

Unit Title: Using Improvisation to Create Who, What, When, Where, Why

INSTRUCTIONAL UNIT AUTHORS

Adams 12 Five Star School District

Denise Connolly

Mary Murray

Jay Seller, PhD

Brighton School District

Jane Archuleta

BASED ON A CURRICULUM

OVERVIEW SAMPLE AUTHORED BY

Academy 20 School District

Chelley Gardner-Smith

Adams 12 Five Star School District

Jay Seller, PhD

Denver County School District

Caroline Younts

Douglas County School District

David Peterson

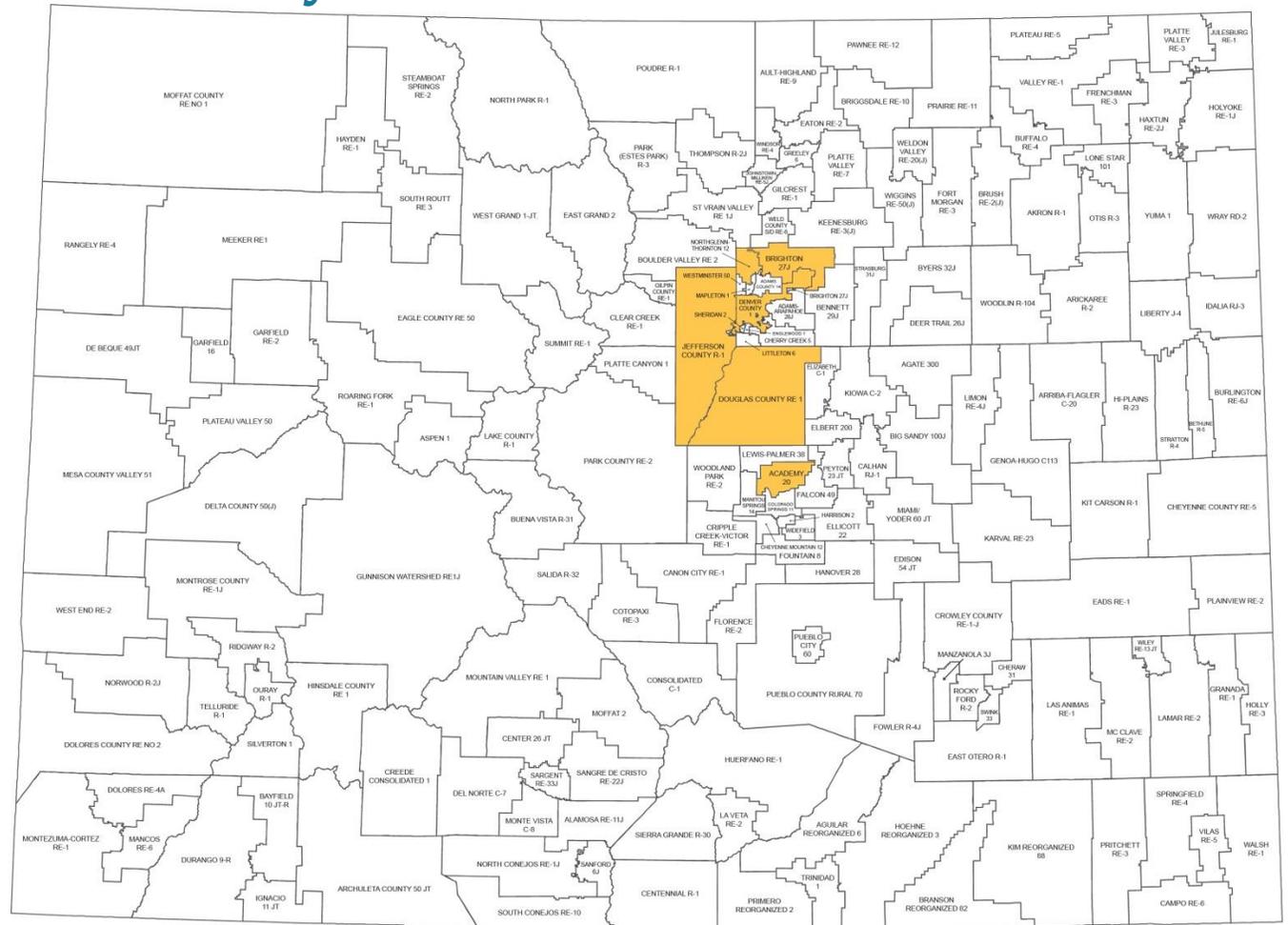
Jefferson County School District

Beau Augustin

Hope Hosier

University of northern Colorado

Gillian McNally



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	6 th Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Create	1. Characterization throughout a scripted or improvised scene	DTA09-GR.6-S.1-GLE.1	
	2. Creation of a scene or play from an original idea, story or other form of literature	DTA09-GR.6-S.1-GLE.2	
	3. Design and technical elements of theatre in improvised and scripted works	DTA09-GR.6-S.1-GLE.3	
2. Perform	1. Confidence in characterization skills	DTA09-GR.6-S.2-GLE.1	
	2. Recognition of responsibilities of various technical personnel in performance	DTA09-GR.6-S.2-GLE.2	
3. Critically Respond	1. Discuss the influence of cultural and historical themes in theatrical works	DTA09-GR.6-S.3-GLE.1	
	2. Recognize and identify the criteria for a quality performance	DTA09-GR.6-S.3-GLE.2	
	3. Articulate the value of each practitioner's role in a drama and/or theatrical performance	DTA09-GR.6-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
Using Improvisation to Create Who, What, When, Where, Why	Instructor Choice	Instructor Choice

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Unit Title	Using Improvisation to Create Who, What, When, Where, Why		Length of Unit	Instructor Choice
Focusing Lens(es)	Perspective	Standards and Grade Level Expectations Addressed in this Unit	DTA09-GR.6-S.1-GLE.1, DTA09-GR.6-S.1-GLE.2 DTA09-GR.6-S.2-GLE.1 DTA09-GR.6-S.3-GLE.1, DTA09-GR.6-S.3-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How does the improvisation lead to discovering the who, what, where, when, and why of a devised scene? • What makes a character believable? • How do relationships between characters dictate believability? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Improvisation, Composition, Observation, Investigate/Discovery, Setting, Character, Expression, Reflection, Problem Solving Techniques, Influence, Relationships, Conflict			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Discovery of the setting and character is often revealed through the practice of improvisation. