# Unit Title: Friday Afternoon Live: Improvisation and Sketch Comedy

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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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**Colorado's District Sample Curriculum Project**
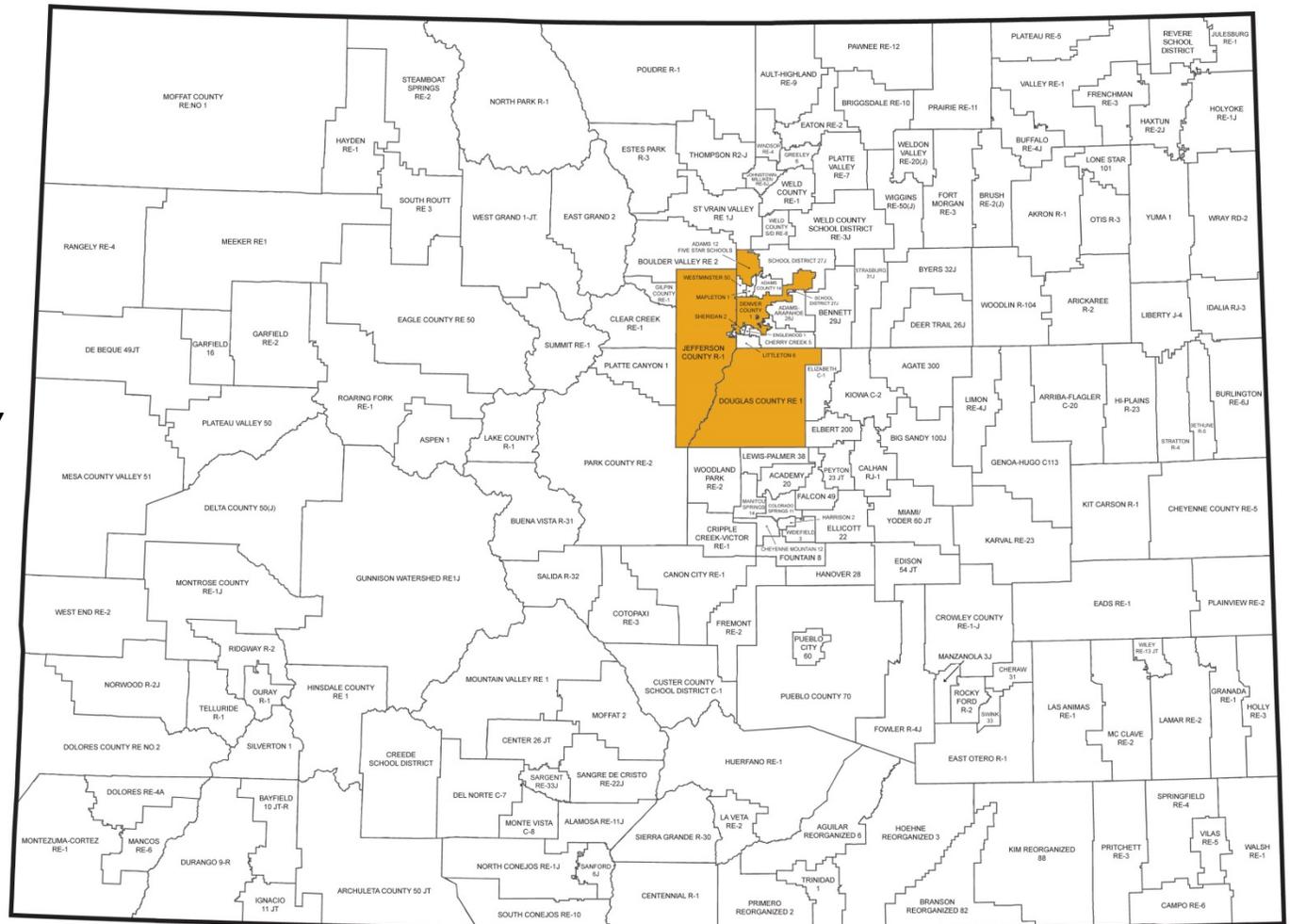
This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their 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	Friday Afternoon Live-Improvisation and Sketch Comedy			

