://www.readwritethink.org/files/resources/printouts/persuasion%20map.pdf (Modifiable persuasive writing template)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may provide their analysis through an verbal report or share their insights based upon specific prompts by the teacher
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may write or present a character autobiography using information from script analysis and character analysis
Critical Content:	• Major playwrights of the 20th century, such as: Edward Albee, August Wilson, Christopher Durang, Neil Simon, William Inge, Arthur Miller, Thornton Wilder, Tennessee Williams, Samuel Beckett, Eugene O'Neill, Tony Kushner. • Major works of 20th century, such as: *Death of a Salesman, A Streetcar Named Desire, Who's Afraid of Virginia Woolf, Angels in America, Long Day's Journey into Night, The Glass Menagerie, The Crucible, The Iceman Cometh, Our Town, Waiting for Godot*. • Conventional theatre vocabulary, and theme identification and structure • Aspects of character developmental research and support, such as script analysis research	
Key Skills:	• Analysis and evaluation of theatrical works • Build on the creative process in character development • Evaluation of elements of drama, dramatic techniques, and theatrical conventions	
Critical Language:	Attributes, Interpretation, Objective, Status, Socioeconomic, Manner, Subtext, Idiosyncrasies	

Learning Experience # 7	
The teacher may engage students in co-constructing a rehearsal process for character development so that students can begin exploring ways to refine and perfect performance of a scripted scene.	
Generalization Connection(s):	Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process The creation of a play may enhance the discovery of current social, political, historical and cultural themes and issues and philosophies

	Cultural and family traditions can often dictate character choices which can limit the actor's decision making process Director's production concept can intentionally drive audience perceptions of characters
Teacher Resources:	*Theater Games for Rehearsal: A Director's Handbook*- Viola Spolin *Play Directing in the School: A Drama Director's Survival Guide*-David Grote Performance Rubric- www.cothespians.com – Individual Events Form *Critique-It* app in the Apple and Droid store, includes performance based rubrics *Direct-It* app in the Apple, includes director rehearsal tools
Student Resources:	Scripted Work Rehearsal Schedule
Assessment:	Students will perform in rehearsals of a scene using the rehearsal process to refine character development within the context of the script. Students will use a performance rubric such as the one provides below to self-evaluate their rehearsal performance to determine areas for refinement. http://www.coloradoplc.org/assessment/assessments/performance-scripted-material (HS Performance Assessment Tool-Scroll to the bottom of the page for all assessment material attachments)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may refer to notecards during scene performance Students may video tape a performance to avoid live performance anxiety

Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may integrate music selections, sound effects, and video excerpts to heighten the audience experience of the scene performance

Critical Content:	• Major playwrights of the 20th century, such as: Edward Albee, August Wilson, Christopher Durang, Neil Simon, William Inge, Arthur Miller, Thornton Wilder, Tennessee Williams, Samuel Beckett, Eugene O'Neill, Tony Kushner. • Major works of 20th century, such as: *Death of a Salesman, A Streetcar Named Desire, Who's Afraid of Virginia Woolf, Angels in America, Long Day's Journey into Night, The Glass Menagerie, The Crucible, The Iceman Cometh, Our Town, Waiting for Godot*. • Conventional theatre vocabulary, and theme identification and structure • Aspects of character developmental research and support, such as script analysis research
Key Skills:	• Analysis and evaluation of theatrical works • Build on the creative process in character development • Evaluation of elements of drama, dramatic techniques, and theatrical conventions
Critical Language:	Character, voice, projection, articulation, movement, professionalism, ensemble, pacing, focus, expression, diction, rehearsal