

Unit Title: Improvisation and Scene Creation

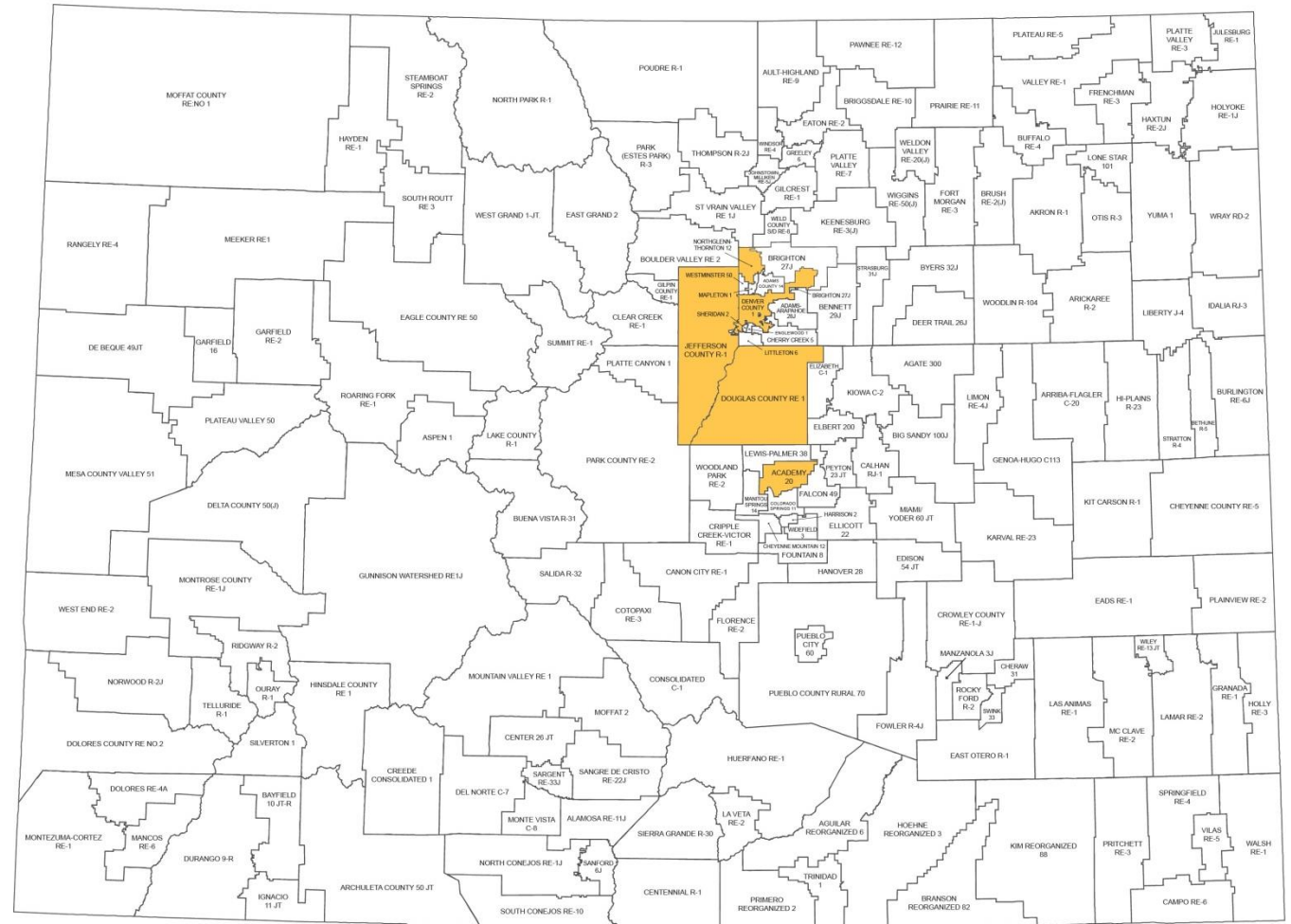
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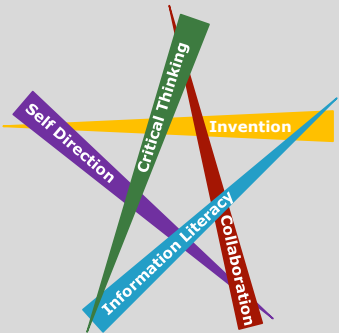
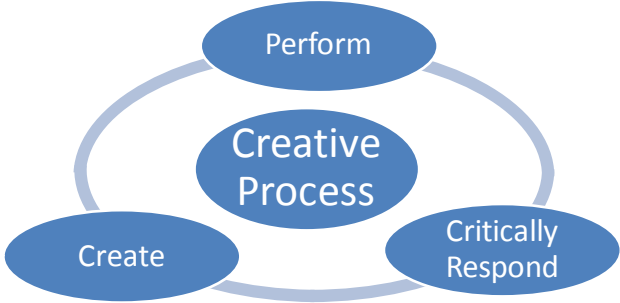
BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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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.