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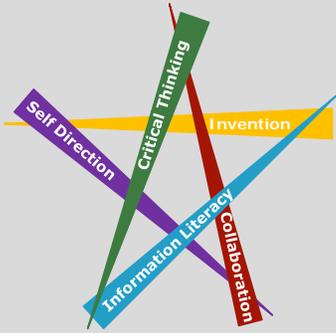
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

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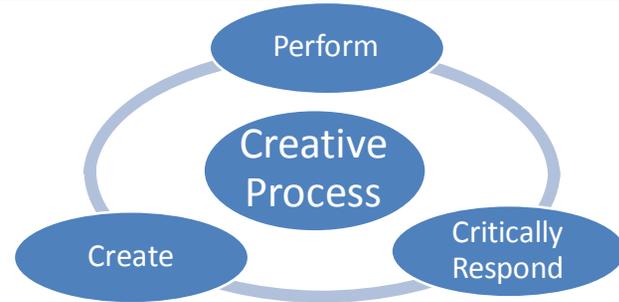
The Colorado Academic Standards for Drama and Theatre Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all three drama and theatre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

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Friday Afternoon Live-Improvisation and Sketch Comedy	Instructor Choice	Instructor Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Friday Afternoon Live-Improvisation and Sketch Comedy		Length of Unit	Instructor Choice	
Focusing Lens(es)	Play/Exploration	**Standards and Grade Level Expectations Addressed in this Unit**	**Fundamental:**		**Extended:**
			DTA09-HSFP-S.1-GLE.1, DTA09-HSFP-S.1-GLE.2, DTA09-HSFP-S.1-GLE.3, DTA09-HSFP-S.1-GLE.4 DTA09-HSFP-S.2-GLE.1, DTA09-HSFP-S.2-GLE.2, DTA09-HSFP-S.2-GLE.3 DTA09-HSFP-S.3-GLE.1, DTA09-HSFP-S.3-GLE.2, DTA09-HSFP-S.3-GLE.3		DTA09-HSEP-S.1-GLE.1, DTA09-HSEP-S.1-GLE.2, DTA09-HSEP-S.1-GLE.3, DTA09-HSEP-S.1-GLE.4 DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.2, 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 can improvisation and sketch comedy comment on current events? (DTA09-HSFP-S.1-GLE.3,4) and (DTA09-HSFP-S2-GLE.2) and (DTA09-HSFP-S.3-GLE.2,3) • How can writers utilize improvisation to develop sketches? • What ways can feedback be delivered effectively to a improvisation performer? **Extended:** • How can more complex and/or long form improvisation games further develop sketch comedy?(DTA09-HSEP-S.1-GLE.3,4) and (DTA09-HSEP-S2-GLE.3) and (DTA09-HSEP-S.3-GLE.3) • When audience prompts are added to the process what changes? • How do members of an ensemble function within the parameters of a given form of improvisation?				
Unit Strands	Create, Perform, Critically Respond				
Concepts	Composition, Patterns, Technique, Expressions, Investigate/Discovery, Observation, Improvisation				

Generalizations My students will **Understand** that…	Guiding Questions	
	Factual	**Conceptual**
Fundamental: Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion. (DTA09-HSFP-S.1-GLE.1,2,3)	What improvisation games lead to discovery of human kind?	How can improvisation help develop script writing skills?
Fundamental: Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique (DTA09-HSFP-S2-GLE.1,2,3)	What clues are given the rehearsal process to help establish predictable patterns?	How does the recognition of patterns influence the direction of the sketch?
Extended: Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product. (HSEP-S.3-GLE.1,2,3)	What criteria can be used to critique improvisation and sketch performance?	How does constructive criticism shape the ensemble process and product?