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S.2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2,3)	What improvisation activities can help reveal character and relationships? What improvisation activities can help reveal setting and time of a scene? What improvisation activities can help reveal the conflict of a scene?	How does the work of improvisation create critical thinking in the exploration of characters and scene development? How can improvisation reveal character, relationships and setting? How can improvisation reveal the conflict of a scene?
Expression in improvisation and group collaboration with prompts demands personal reflection and group problem solving techniques. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S.2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2)	What are examples of collaborative groups? What techniques are necessary for problem solving in improvisation? What does productive personal reflection look like?	How do groups need to collaborate? How do groups productively problem solve in collaboration? How can personal reflection impact collaboration?
Collaboration creation is often inspired by the influence of characters, relationships, setting and conflict (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S.2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2)	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 do performers use prompts or stories to connect to universal themes? 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"> Strategies to creating and maintain a character such as self-direction, confidence and concentration. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2,3) The techniques and requirements for making a character believable. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) Components of a developed scene based off of a prompt (who, what, where, when, why) (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2) The techniques for giving and/or receiving constructive feedback. (DTA09-GR.6-S.3-GLE.1,2) The different prompts to inspire the creation of an improvisational work (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) 	<ul style="list-style-type: none"> Discover a well - defined character through improvisation. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2) Create performances based on a prompt that show conflict and character development at an introductory level. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) Justify choices in creating setting and time in improvised performance. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2) Describe and/or demonstrate the five W's (who, what, where, when, why) through performance of final scene. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2)