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Drama and Theatre Arts	Grade Level	7 th Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Create	1. Characterization in a scripted or improvised scene	DTA09-GR.7-S.1-GLE.1	
	2. Contributions in improvisation and play building	DTA09-GR.7-S.1-GLE.2	
	3. Technical and design elements in improvised and scripted works	DTA09-GR.7-S.1-GLE.3	
2. Perform	1. Acting techniques in performance	DTA09-GR.7-S.2-GLE.1	
	2. Apply aspects of technology within a production	DTA09-GR.7-S.2-GLE.2	
3. Critically Respond	1. Influence of contemporary and historical elements in theatrical works	DTA09-GR.7-S.3-GLE.1	
	2. Critical evaluation in discussing theatrical works	DTA09-GR.7-S.3-GLE.2	
	3. Individual and collaborative contributions	DTA09-GR.7-S.3-GLE.3	
<p align="center">Colorado 21st Century Skills</p>  <p>Critical Thinking and Reasoning: <i>Thinking Deeply, Thinking Differently</i></p> <p>Information Literacy: <i>Untangling the Web</i></p> <p>Collaboration: <i>Working Together, Learning Together</i></p> <p>Self-Direction: <i>Own Your Learning</i></p> <p>Invention: <i>Creating Solutions</i></p>		 <p>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.</p>	
Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence	
Improvisation and Scene Creation	Instructor Choice	Instructor Choice	

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Unit Title	Improvisation and Scene Creation		Length of Unit	Instructor Choice
Focusing Lens(es)	Perspective	Standards and Grade Level Expectations Addressed in this Unit	DTA09-GR.7-S.1-GLE.1, DTA09-GR.7-S.1-GLE.2 DTA09-GR.7-S.2-GLE.1, DTA09-GR.7-S.2-GLE.2 DTA09-GR.7-S.3-GLE.1, DTA09-GR.7-S.3-GLE.2, DTA09-GR.7-S.3-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • What makes a character believable? (DTA09-GR.7-S.1-GLE.1,2) and (DTA09-GR.7-S2-GLE.1,2) and (DTA09-GR.7-S.3-GLE. 1,2,3) • How can using various perspectives during collaboration through improvisation inspire creative thinking? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Improvisation, Observation, Investigate/Discovery, Character, Dramatic Structure, Practice, Collaboration, Reflection, Problem Solving Techniques, Context, Background			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Improvising and character development demands strong knowledge and practice of dramatic structure. (DTA09-GR.7-S.1-GLE.1,2) and (DTA09-GR.7-S2-GLE.1) (DTA09-GR.7-S.1-GLE.1,2) and (DTA09-GR.7-S2-GLE.1,2) and (DTA09-GR.7-S.3-GLE. 1,2,3)	What dramatic elements are necessary in the development of a successful performance What improvisation activities can help reveal character and relationships? What improvisation activities can help reveal setting, time and conflict?	How are dramatic elements incorporated into any performance? How can improvisation reveal character and relationships? How can improvisation reveal setting, time, and conflict?
Participation in improvisation and group collaborated construction of dramatic structure demands personal reflection and group problem solving techniques. (DTA09-GR.7-S.1-GLE.1,2) and (DTA09-GR.7-S2-GLE.1) and (DTA09-GR.7-S.3-GLE. 1,3)	What are examples of collaborative groups? What techniques are necessary for problem solving in improvisation? What does productive personal reflection look like?	How do individuals in groups need to collaborate? How do groups productively problem solve in collaboration? How can personal reflection impact collaboration?
Observations, personal background and life experiences inspire collaborative art-making. (DTA09-GR.7-S.1-GLE.1,2) and (DTA09-GR.7-S.3-GLE. 2,3)	What influence does background knowledge, environment and personal life experiences have on artistic choices? What influence does character and relationship have on improvisation? What influence does setting and time have on improvisation? What influence does conflict have on improvisation?	How does background knowledge, environment and personal life experiences have on artistic choices? How does improvisation inform understanding of characters and relationships? How does improvisation inform understanding of setting and time? How does improvisation inform understanding of conflict?

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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • How self-direction, confidence and concentration create and maintain character (DTA09-GR.7-S.1-GLE.1) and (DTA09-GR.7-S.3-GLE. 3) • The techniques and requirements for making a character believable. (DTA09-GR.7-S.1-GLE.1) and (DTA09-GR.7-S2-GLE.1) • Components of a well-structured scene (conflict, climax, rising action, falling action) (DTA09-GR.7-S.1-GLE.2) and (DTA09-GR.7-S.3-GLE. 1,3) • The techniques for giving and/or receiving constructive feedback. (DTA09-GR.7-S.3-GLE. 1,3) • Examples of how social issues, personal experiences and cultural contexts provide Inspiration for creating an improvisational work (DTA09-GR.7-S.3-GLE. 1) 	<ul style="list-style-type: none"> • Discover a well-defined character through improvisation. (DTA09-GR.7-S.1-GLE.1,2) and (DTA09-GR.7-S2-GLE.1) and (DTA09-GR.7-S.3-GLE. 1,3) • Create improvised performances that show conflict and character development at an introductory level. (DTA09-GR.7-S.1-GLE.1,2) and (DTA09-GR.7-S2-GLE.1) and (DTA09-GR.7-S.3-GLE. 1,3) • Justify choices in an improvisational setting and/or scripted performance. (DTA09-GR.7-S.1-GLE.1,2) and (DTA09-GR.7-S2-GLE.1) and (DTA09-GR.7-S.3-GLE. 2) • Describe and/or demonstrate all of the essential dramatic elements through performance of final scene. (DTA09-GR.7-S.1-GLE.2) and (DTA09-GR.7-S.3-GLE.3)

<p>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: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>Through using a dramatic structure and improvisation, personal experiences, and background, we can discover the importance of collaboration and evaluation.</i></p>
<p>Academic Vocabulary:</p>	<p>Character, self-direction, collaboration, constructive feedback, social issues, justify</p>
<p>Technical Vocabulary:</p>	<p>Improvisation, devising theatre, scene work, dramatic structure (conflict, climax, rising action, falling action)</p>