Critical Content: My students will **Know**…	Key Skills: My students will be able to **(Do)**…
Fundamental: • The importance of collaboration with improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) • Strategies to develop scenes and narrative structures through improvisation (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1,3) • The importance of rehearsal structures with original scripted or improvised work (DTA09-HSFP-S.1-GLE.1,2,3) • The necessity of rules and structure within a group directing improvised and original scripted work. (DTA09-HSFP-S2-GLE.1,3) **Extended:** • Criteria used to critique improvised and original scripted work (DTA09-HSEP-S3-GLE.1,2,3)	**Fundamental and Extended:** • Perform improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) • Create scenes and narrative structures (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSEP-S.1-GLE.q) and (DTA09-HSEP-S2-GLE.1) • Rehearse and perform original scripted or improvised work (DTA09-HSFP-S.2-GLE.1) and (DTA09-HSEP-S2-GLE.1) • Create and direct collaboratively an improvised and scripted performance (DTA09-HSFP-S.2-GLE.3) and(DTA09-HSEP-S1-GLE.1,2,3) • Critique improvised and original scripted work (DTA09-HSFP-S.3-GLE.2,3) and(DTA09-HSEP-S3-GLE.2) •

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):	*A sketch comedy relies on improvisation, collaboration, and use of a mixed performance set.*
Academic Vocabulary:	Ensemble, Pantomime, Who, Where, What, Genre, Theatre Styles, Obstacle, Objective, Names of games chosen by teacher
Technical Vocabulary:	Up Stage, Down Stage, stage set, curtain, body language, characterization, setting, personification, playwright, and memorization

Unit Description:	In this unit, students will investigate, discover and critique improvisation and original sketch comedy to bolster knowledge of human expression and emotion. The unit will culminate in a two-part performance including an improvised scene and a sketched scene. The focus of the unit will be exploration and play of human expression and emotion.
Considerations:	This unit is designed to work with "Friday Afternoon Live-Improvisation and Sketch Comedy". This unit is intended for beginner level improv/sketch comedy students, but could easily be adapted for higher-level improv/sketch comedy students. Besides introducing traditional formats of improv and sketch comedy, the concepts of characterization are also explored. Students will draw upon their knowledge of cultural backgrounds when creating their work.
Unit Generalizations	
Key Generalization:	**Fundamental:** Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion.
Supporting Generalizations:	**Fundamental:** Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique.
	Extended: Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product

Performance Assessment: *The capstone/summative assessment for this unit.*	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	Your Improv Team is auditioning for the casting directors of *Saturday Night Live*. Your group will perform an improvised scene based on a culture with which you are familiar. Following your improvised scene, you will investigate, discover, and revise the improvised scene, and create and perform an original sketch comedy scene for the casting directors based on the original scene. Your audience expects you to write and perform well-developed characters with a range of emotions in both scenes to express an authentic parody of the characters and/or culture.

Product/Evidence: (Expected product from students)	Students will perform two scenes. The first will be an improvised scene based on a culture with which they are familiar. The second will be an original sketch comedy parody that will be a revised version of the original improvised scene. Both scenes will demonstrate the following skills:
	• Performance Fundamentals:
	   o Blocking
	   o Projection/Articulation
	   o Technical Elements
	• Collaboration both in process and product
	• Writing for sketch comedy

	• Improvisation Skills • Character Creation in Sketch and Improv • Student Generated Criteria
Differentiation: (Multiple modes for student expression)	Additional ways students can demonstrate these skills: If students have difficulty selecting a culture and character that they are more or less familiar with, they will be assigned one that fits their needs.

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

Improv Texts	Sketch Comedy Texts
Consider texts for improvisation and sketch comedy, such as: Improvencyclopedia.org *Improv! A Handbook for the Actor*- Greg Atkins *Improv Game Book II*- LyndaBelt *Improvisaton Starters*- Philip Bernardi *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	*Build to Laugh: How to Construct Sketch Comedy With the Fast and Funny Formula*-Cherie Kerr *The Everything Guide to Comedy Writing: From stand-up to sketch - all you need to succeed in the world of comedy*- Mike Bent *Comedy Writing Secrets*- Melvin Helitzer *Little Black Book of Comedy Sketches*- Lance Tait *The Hidden Tools of Comedy: The Serious Business of Being Funny*- Steve Kaplan *Comedy Writing Self-Taught: The Professional Skill-Building Course in Writing Stand-Up, Sketch, and Situation Comedy*- Gene Perret *Upright Citizens Brigade Comedy Improvisation Manual*- Matt Walsh and Ian Roberts *Poking a Dead Frog: Conversations with Today's Top Comedy Writers*- Mike Sacks

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.