<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>Creating a scene using a prompt and developing the “five w’s” allows theatre practitioners to discover the importance of collaboration, dramatic structure and evaluation.</i></p>
<p>Academic Vocabulary:</p>	<p>Character, setting, time, conflict, collaboration, constructive feedback, justify</p>
<p>Technical Vocabulary:</p>	<p>Improvisation, devising theatre, scene work</p>

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Unit Description:	This unit is an exploration in the use of the 5 W's of improvisation (who, what, when, where, and why) through expression and group collaboration. Across the unit students will use prompts demanding personal reflection and group problem solving inspired by the influence of character, relationships, setting, and conflict. Students will discover how the 5 W's are revealed through the practice of improvisation. The unit culminates in asking the students to perform a short improvisational scene.
Considerations:	Throughout the unit students will be expected to take risks within a safe learning environment. Teachers should offer several opportunities to try new improvisational strategies in a non-judgmental atmosphere.
Unit Generalizations	
Key Generalization:	Expression in improvisation and group collaboration with prompts demands personal reflection and group problem solving techniques
Supporting Generalizations:	Collaboration creation is often inspired by the influence of characters, relationships, setting and conflict
	Discovery of the setting and character is often revealed through the practice of improvisation

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Expression in improvisation and group collaboration with prompts demands personal reflection and group problem solving techniques.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	As an acting troupe, you and your team are going to an open call for an improvisational theatre company and will be performing for the casting directors and fellow actors. You will participate, through group collaboration, in presenting and responding to an improvisational scene that uses “Who, What, When, Where, and Why” in order to capture characterization, motivation, and application of improvisation in a performance. You will use your classmates as a “test” audience to finalize your audition and reflect on your performance.
Product/Evidence: (Expected product from students)	Students will plan and collaborate to present a completed group performance of an improvisational work with a beginning, middle, and end with the 5 W's. Throughout the group performance they will respond to improvisational scenes and reflect upon challenges throughout the process requiring problem solving strategies
Differentiation: (Multiple modes for student expression)	Students may complete the performance task in a variety of ways: <ul style="list-style-type: none"> • Performing solo scenes • Providing a video recording of scenes they performed outside of class • Providing “director notes” of the scenes performed • Presenting a pantomimed/non-verbal scene • Performing a scene in their native language • Role play school situations involving character development based on verbal descriptions in small groups (e.g., succumbing to peer pressure)

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Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<p><i>Improv! A Handbook for the Actor</i> - Atkins, Greg <i>The Ultimate Improv Book: A Complete Guide to Comedy Improvisation</i> - Nevraumont, Edward J. and Nicholas Hanson (ed).</p>	

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	<p>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></p> <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>Teacher Resources:</p> <p>https://www.theatrefolk.com/spotlights/directing-the-high-school-play-part-two-the-rehearsal-process (Guide for general performances in theatre) http://www.theatermania.com/los-angeles-theater/tmu/03-2012/improv-tips-and-tactics_52678.html (Improv tips and tactics article) http://artsedge.kennedy-center.org/educators/how-to/from-theory-to-practice/process-drama.aspx (The Process of Drama)</p>	
			<p>Student Resources:</p> <p>N/A</p>	
	Skills:	<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 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. Performance: Assessments such as observation and correction for discreet skill attainment.</p>

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2.	Description:	Think /Work like an actor – Incorporating improvisation in an acting environment	Teacher Resources:	http://improvincyclopedia.org/games/ (Site with numerous improvisation exercises) <i>Improvisation for the Theatre</i> - Viola Spolin <i>Theatre Games for the Classroom A Teacher’s Handbook</i> - Viola Spolin <i>Theatre Games for Rehearsal: A Director’s Handbook</i> - Viola Spolin www.Theatrecrafts.com/glossaryofterms (Online theatre terms glossary) http://code.on.ca/resource/improvisation-focus-course-profile (Lessons and resources for teaching improvisation)
			Student Resources:	N/A
	Skills	Using improvisation strategies such as warm-ups, acceptance, association, character development Determine preferred method(s) to perform an improvisation Build on the creative process in improvisation	Assessment:	Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about improvisation