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Unit Description:	This unit uses improvisation in the creation of a scripted piece adapted from other source material. Across the unit, students will explore various literary plots (e.g. fairy tales) through improvisation activities to inform story and character development. Group collaboration will lead to the culmination of the unit in which students create a scripted scene derived from a story told from a perspective different from the original narrative (the point of view of a different character or an inanimate object in the story).
Considerations:	This unit builds toward a performance assessment that will ask students to create a diverse perspective scene from a traditional fairy tale. To build coherence across the unit, the students will work with a selected fairy tale of the student’s choosing to develop their individual interpretations using improvisation and character analysis work.
Unit Generalizations	
Key Generalization:	Participation in improvisation and group collaborated construction of dramatic structure demands personal reflection and group problem solving techniques
Supporting Generalizations:	Observations, personal background and life experiences inspire collaborative art making
	Improvising and character development demands strong knowledge and practice of dramatic structure

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Participation in improvisation and group collaborated construction of dramatic structure demands personal reflection and group problem solving techniques.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	Your acting troupe has been asked by a local library to present as a part of their annual Fairy Tale Festival. They are pleased that you have expertise in presenting new and fresh perspectives on traditional fairy tales and have asked that you perform a scene from a fairy tale in a new and exciting way. Using improvisational techniques, you will work within small groups to present a scene from the selected fairytale from a different perspective. In other words, you will tell the story from a different character, animal, or object in the traditional fairytale that is typically neither the center nor the focus of the story. You will perform your final performance for younger students in your school.
Product/Evidence: (Expected product from students)	<p>The students will:</p> <ul style="list-style-type: none"> • Create an adapted fairytale scripted scene that demonstrates knowledge of: <ul style="list-style-type: none"> ○ Strong character development ○ Fairytale structure ○ Dramatic structure • Participate in a final performance of fairytale adaptation <ul style="list-style-type: none"> ○ Performances can be videotaped ○ Students view the videotape and assess using rubric <p>Teachers add evaluation to student scores in rubric</p>

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Differentiation: (Multiple modes for student expression)	Utilizing the group structure, students can take on single or multiple roles and/or participate in various tasks: <ul style="list-style-type: none"> • Performer • Writer • Prompter • Director
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Texts for independent reading or for class read aloud to support the content

Informational/Non-Fiction	Fiction
<p><i>The Improvisor</i> - Jim Hearon</p> <p><i>Truth in Comedy: The Manual of Improvisation</i> - Charna Halpern, Del Close, Kim Johnson</p> <p><i>Theatre Games for Young Performers</i> - Maria Novelly</p> <p><i>Improvisation for the Theater 3E: A Handbook of Teaching and Directing Techniques</i> (Drama and Performance Studies... - Viola Spolin</p> <p><i>Improvisation for the Theater: A Handbook of Teaching and Directing Techniques</i> - Viola Spolin</p> <p><i>Theater Games for the Classroom: A Teacher's Handbook</i> - Viola Spolin</p> <p><i>Theater Games for Rehearsal: A Director's Handbook, Updated Edition</i> - Viola Spolin, Carol Bleackley Sills and Rob Reiner</p> <p><i>At Play: Teaching Teenagers Theater</i> - Elizabeth Swados</p>	<p><i>The Classic Fairy Tales</i> - Iona and Peter Opie</p> <p><i>Multicultural Tales to Tell</i> - Pleasant DeSpain,</p> <p><i>Fractured Fairy Tales for Student Actors</i> - Jan Peterson Ewen</p> <p><i>The True Story of the Three Little Pigs</i> - Jon Scieszka (AD570L-Lexile level)</p> <p><i>Princess Prunella and the Purple Peanut</i> - Margaret Atwood</p> <p><i>Petite Rouge A Cajun Red Riding Hood</i> - Mike Artell, Mike and Jim Harris</p> <p><i>The Stinky Cheese Man and Other Fairy Stupid Tales</i> - Jon Scieszka</p> <p><i>The True Story of the Three Little Pigs</i> - Jon Scieszka</p> <p><i>Honestly, Red Riding Hood was Rotten!: The Story of Little Red Riding Hood as Told by the Wolf</i> - Trisha Shaskan</p> <p><i>Seriously, Cinderella is SO Annoying!: The Story of Cinderella as Told by the Wicked Stepmother</i> - Trisha Shaskan</p> <p><i>Believe Me, Goldilocks Rocks!: The Story of the Three Bears as Told by Baby Bear</i> - Nancy Loewen</p> <p><i>Trust Me, Jack's Beanstalk Stinks!: The Story of Jack and the Beanstalk as Told by the Giant</i> - Eric Braun and Cristian Bernardini</p> <p><i>Truly, We Both Loved Beauty Dearly!: The Story of Sleeping Beauty as Told by the Good and Bad Fairies</i> - Trisha Shaskan</p> <p><i>Really, Rapunzel Needed a Haircut!: The Story of Rapunzel as Told by Dame Gothel</i> - Jessica Gunderson and Denis Alonso</p> <p><i>Seriously, Snow White was SO Forgetful!: The Story of Snow White as Told by the Dwarves</i> - Nancy Loewen</p>

Ongoing Discipline-Specific Learning Experiences

1.	Description:	Think/Act like an actor: Demonstrate Improvisational Exercises	Teacher Resources:	See above under Informational/Non-Fiction texts, with special credit to Viola Spolin's contributions
			Student Resources:	http://youtu.be/fdQyXk3wl3A (Who's Line is It Anyway) http://youtu.be/w_fhB8aKl4A (Second City Improv) http://youtu.be/KlqJHkX-GMg (New York Improv) http://youtu.be/SDSP8wYIMzY (Ten ways to practice your improve),