Prior Knowledge and Experiences

The students should have some prior experience in developing plot, character and setting. Knowledge of basic stage direction and theatre vocabulary is encouraged, but not mandatory. Students should have knowledge of the theatre fundamentals including blocking, projection/articulation and technical elements. Students will have prior knowledge of the improvisational process.

Learning Experiences # 1 – 8
Instructional Timeframe: Teacher Determined

Learning Experience # 1

The teacher may share a series of professional improv actor performances so that students can understand the aspects of improvised theatre.

Generalization Connection(s):	Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion. Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique.
Teacher Resources:	https://www.youtube.com/watch?v=iuTSjHwePMQ (Who's Line is It Anyway?- Props Game) https://www.youtube.com/watch?v=qOB-BEl5EAc (Who's Line is it Anyway?- Questions Only Game) https://www.youtube.com/watch?v=aJSDTVvjwmU&spfreload=10 (Who's Line is it Anyway- Sound Effect Game)
Student Resources:	Student reflection journal/notebook

Assessment:	Students will demonstrate understanding of characterization in improv by comparing and contrasting characterization in improv and scripted works.	
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 discussions, share thoughts and ideas about what they viewed.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A
Critical Content:	- The importance of collaboration with improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) - Strategies to develop scenes and narrative structures through improvisation (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1,3) - Aspects of characterization in improv - Performance Fundamentals such as blocking, projection/articulation and technical elements - Conventional theatre vocabulary, and theme identification and structure	
Key Skills:	- Build on the creative process in character development to bolster knowledge of human expression and emotion - Discover improvisational characters through professional presentation - Communicate concepts of improvisational characters through compare and contrast	
Critical Language:	Improvisation, play, exploration, expression, emotion, characterization, "say yes"	

Learning Experience # 2		
The teacher may use improv games, such as Viola Spolin's games focused on Where (setting), What (plot) and Who (character), so that students can gain improv performance experience with given character and circumstances.		
Generalization Connection(s):	Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion. Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique. Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product.	
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 http://www.cde.state.co.us/standardsandinstruction/dta6-usingimprovisationtocreatewhohowhatwhenwherewhy-pdf (6th Grade- Using Improvisation Sample Unit for CDE)	
Student Resources:	N/A	
Assessment:	Students will explore the introductory skills of creating setting, plot and character in improvisational theatre by performing in improvisational games in front of their classmates.	
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)
	Teacher may scaffold each game's level of difficulty.	Students may perform the appropriate number of improvisational fundamentals based on learning level.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	Teacher may give students the structure for observation and critique.	Students may give feedback to their peers based on their knowledge of the improvisational fundamentals.

Critical Content:	• Fundamentals of Improvisational Theatre
	    o Where?- Development of Location and Setting
	    o What?- Development of plot structure for successful improvisational technique
	    o Who?- Development of character through human expression and emotion in an exaggerated form
	• The importance of collaboration with improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3)
	• Strategies to develop scenes and narrative structures through improvisation (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1,3)
	• The necessity of rules and structure within a group directing improvised and original scripted work. (DTA09-HSFP-S2-GLE.1,3)	

Key Skills:	• Build on the creative process using the fundamentals of improvisational theatre • Perform improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) • Create scenes and narrative structures (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSEP-S.1-GLE.q) and (DTA09-HSEP-S2-GLE.1) • Rehearse and perform original scripted or improvised work (DTA09-HSFP-S.2-GLE.1) and (DTA09-HSEP-S2-GLE.1) • Create and direct collaboratively an improvised and scripted performance (DTA09-HSFP-S.2-GLE.3) and(DTA09-HSEP-S1-GLE.1,2,3) • Critique improvised and original scripted work (DTA09-HSFP-S.3-GLE.2,3) and(DTA09-HSEP-S3-GLE.2)	
Critical Language:	Who, what, where, plot structure, "say yes", beginning, middle, end, climax, physicalization, character voice	

Learning Experience # 3

The teacher may introduce short form improv games for performance, such as those showcased on *Whose Line Is It Anyway?*, so that students can understand character choices in improv.