Prior Knowledge and Experiences

Before beginning this unit students should have a basic knowledge of the following: ensemble building, the 5 W’s in storytelling, problem solving. Students will more than likely bring in prior knowledge of stereotypes and cultural differences. It would also be encouraged to investigate possible performance or presentation anxiety considerations to differentiate accordingly. Students will also be asked to draw upon basic performance techniques or attributes (voice, movement, and characterization) Based upon extemporaneous thinking.

Learning Experiences # 1 – 9 Instructional Timeframe: Teacher Determined

Learning Experience # 1

The teacher may use a variety of activities to create and build collegiality so that students can begin to develop a sense of ensemble and risk-taking comfort.

Generalization Connection(s):	Expression in improvisation and group collaboration with prompts demands personal reflection and group problem solving techniques
Teacher Resources:	<i>Improv! A Handbook for the Actor</i> - Greg Atkins (Activities for trust and ensemble building) https://www.theatrefolk.com/spotlights/ensemble-activities-and-exercises . (The importance of ensemble building, including activities) http://www.bbbpress.com/dramagames/ (Ensemble building activities) http://www.theatreteachers.com/ (Teacher resources)

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Student Resources:	N/A	
Assessment:	Students will demonstrate full participation in the ensemble building activities and evidence that students show more confidence throughout the process. This evidence can be collected through teacher observation and feedback. 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) https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of observational checklist ideas)	
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://esldrama.weebly.com/improvisation.html (For ESL Improv in the Drama Classroom)	Students may choose an verbal expression of the learning activity
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may reflect on different interpersonal communication styles and perspectives within groups Students may lead an ensemble activity for the class
Critical Content:	<ul style="list-style-type: none"> • The techniques for giving and/or receiving constructive feedback. • The techniques for working effectively in a group with diverse perspectives. 	
Key Skills:	<ul style="list-style-type: none"> • Justify choices in creating setting and time in improvised performance. 	
Critical Language:	Collaboration, constructive feedback, justify, scene work	

Learning Experience # 2		
The teacher may use a variety of resources and experiences to introduce the purpose and application of theatrical improvisation so students can begin assessing and justifying improvisational choices from multiple perspectives/vantage points.		
Generalization Connection(s):	Collaboration creation is often inspired by the influence of characters, relationships, setting and conflict	
Teacher Resources:	<i>Improv! A Handbook for the Actor</i> - Greg Atkins (Activities for trust and ensemble building) https://www.theatrefolk.com/spotlights/ensemble-activities-and-exercises (Improv activities) http://www.bbbpress.com/dramagames/ (Improv activities) http://www.theatreteachers.com/ (Improv resources) http://www.dohafilmminstitute.com/videos/acting-workshop-with-kevin-spacey-improvisation (Kevin Spacey explaining the importance of improv in Theatre) http://celt.muohio.edu/ject/fetch.php?id=452 (Academic reasons to use improv)	
Student Resources:	http://www.cleanvideosearch.com/media/action/yt/watch?videoid=1nlb_j093-s (An actor explaining the purpose of improv in Theatre)	
Assessment:	Students will contribute to a class KWL discussion and brainstorming about the use of improvisation in theatre and its varied perspectives. http://www.myfoa.org/docs/mentoring/lessonplans/46GraphicOrganizers.pdf (Resource with a variety of graphic organizer options)	