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	Skills:	Team building and collaboration Discover a well-defined character through improvisation Justify choices in an improvisational setting	Assessment:	Ongoing, participation and reflection Use of formative assessment reflection strategy such as “ What? So What? Now What? ” sporadically throughout small groups activities to gauge understanding of character and relationships. Identify Basic Rules of Improvisation (e.g. Yes And, Listening, Spontaneity, Give and Take)
2.	Description:	Think/Act like an actor: Character Development	Teacher Resources:	http://www.wikihow.com/Develop-a-Character-for-Theatre (A quick synopsis on steps for character development with pictures) http://www.portroyalprivateers.org/persona_development.htm (Overview of creating a persona to include guiding questions for consideration) http://www.theatrefolk.com/blog/script-analysis-actors-five-steps-building-foundation/ (advice for what to do once you have been cast in a part)
			Student Resources:	N/A
	Skills:	Discover a well-defined character through improvisation. Create improvised performances that show conflict and character development at an introductory level. Develop and use language appropriate to a role or character. Develop vocal and physical techniques to create a character Perform clarity of a character’s motivation and personality.	Assessment:	Throughout this unit students will demonstrate ongoing, participation and reflection verbally of through journaling exercises. Possible character building activities could include: <ul style="list-style-type: none"> • Character biography worksheet (teacher created) http://www.readwritethink.org/classroom-resources/student-interactives/cube-30057.html (student interactive resource for building a character bio) • Drawing of character • http://dramaresource.com/strategies/hot-seating (“Hot Seat” activity) • http://www.classtools.net/FB/home-page (Create a FakeBook entry of the character)
3.	Description:	Performance Preparation Process <i>Within a performance focused unit, the basic process of introduce, rehearse and perform are ongoing throughout the unit. The various learning experiences underscore this process.</i>	Teacher Resources:	http://www.amazon.com/Making-Contemporary-Theatre-International-Theory-Practice-Performance/dp/0719074924 (Making Contemporary Theatre: International Rehearsal Processes (Theatre: Theory-Practice-Performance) by Jen Harvie (Editor) , Andy Lavender (Editor)

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	<p>Introduce- Refers to the pre-experiences needed before introducing theatre repertoire. As learning progresses, students will be introduced to various additional dramatic techniques.</p> <p>Rehearse- Refers to the steps that occur after introducing repertoire. Review, practice, revisiting areas that need additional focus will be a recurring process.</p> <p>Perform- Refers to the execution and/or application of work within in the introduction and rehearsal process. This can include the final capstone performance task or other performances demonstrating skill attainment. When a student demonstrates skills in discreet form (such as a specific drama sequence) or in a full comprehensive form (such as the full drama/theatre piece) they perform as a way to determine understanding. Performing occurs throughout the unit.</p>		<p>Teaching Tools:</p> <ul style="list-style-type: none"> Plot line worksheet http://englishlinx.com/common_core/7/reading_literature/ (Options for plot graphic organizers) Exit Ticket http://www.thecurriculumcorner.com/thecurriculumcorner456/wp-content/uploads/2013/07/456exittitle1.jpg (Ideas for Exit Tickets) Peer review http://lpei4.wordpress.com/materials-for-teachers/peer-review-of-student-writing/ (Peer Review Overview) Tableau activity http://www.youtube.com/watch?v=Nlxw9qfIKxk (A Dramatic Approach to Reading Comprehension: Tableau) http://www.youtube.com/watch?v=gaC1c12As0Q (A Fairy Tale Tableau)
		<p>Student Resources:</p>	<p>http://quizlet.com/18370362/steps-in-the-rehearsal-process-flash-cards/ (Quizlet Steps in the rehearsal Process) https://www.theatrefolk.com/spotlights/directing-the-high-school-play-part-two-the-rehearsal-process (Theatrefolk article on the rehearsal process)</p>
<p>Skills:</p>	<p>Introduction: Identify styles, genre, and traditions. Rehearsal: Review, analyze, edit, adjust elements of the dance piece as needed Performance: Apply, execute, demonstrate skill attainment</p>	<p>Assessment:</p>	<p>Students will participate in the performance preparation process throughout this unit. Teachers will use observations to assess in the following ways:</p> <p>Introduce: Pre-asses improvisation understanding through brainstorming and discussions</p> <p>Rehearse: Rehearsal is formatted to meet student’s range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.</p> <p>Performance: Assessments such as observation and correction for discreet skill attainment</p>

Prior Knowledge and Experiences

Knowledge of improvisational techniques and styles will be required to successfully complete this unit. It may be helpful to conduct a pre-assessment using a simple improvisational game and relating it to character development to discern student comfort level before proceeding with the learning experiences in this unit. For an overview of improvisational techniques and styles see improvisational games in the ongoing section above.

Learning Experiences # 1 – 8
Instructional Timeframe: Teacher Determined

Learning Experience # 1		
The teacher may brainstorm fairytale titles and plots to co-construct the basic structure of fairy tale storylines so that students can begin to discern common elements (as well as deviations from those elements) within the fairytale genre.		
Generalization Connection(s):	Observations, personal background and life experiences inspire collaborative art making	
Teacher Resources:	<i>The Classic Fairy Tales</i> - Iona and Peter Opie <i>Multicultural Tales to Tell</i> - Pleasant DeSpain <i>Fractured Fairy Tales for Student Actors</i> - Jan Peterson Ewen <i>The True Story of the Three Little Pigs</i> - Jon Scieszka	
Student Resources:	N/A	
Assessment:	Students will identify, through improvisation, the setting and plot elements of a variety of fairytales focusing on character point of view to begin to analyze similarities and differences of plot structure within the fairytale genre. (Teachers can use Observational Data Collection to determine student understanding and insight. Other possible tools for data collection could be checklists, student self-reflection charts, class debrief chart). http://www.sheffield.ac.uk/lts/strategy/resources/evaluate/general/methods-collection/observation (Site with tutorials on collecting observational data) https://www.ocps.net/cs/ease/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of checklists for collecting observational data)	
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)
	Picture chronologies of fairytales Videos of fairy tales	Students may create mosaics of fairy tales or physically connect visual images with the key events within a fairy tale
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.writedesigonline.com/organizers/comparecontrast.html#t-chart (Printable templates for documenting compare/contrast- Venn diagrams, T charts, etc.)	Students may create an organizer comparing and contrasting the similarities and/or the differences between fairy tales
Critical Content:	<ul style="list-style-type: none"> • Story structure- character, setting, conflict, climax, rising action, falling action • Examples of how cultural contexts provide Inspiration for creating an improvisational work 	