Generalization Connection(s):	Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion. Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique. Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product.
Teacher Resources:	• *Improv! A Handbook for the Actor*- Greg Atkins • *Improv Game Book II*- LyndaBelt • *Improvisaton Starters*- Philip Bernardi • Bell or whistle
Student Resources:	N/A
Assessment:	Students will explore short form improv, focusing on characterization by performing in improvisational games in front of their classmates. Games may include Whose line, Translator, Sound Effects, Stand-Sit-Lie Down, Questions Only, Alphabet Game and Last Line.

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)
	• Teacher may scaffold the games' level of difficulty.	Students may perform the appropriate number of improvisational fundamentals based on learning level.

Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	• Teacher may give students the structure for observation and critique.	Students may give feedback to their peers based on their knowledge of the improvisational fundamentals.

Critical Content:	• The importance of collaboration with improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) • Strategies to develop scenes and narrative structures through improvisation (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1,3) • The necessity of rules and structure within a group directing improvised and original scripted work. (DTA09-HSFP-S2-GLE.1,3) • The necessary rules and structure of short form improv
Key Skills:	• Perform improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) • Create scenes and narrative structures (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSEP-S.1-GLE.q) and (DTA09-HSEP-S2-GLE.1)

	- Rehearse and perform original scripted or improvised work (DTA09-HSFP-S.2-GLE.1) and (DTA09-HSEP-S2-GLE.1) - Create and direct collaboratively an improvised and scripted performance (DTA09-HSFP-S.2-GLE.3) and (DTA09-HSEP-S1-GLE.1,2,3) - Critique improvised and original scripted work (DTA09-HSFP-S.3-GLE.2,3) and(DTA09-HSEP-S3-GLE.2) - Demonstrate knowledge of how different short form games are played
Critical Language:	Short form improv, comedic timing, plot structure, "say yes", beginning, middle, end, climax, physicalization, character voice

Learning Experience # 4		
The teacher may introduce parody and sketch comedy through the examples of professional writers/performers, such as _Saturday Night Live_, so that students can understand the aspects of the art form.		
Generalization Connection(s):	Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion. Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique.	
Teacher Resources:	https://www.youtube.com/watch?v=gZZ6wPdcYG4 (Saturday Night Live- Stranger Danger Skit) http://www.nbc.com/saturday-night-live/video/bassomatic/n8631 (Saturday Night Live- Bass-O-Matic) http://www.nbc.com/saturday-night-live/video/snl40-celebrity-jeopardy/2847142 (Saturday Night Live- Celebrity Jeopardy)	
Student Resources:	Student reflection journal/notebook	
Assessment:	Students will demonstrate understanding of characterization in sketch comedy and parody by comparing and contrasting characterization in sketch comedy and parody and scripted works.	
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)
	N/A	N/A
Critical Content:	- The importance of collaboration with improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) - Strategies to develop scenes and narrative structures through improvisation (DTA09-HSFP-S.1-GLE.3) and (DTA09-	

	HSFP-S2-GLE.1,3)
	• Aspects of characterization in sketch comedy and parody
	• Performance Fundamentals such as blocking, projection/articulation and technical elements
	• Conventional theatre vocabulary, and theme identification and structure
	• Structure of successful parody
Key Skills:	• Build on the creative process in character development to bolster knowledge of human expression and emotion
	• Discover improvisational characters through professional presentation
	• Communicate concepts of improvisational characters through compare and contrast
Critical Language:	Parody, sketch comedy, play, exploration, expression, emotion, characterization