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	And/or: Students will add journal entry to journals articulating the use of improvisation in theatre and its varied perspectives. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
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://www.cleanvideosearch.com/media/action/yt/watch?videoid=1n1b_j093-s (An actor explaining the purpose of improv in Theatre)	Students may use a pre-written KWL on improvisation in theatre Students may choose a one-on-one discussion with the teacher on improvisation in theatre
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Use a student generated mini-inquiry into the purpose and application of improvisation	Students may write a short reflection on findings through mini-inquiry
Critical Content:	<ul style="list-style-type: none"> • Components of a developed scene based off of a prompt • Components of a developed scene based off of a prompt (who, what, where, when, why) 	
Key Skills:	<ul style="list-style-type: none"> • Justify choices in creating setting and time in improvised performance 	
Critical Language:	Conflict, constructive feedback, justify, improvisation	

Learning Experience # 3	
The teacher may introduce a “Who” activity to co-construct a group definition of “who” so that students can explore ways to create and develop character traits in improvisational work(s).	
Generalization Connection(s):	Discovery of the setting and character is often revealed through the practice of improvisation
Teacher Resources:	<i>The Ultimate Improv Book: A Complete Guide to Comedy Improvisation</i> - Edward Nevrumont and Nicholas Hanson <i>Improv! A Handbook for the Actor</i> - Greg Atkins http://www.dramaed.net/charactercards.htm (Cards with “who”) A variety of magazines with pictures of people.
Student Resources:	N/A
Assessment:	Students will create and perform a “Who” activity such as the following: In small groups of 4-5 students, using a photo of a person they feel is an “interesting” character, students list character traits (possible trait ideas-job, age, where they live, family background, and name) Following the activity, students will independently reflect on the group “who” definition and what influenced their character trait decisions and why. This information can be collected through class discussion and/or written reflection journals. http://www.readwritethink.org/classroom-resources/printouts/double-entry-journal-30660.html (Double entry journal template pairing an event in the activity/reading to student reflection)

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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://www.educationoasis.com/curriculum/GO/character_story.htm (Site with a variety of character graphic organizers)	Students may provide a written explanation of character instead of open discussion Students may conduct an one-on-one discussion with teacher concerning character Students may organize their thinking by using a character graphic organizer (web, body biography, etc.)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.jesterzimprov.com/character-development-jesterz-improv/ (How to develop character)	Students may create a character independently from the character trait work and perform created character in small groups
Critical Content:	<ul style="list-style-type: none"> • The techniques and requirements for making a character believable • Components of a developed scene based off of a prompt (who, what, where, when, why) • The definitions of various character trait terms 	
Key Skills:	<ul style="list-style-type: none"> • Discover a well - defined character through improvisation • Synthesize visual cues from photos into decision making for character traits • Define the meaning of “who” • Justify choices in applying character traits 	
Critical Language:	Character, character trait, conflict, justify, improvisation, perspective, visual cues	

Learning Experience # 4	
The teacher may introduce a “What” activity to co-construct a group definition of “what” so that students can explore ways to purposefully include actions in improvisational work(s).	
Generalization Connection(s):	Discovery of the setting and character is often revealed through the practice of improvisation
Teacher Resources:	http://www.dramaed.net/charactercards.htm (Cards with “what”) <i>The Ultimate Improv Book: A Complete Guide to Comedy Improvisation</i> - Edward Nevrumont and Nicholas Hanson <i>Improv! A Handbook for the Actor</i> - Greg Atkins
Student Resources:	N/A
Assessment:	Students will create and perform a “What” activity such as the following: In small groups of 4-5 students, using teacher generated action phrases, students perform given actions (possible action phrases - wash the dog, get gas, cook dinner, etc.). Following the activity, students will independently reflect on the group “what” definition and what influenced their action decisions and why. This information can be collected through class discussion and/or written reflection journals. http://www.readwritethink.org/classroom-resources/printouts/double-entry-journal-30660.html (Double entry journal template pairing an event in the activity/reading to student reflection)