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Key Skills:	<ul style="list-style-type: none"> Analyze, interpret, and explore simple or multi-layer scripts or scenes Devise, explore, and enact a variety of texts Construct and analyze a situation to be improvised. Collaborate as part of an ensemble to problem-solve improvised scene work. Identify dramatic elements that are necessary in depicting a story
Critical Language:	Observation, investigate/discovery, character, dramatic structure, context, background, culture

Learning Experience # 2

The teacher may review fairytales so that students can begin exploring ways in which traditional narratives might be oriented differently by utilizing diverse perspective (e.g., different character points of view).

Generalization Connection(s):	Observations, personal background and life experiences inspire collaborative art making Improvising and character development demands strong knowledge and practice of dramatic structure
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Teacher Resources:	<i>The Classic Fairy Tales</i> - Iona and Peter Opie <i>Multicultural Tales to Tell</i> - Pleasant DeSpain <i>Fractured Fairy Tales for Student Actors</i> - Jan Peterson Ewen <i>The True Story of the Three Little Pigs</i> - Jon Scieszka http://www.livebinders.com/play/play?id=448826 (Site with writing fairy tale and elements of fairy tale resources) http://www.livebinders.com/play/play?id=448826 (Site with numerous fractured fairy tale resources)
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Student Resources:	N/A
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Assessment:	<p>Students will create a story synopsis of a selected fairytale based upon the main character perspective. This can be done in written form or acted out in through a scene summary.</p> <p><i>And/or:</i></p> <p>Students will also identify possible changes of the story depending on the character telling the story. Possible prompts: What is the chronological the plot line of the story? Who are the key characters? Do one or more of the characters tell the story? Do you empathize with any of the characters? Why or why not? What do you think will happen to the characters next? What are the similarities and/or differences between various fairytales you have reviewed? How would the plot or outcome of the story be different using another character’s perspective?</p> <p>http://www.printablepaper.net/category/storyboard (Printable templates for story boarding)</p>
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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)
	https://www.teachervision.com/graphic-organizers/printable/48390.html (Basic double entry journal template)	Students may create a double entry journal, reacting to more explicit/detailed prompts and/or reflecting on events in a selected fairy tale

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.eduplace.com/graphicorganizer/pdf/venn.pdf (Printable template for documenting Venn diagrams)	Students may complete a Venn diagram that compares and contrasts the main character perspective with another character/or object’s perspective
Critical Content:	<ul style="list-style-type: none"> • The techniques and requirements for showing a characters point of view • Components of a well-structured scene (conflict, climax, rising action, falling action) • Examples of how social issues, personal experiences and cultural contexts provide Inspiration for creating an improvisational scene 	
Key Skills:	<ul style="list-style-type: none"> • Play with a variety of roles, characters and relationships through improvised techniques in fictional situations and scripted text • Construct and analyze a situation to be improvised • Collaborate as part of an ensemble to problem-solve improvised scene work 	
Critical Language:	Point-of-view, storyline, character, protagonist, antagonist, context, inanimate, creativity	

Learning Experience # 3	
The teacher may use selected fairy tales to organize improvisational experiences so that students can begin to discover the dramatic elements necessary in the development of a successful scene.	
Generalization Connection(s):	Participation in improvisation and group collaborated construction of dramatic structure demands personal reflection and group problem solving techniques Improvising and character development demands strong knowledge and practice of dramatic structure
Teacher Resources:	http://www.utexas.edu/cofa/dbi/content/hotseating (Improvisation Strategy – Hot Seating) <i>Improvisation for the Theater 3E: A Handbook of Teaching and Directing Techniques (Drama and Performance Studies - Viola Spolin</i> <i>Improvisation for the Theater: A Handbook of Teaching and Directing Techniques - Viola Spolin</i>
Student Resources:	http://youtu.be/fdQyXk3wI3A (Who’s Line is It Anyway) http://youtu.be/w_fhB8aKl4A (Second City Improv) http://youtu.be/KlqJHkX-GMg (New York Improv) http://youtu.be/SDSP8wYIMzY (Ten ways to practice your improve)
Assessment:	Students will demonstrate basic rules/steps of improvisation to determine how to deconstruct improvisation (e.g. Spontaneity http://improvencyclopedia.org/categories//Spontaneity.html Give and Take http://improvencyclopedia.org/games//Give_and_Take.html). Teachers can evaluate the degree of understanding of improvisational structure in a variety of ways such as: <ul style="list-style-type: none"> • Informal ‘quiz’ on rules of improvisation • Pick-a-Card Game (randomly choose a card with a step of the process and demonstrate the step) • Observational data collection <ul style="list-style-type: none"> ○ http://www.sheffield.ac.uk/lets/strategy/resources/evaluate/general/methods-collection/observation (Site with tutorials on collecting observational data)