Learning Experience # 5	
The teacher may develop the idea of quality in improv and sketch comedy so that students can understand the process of critiquing improvisation and sketch comedy.	
Generalization Connection(s):	Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion.
	Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique.
	Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product.
Teacher Resources:	http://nationalartsstandards.org/sites/default/files/Theatre%20MCA/Theatre%20MCA/Theatre%208th%20grad%20A%205-14-14.pdf (National Arts Assessment)
	http://merlin-works.com/wp-content/uploads/2012/04/Merlin-Works-Cheat-Sheet-2010.pdf (Improv Guidelines Cheat Sheet)
Student Resources:	Delta/Plus Template
	Student Reflection Journal
Assessment:	After viewing a live performance, students will evaluate and justify the qualities of success and areas to improve in an improv and/or sketch comedy scene using the delta/plus format.
	https://www.uco.edu/academic-affairs/cqi/files/docs/facilitator_tools/plus-delta.pdf (Delta/Plus template)

Differentiation:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
(Multiple means for students to access content and multiple modes for student to express understanding.)	Teacher may use guided questions to help students better understand the fundamentals.	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)

	Teacher may provide depth through follow-up questions.	Students may offer solutions when communicating areas that need improvement.

Critical Content:	• The importance of collaboration with improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) • The necessity of rules and structure within a group directing improvised and original scripted work. (DTA09-HSFP-S2-GLE.1,3) • Criteria used to critique improvised and original scripted work (DTA09-HSEP-S3-GLE.1,2,3) • Qualities of successful improv and sketch comedy
Key Skills:	• Critique improvised and original scripted work (DTA09-HSFP-S.3-GLE.2,3) and(DTA09-HSEP-S3-GLE.2) • Identify quality material in improv and sketch comedy
Critical Language:	Criteria, Delta/Plus, obstacle, objective, tactic

Learning Experience # 6	
The teacher may provide examples of written and performing structure of sketch comedy so that students can explore the aspects of the art form.	
Generalization Connection(s):	Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion. Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique. Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product.
Teacher Resources:	• *Build to Laugh: How to Construct Sketch Comedy With the Fast and Funny Formula*-Cherie Kerr • *The Everything Guide to Comedy Writing: From stand-up to sketch - all you need to succeed in the world of comedy*-Mike Bent
Student Resources:	Supplies for written material for scene
Assessment:	Students will explore writing and performance of a self-written sketch comedy scene with a focus on characterization in front of their classmates.
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)
	Teachers may group students for work on writing sketch comedy scenes.	Students may work in groups to team-write a sketch comedy scene.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)

	N/A	N/A
Critical Content:	- The importance of collaboration with improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) - Strategies to develop scenes and narrative structures through improvisation (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1,3) - The necessity of rules and structure within a group directing improvised and original scripted work. (DTA09-HSFP-S2-GLE.1,3) - The necessary rules and structure of sketch comedy - The guidelines for writing a script	
Key Skills:	- Perform improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) - Create scenes and narrative structures (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSEP-S.1-GLE.q) and (DTA09-HSEP-S2-GLE.1) - Rehearse and perform original scripted or improvised work (DTA09-HSFP-S.2-GLE.1) and (DTA09-HSEP-S2-GLE.1) - Create and direct collaboratively an improvised and scripted performance (DTA09-HSFP-S.2-GLE.3) and(DTA09-HSEP-S1-GLE.1,2,3) - Critique improvised and original scripted work (DTA09-HSFP-S.3-GLE.2,3) and(DTA09-HSEP-S3-GLE.2) - Demonstrate knowledge of how sketch comedy is written and performed	
Critical Language:	Sketch comedy, plot structure, characterization	

Learning Experience # 7
The teacher may introduce a revision process so that students can write a sketch comedy based on an improvised scene to understand the importance of revising material.

Generalization Connection(s):	Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion. Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique. Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product.
Teacher Resources:	- http://dramateach82.weebly.com/unit-3-sketch-comedy.html (example teacher website for sketch comedy) - https://www.google.com/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=rubric+for+sketch+comedy (Google search for rubrics)
Student Resources:	Supplies for written scene, Reflection Journal
Assessment:	Students will collaboratively write a scene based on a previously improvised scenario, which may be evaluated by the

	instructor.	
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)
	Teachers may group students for work on writing sketch comedy scenes.	Students may work in groups to team-write a sketch comedy scene.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	Teachers may provide students with appropriate levels of improv scenarios.	Teachers may provide students with appropriate levels of improv scenarios.
Critical Content:	• The importance of collaboration with improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) • Strategies to develop scenes and narrative structures through improvisation (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1,3) • The importance of rehearsal structures with original scripted or improvised work (DTA09-HSFP-S.1-GLE.1,2,3) • The necessity of rules and structure within a group directing improvised and original scripted work. (DTA09-HSFP-S2-GLE.1,3) • Criteria used to critique improvised and original scripted work (DTA09-HSEP-S3-GLE.1,2,3) • The process of revising an improvised scene to create sketch comedy	
Key Skills:	• Perform improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) • Create scenes and narrative structures (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSEP-S.1-GLE.q) and (DTA09-HSEP-S2-GLE.1) • Rehearse and perform original scripted or improvised work (DTA09-HSFP-S.2-GLE.1) and (DTA09-HSEP-S2-GLE.1) • Create and direct collaboratively an improvised and scripted performance (DTA09-HSFP-S.2-GLE.3) and(DTA09-HSEP-S1-GLE.1,2,3) • Critique improvised and original scripted work (DTA09-HSFP-S.3-GLE.2,3) and(DTA09-HSEP-S3-GLE.2) • Transform improvised material to create a written sketch comedy • Select quality material from original to create a new script	
Critical Language:	Revision process, Sketch comedy, plot structure, characterization	
Learning Experience # 8		

The teacher may provide a performance structure of a sketch comedy or scene so that students can receive and understand the importance of the feedback process.

Generalization Connection(s):	Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression

	and emotion. Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique. Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product.	
Teacher Resources:	Critical Response Process- Liz Lerman	
Student Resources:	Student Reflection Journal	
Assessment:	Students will perform a sketch comedy scene that they have created from LE7. Students will give feedback to other groups based on their performances.	
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)
	Teacher may use guided questions to help students better understand the qualities to look for.	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)
	Teacher may provide depth through follow-up questions.	Students may offer solutions when communicating areas that need improvement.
Critical Content:	• The importance of collaboration with improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) • Strategies to develop scenes and narrative structures through improvisation (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1,3) • The importance of rehearsal structures with original scripted or improvised work (DTA09-HSFP-S.1-GLE.1,2,3) • The necessity of rules and structure within a group directing improvised and original scripted work. (DTA09-HSFP-S2-GLE.1,3) • Criteria used to critique improvised and original scripted work (DTA09-HSEP-S3-GLE.1,2,3) • The importance of providing feedback for improvisation and sketch comedy in order to revise the work	
Key Skills:	• Perform improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) • Create scenes and narrative structures (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSEP-S.1-GLE.q) and (DTA09-HSEP-S2-GLE.1) • Rehearse and perform original scripted or improvised work (DTA09-HSFP-S.2-GLE.1) and (DTA09-HSEP-S2-GLE.1) • Create and direct collaboratively an improvised and scripted performance (DTA09-HSFP-S.2-GLE.3) and(DTA09-HSEP-S1-GLE.1,2,3) • Critique improvised and original scripted work (DTA09-HSFP-S.3-GLE.2,3) and(DTA09-HSEP-S3-GLE.2) • Compare original improvised scene with written sketch comedy	

	- Construct feedback based on their knowledge of quality sketch comedy for other provided scenes - Self-direct performance for intended meaning and purpose
Critical Language:	Revision process, sketch comedy, plot structure, characterization, criteria, self-directing, LE7