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	<ul style="list-style-type: none"> • Creation of a poster with steps to inform beginners in theatre <ul style="list-style-type: none"> ○ http://www.postermywall.com/index.php/p/classroom-posters (Free classroom poster creator) 	
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:	<ul style="list-style-type: none"> • How self-direction, confidence and concentration create and maintain character • The techniques and requirements for making a character believable. • The techniques for giving and/or receiving constructive feedback. • Examples of how social issues, personal experiences and cultural contexts provide Inspiration for creating an improvisational work. 	
Key Skills:	<ul style="list-style-type: none"> • Develop and use language appropriate to a role or character. • Develop and use fundamental vocal and physical techniques appropriate to conveying a role or character. • Play with a variety of roles, characters and relationships through improvised techniques in fictional situations and scripted text. • Collaborate as part of an ensemble to problem-solve improvised scene work. • Make, accept, and extend offers in improvisation, and contribute ideas in improvised scenes. • Perform clarity of a character's motivation and personality. • Reflect on elements of drama in a variety of dramatic forms and performance styles. • Identify the qualities of a productive member of an acting ensemble. 	
Critical Language:	Improvisation, character, conflict, prior knowledge, questioning, problem solving techniques,	

Learning Experience # 4	
The teacher may introduce an improvisational activity (e.g., tableau) so that students can explore how to physically reveal setting, chronology, and key plot points of selected fairy tales.	
Generalization Connection(s):	Participation in improvisation and group collaborated construction of dramatic structure demands personal reflection and group problem solving techniques Improvising and character development demands strong knowledge and practice of dramatic structure
Teacher Resources:	http://www.youtube.com/watch?v=Nlxw9qfIKxk (A Dramatic Approach to Reading Comprehension: tableaux) http://www.youtube.com/watch?v=gaC1c12As0Q (A Fairy Tale Tableau)
Student Resources:	N/A

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Assessment:	Students will present a minimum of three created tableaus (beginning, middle, end) highlighting key events within a selected fairytale to the class as a slide show. Teacher may use the improvisation technique of 'spotlighting' to give individual students the opportunity to dig deeper into their character's thoughts in the moment to discern individual depth of understanding. http://dramaresource.com/strategies/spotlight (Explanation of "spotlighting" technique)	
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)
	Picture book versions of fairytales to provide visual image ideas for tableau	Students may recreate visual images of fairytale events
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Props and/or shadow theatre elements can be layered into the tableau creation	Students may problem solve how to transition between static chronological tableau elements into a fluid, moving tableau
Critical Content:	<ul style="list-style-type: none"> • How self-direction, confidence and concentration create and maintain character • The techniques and requirements for making a character believable. • Components of a well-structured scene (conflict, climax, rising action, falling action) 	
Key Skills:	<ul style="list-style-type: none"> • Develop and use fundamental vocal and physical techniques appropriate to conveying a role or character. • Play with a variety of roles, characters and relationships through improvised techniques in fictional situations and scripted text. • Develop linear scene and plot structures to communicate dramatic ideas. • Construct and analyze a situation to be improvised. • Collaborate as part of an ensemble to problem-solve improvised scene work. • Link play-building scenes in different ways to create cohesive material/work. • Contribute to the creation of a scene as a productive member of an ensemble. 	
Critical Language:	Improvisation, observation, investigate/discovery, character, dramatic structure, practice, collaboration, problem solving, context, tableau, stage picture, roles, plot, pose, freeze, expression, relationship, events, frame	

Learning Experience # 5	
The teacher may share examples of rewritten fairy tales (e.g., <i>True Story of the Three Little Pigs</i> and <i>The Stinky Cheese Man</i> by Jon Scieszka) so that students can synthesize how authors use and modify characters, conflicts, action, and outcomes to create new texts that offer variation(s) of traditional narratives.	
Generalization Connection(s):	Participation in improvisation and group collaborated construction of dramatic structure demands personal reflection and group problem solving techniques Observations, personal background and life experiences inspire collaborative art making Improvising and character development demands strong knowledge and practice of dramatic structure

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Teacher Resources:	<p><i>Princess Prunella and the Purple Peanut</i> - Margaret Atwood <i>Petite Rouge A Cajun Red Riding Hood</i> - Mike Artell, Mike and Jim Harris <i>The Stinky Cheese Man and Other Fairy Stupid Tales</i> by Jon Scieszka <i>The True Story of the Three Little Pigs</i> - Jon Scieszka <i>Honestly, Red Riding Hood was Rotten!: The Story of Little Red Riding Hood as Told by the Wolf</i> - Trisha Shaskan <i>Seriously, Cinderella is SO Annoying!: The Story of Cinderella as Told by the Wicked Stepmother</i> - Trisha Shaskan <i>Believe Me, Goldilocks Rocks!: The Story of the Three Bears as Told by Baby Bear</i> - Nancy Loewen <i>Trust Me, Jack’s Beanstalk Stinks!: The Story of Jack and the Beanstalk as Told by the Giant</i> - Eric Braun and Cristian Bernardini <i>Truly, We Both Loved Beauty Dearly!: The Story of Sleeping Beauty as Told by the Good and Bad Fairies</i> - Trisha Shaskan <i>Really, Rapunzel Needed a Haircut!: The Story of Rapunzel as Told by Dame Gothel</i> - Jessica Gunderson and Denis Alonso <i>Seriously, Snow White was SO Forgetful!: The Story of Snow White as Told by the Dwarves</i> - Nancy Loewen</p>	
Student Resources:	All resources above can be used with students as determined by teacher.	
Assessment:	<p>Students will act out and/or explain a scene from an adapted fairy tale. Teachers can interview groups to explain storyline and dialogue choices. Using the information from this exercise should inform student groups on how to create their final performance scene as told from a different perspective.</p> <p>http://www.storyarts.org/classroom/usestories/storyrubric.html (Ideas for a storytelling rubric)</p>	
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)
	<p>http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf (Compare and contrast thinking map) http://www.postermywall.com/index.php/p/classroom-posters (Free classroom poster creator)</p>	<p>Students may create an organizer comparing and contrasting the strengths and limitations and/or the differences between the fairy tale adaptations Students may create a poster overview of their scene and describe their poster to the group.</p>
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • How self-direction, confidence and concentration create and maintain character • The techniques and requirements for making a character believable • Components of a well-structured scene (conflict, climax, rising action, falling action) 	
Key Skills:	<ul style="list-style-type: none"> • Develop and use language appropriate to a role or character • Develop and use fundamental vocal and physical techniques appropriate to conveying a role or character • Play with a variety of roles, characters and relationships through improvised techniques in fictional situations and scripted text • Develop linear scene and plot structures to communicate dramatic ideas • Analyze, interpret, and explore simple or multi-layer scripts or scenes • Collaborate as part of an ensemble to problem-solve improvised scene work • Make, accept, and extend offers in improvisation, and contribute ideas in improvised scenes • Integrate vocal and movement skills to communicate dramatic meaning and to enhance performance • Use body language, physical and vocal skills to create and perform a believable character 	

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	<ul style="list-style-type: none"> • Contribute to the creation of a scene as a productive member of an ensemble • Perform clarity of a character's motivation and personality • Reflect on elements of drama in a variety of dramatic forms and performance styles
Critical Language:	Improvisation, investigate/discovery, character, dramatic structure, practice, collaboration, problem solving techniques, context, dialogue, tableaux, hot seat, monologues

Learning Experience # 6

The teacher may introduce examples of well-written character backstories so that students can begin using improvisation, observation, personal background and life experiences to explore and inform character development.

Generalization Connection(s):	Participation in improvisation and group collaborated construction of dramatic structure demands personal reflection and group problem solving techniques Improvising and character development demands strong knowledge and practice of dramatic structure
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Teacher Resources:	http://www.youtube.com/watch?v=6JS8icbOAc (Video with tips on writing a character backstory) http://www.youtube.com/watch?v=3KmKEshDMDw (Video overview of writing a character sketch)
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Student Resources:	N/A
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Assessment:	<p>Students will provide a character back story with an accepted level of detail. Backstories can be created in a variety of ways such as:</p> <ul style="list-style-type: none"> • Character biography worksheet (teacher created) <p>http://www.readwritethink.org/classroom-resources/student-interactives/cube-30057.html (Student interactive resource for building a character bio)</p> <ul style="list-style-type: none"> • Drawing of character • “Hot Seat” activity <p>http://www.youtube.com/watch?v=T9CpxdWiKq (Video of a “Hot Seat” interview)</p> <ul style="list-style-type: none"> • Create a Fake Book entry of the character <p>http://www.classtools.net/FB/home-page (Online resource to create a FakeBook entry)</p>
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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:	<ul style="list-style-type: none"> • How self-direction, confidence and concentration create and maintain character • The techniques and requirements for making a character believable • Components of a well-structured scene (conflict, climax, rising action, falling action) • The techniques for giving and/or receiving constructive feedback
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Key Skills:	<ul style="list-style-type: none"> • Develop and use language appropriate to a role or character • Develop and use fundamental vocal and physical techniques appropriate to conveying a role or character • Analyze, interpret, and explore simple or multi-layer scripts or scenes • Collaborate as part of an ensemble to problem-solve improvised scene work • Make, accept, and extend offers in improvisation, and contribute ideas in improvised scenes • Use body language, physical and vocal skills to create and perform a believable character • Contribute to the creation of a scene as a productive member of an ensemble • Perform clarity of a character's motivation and personality • Reflect on elements of drama in a variety of dramatic forms and performance styles
Critical Language:	Improvisation, observation, investigate/discovery, character, dramatic structure, practice, collaboration, problem solving, context, dialogue, lines, spotlighting (shoulder touch)

Learning Experience # 7	
The teacher may discuss basic script elements (e.g., character, conflict, action, choice, ideas) so that students can understand the relationship between structure and successful dramatic performances.	
Generalization Connection(s):	Participation in improvisation and group collaborated construction of dramatic structure demands personal reflection and group problem solving techniques Improvising and character development demands strong knowledge and practice of dramatic structure
Teacher Resources:	http://www.readwritethink.org/files/resources/interactives/plot-diagram (Interactive tool to build a basic story line) http://www.dps109.org/shepard/websites/mditzian/Lists/HomeworkAnnouncements%20for%20Students/Attachments/43/Plotline%20Example.pdf (Sample Plot Line Exercise) http://www.classroomtoolkit.com/graphic-organizers/structure-scripts.html (Classroom ideas for building story boards. Script writing can be placed in story boards to create fluid dialogue based upon literary stories) http://voices.yahoo.com/teacher-tools-screenplay-workbook-teaching-7547072.html (Overview of the contents within <i>The Screenplay Workbook: The Writing Before the Writing</i> by Jeremy Robinson and Tom Mungovan) http://www.cccoe.net/tales/PUPPET_LES.pdf (Elementary level lesson plan for writing a short fairy tale/tall tale for puppet performance. Page 5 has a quick script writing guide.) http://filmmaking1.wordpress.com/unit-1-yes-i-wrote-a-10-page-script/lesson-1-writing-a-script-lets-get-started/ (Filmmaking Lessons on Writing a Script) http://www.lessonplanet.com/lesson-plans/scriptwriting (A variety of Lesson Modules from Lesson Planet for Scriptwriting)
Student Resources:	Above resources can be used with students as determined by the teacher.
Assessment:	Students will create dialogue and rehearse their scenes using ideas from previous learning experiences (e.g. tableau and details from the hot seat monologues). Students will present scene to the class. Teacher may an activity such as “Freeze Frame” to inform details about the storyline and/or character choices. Teachers and/or students can videotape group process to help with reflection and editing of the script writing process. http://dramaresource.com/strategies/still-images-a-freeze-frames (Explanation for using “Freeze Frame” technique)

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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)
	http://digitalstorytelling.coe.uh.edu/page.cfm?id=27&cid=27 (Explanation for digital story telling) http://www.classroomtoolkit.com/graphic-organizers/structure-scripts.html (Site with several story board and story starter templates)	Students may choose to develop dialogue into a digital storytelling format or storyboard organizer
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may problem solve how to incorporate more detailed stage directions or setting shifts to complement dialogue Students may choose to make a hybrid or merge two or more fairytales for their adaptation scene
Critical Content:	<ul style="list-style-type: none"> • How self-direction, confidence and concentration create and maintain character • The techniques and requirements for making a character believable • The techniques for giving and/or receiving constructive feedback • Examples of how social issues, personal experiences and cultural contexts provide Inspiration for creating an improvisational work 	
Key Skills:	<ul style="list-style-type: none"> • Develop and use language appropriate to a role or character • Develop and use fundamental vocal and physical techniques appropriate to conveying a role or character • Play with a variety of roles, characters and relationships through improvised techniques in fictional situations and scripted text • Collaborate as part of an ensemble to problem-solve improvised scene work • Make, accept, and extend offers in improvisation, and contribute ideas in improvised scenes • Use body language, physical and vocal skills to create and perform a believable character • Contribute to the creation of a scene as a productive member of an ensemble • Perform clarity of a character's motivation and personality • Reflect on elements of drama in a variety of dramatic forms and performance styles 	
Critical Language:	Improvisation, observation, investigate/discovery, character, collaboration, reflection, context, background, monologue, objective, tactic	

Learning Experience # 8	
Teacher may model a problem solving process (e.g., identify, evaluate, adapt, implement) so that students can consider how playwrights adapt stories into scripts that stay true to the characters, conflicts, action, and outcomes of the text.	
Generalization Connection(s):	Participation in improvisation and group collaborated construction of dramatic structure demands personal reflection and group problem solving techniques Observations, personal background and life experiences inspire collaborative art making Improvising and character development demands strong knowledge and practice of dramatic structure

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Teacher Resources:	<p>http://voices.yahoo.com/teacher-tools-screenplay-workbook-teaching-7547072.html (Overview of the contents within <i>The Screenplay Workbook: The Writing Before the Writing</i> by Jeremy Robinson and Tom Mungovan)</p> <p>http://www.ccooe.net/tales/PUPPET_LES.pdf (Elementary level lesson plan for writing a short fairy tale/tall tale for puppet performance. Page 5 has a quick script writing guide.)</p> <p>http://filmmaking1.wordpress.com/unit-1-yes-i-wrote-a-10-page-script/lesson-1-writing-a-script-lets-get-started/ (Filmmaking Lessons on Writing a Script)</p> <p>http://www.lessonplanet.com/lesson-plans/scriptwriting (A variety of Lesson Modules from Lesson Planet for Scriptwriting)</p>	
Student Resources:	Resources above can be used with students as determined by teacher.	
Assessment:	<p>Students will refer to previous learning experiences to inform their own problem solving process (such as identify, evaluate, adapt, implement) in completing their own adapted fairytale scripted scene told from a different perspective. Teachers will give feedback to students on their scene such as character development, story structure and adaptation decisions from original fairytale. Students will be evaluated on rationale for final decisions and receptiveness to feedback using an observation checklist and/or rubric.</p> <p>http://www.aacu.org/value/rubrics/pdf/ProblemSolving.pdf (Problem solving process rubric)</p> <p>https://www.teachervision.com/problem-solving/teaching-methods/71530.html (Site with several problem solving rubrics, assessments activities)</p>	
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)
	<p>https://www.teachervision.com/graphic-organizers/printable/48390.html (Basic double entry journal template)</p>	Students may create a double entry journal, reacting to more explicit/detailed prompts and/or reflecting on events within their scene
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>Students may conduct research regarding the history of Fairytales.</p> <p>http://www.youtube.com/watch?v=YlkgcObAVBE (You tube video from National Theatre-summary of the history of fairytales)</p>	Students may create a presentation showing the results of their research on fairytales
Critical Content:	<ul style="list-style-type: none"> • How self-direction, confidence and concentration create and maintain character • The techniques and requirements for making a character believable • Components of a well-structured scene (conflict, climax, rising action, falling action) • The techniques for giving and/or receiving constructive feedback • Examples of how social issues, personal experiences and cultural contexts provide Inspiration for creating an improvisational work 	
Key Skills:	<ul style="list-style-type: none"> • Develop and use language appropriate to a role or character • Develop and use fundamental vocal and physical techniques appropriate to conveying a role or character • Play with a variety of roles, characters and relationships through improvised techniques in fictional situations and scripted text 	

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	<ul style="list-style-type: none">• Develop linear scene and plot structures to communicate dramatic ideas• Analyze, interpret, and explore simple or multi-layer scripts or scenes• Select and use appropriate information and communication technologies to devise collaborative dramatic works• Collaborate as part of an ensemble to problem-solve improvised scene work• Make, accept, and extend offers in improvisation, and contribute ideas in improvised scenes• Integrate vocal and movement skills to communicate dramatic meaning and to enhance performance• Use body language, physical and vocal skills to create and perform a believable character• Contribute to the creation of a scene as a productive member of an ensemble• Perform clarity of a character's motivation and personality• Reflect on elements of drama in a variety of dramatic forms and performance styles
Critical Language:	Improvisation, observation, investigate/discovery, character, dramatic structure, collaboration, reflection, problem solving techniques, freeze frame, storyline, character, script writing