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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)
	Photos from newspaper articles without captions or title	Using a picture, students will write a scenario concentrating on what is happening in the photo Students will conduct a one-on-one discussion with teacher or partner about action verbs within scenes
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Photos from newspaper articles without captions or title	Using a picture, students create and perform the scene based on the photo that takes either before or after the photo was taken
Critical Content:	<ul style="list-style-type: none"> • Components of a developed scene based off of a prompt (who, what, where, when, why) • Common action gestures and movement 	
Key Skills:	<ul style="list-style-type: none"> • Describe and/or demonstrate the five W's (who, what, where, when, why) through performance of final scene. • Justify movement choices for actions 	
Critical Language:	Conflict, collaboration, constructive feedback, justify, improvisation, devising theatre, scene work, perspective, gesture, prompt, scene	

Learning Experience # 5

The teacher may introduce a “When” activity to co-construct a group definition of “when” so that students can explore ways to use time (day/night, season, etc.) to help determine actions in improvisational work(s).

Generalization Connection(s):	Discovery of the setting and character is often revealed through the practice of improvisation	
Teacher Resources:	<i>The Ultimate Improv Book: A Complete Guide to Comedy Improvisation</i> - Edward Nevrumont and Nicholas Hanson <i>Improv! A Handbook for the Actor</i> - Greg Atkins http://www.dramaed.net/charactercards.htm (Cards with “when”)	
Student Resources:	N/A	
Assessment:	Students will create and perform a “When” activity such as the following: In small groups of 4-5 students, using student generated situations of time such as: season, holiday, time of day etc., students pantomime scenarios that convey the time as the whole class guesses the time being acted out. Students will independently reflect on the group “when” definition and what influenced their action decisions and why. This information can be collected through class discussion and/or written reflection journals. http://www.readwritethink.org/classroom-resources/printouts/double-entry-journal-30660.html (Double entry journal template pairing an event in the activity/reading to student reflection)	
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)
	Pre-selected pictures http://www.timetoast.com/ (Free, web-based timeline program that is user friendly)	Students may sort a pre-selected pictures into a timeline Students may draw a timeline of their life and discuss with a partner

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students can create a flip book of their pantomime	Students may find a variety of pictures and make a collage that shows a timeline for a scene
Critical Content:	<ul style="list-style-type: none"> • Components of a developed scene based off of a prompt (who, what, where, when, why) 	
Key Skills:	<ul style="list-style-type: none"> • Describe and/or demonstrate the five W's (who, what, where, when, why) through performance of final scene • Justify choices in creating setting and time in improvised performance 	
Critical Language:	Conflict, collaboration, justify, improvisation, devising theatre, scene work, perspective	

Learning Experience # 6		
The teacher may introduce a “Where” activity to co-construct a group definition of “where” so that students can explore the ways in which specific locations (boardroom, bedroom, kitchen, etc.) grounds and strengthens focus in improvisational work(s).		
Generalization Connection(s):	Discovery of the setting and character is often revealed through the practice of improvisation	
Teacher Resources:	<i>The Ultimate Improv Book: A Complete Guide to Comedy Improvisation</i> - Edward Nevrumont and Nicholas Hanson <i>Improv! A Handbook for the Actor</i> - Greg Atkins http://www.dramaed.net/charactercards.htm (Cards with “where”)	
Student Resources:	N/A	
Assessment:	<p>Students will create and perform a “Where” activity such as the following: 4-5 students will present a “Frozen Tableau.” In this activity students can have one student narrate what is happening in their “family photo” while the other group members pantomime three different settings and what happens within each setting. An example may be: This is my family at the zoo. Oh no, the lions got out of their cages. Now my family running away from the lions.</p> <p>Following the activity, students will independently reflect on the group “Where” definition and what influenced their action decisions and why. This information can be collected through class discussion and/or written reflection journals.</p> <p>http://www.readwritethink.org/classroom-resources/printouts/double-entry-journal-30660.html (Double entry journal template pairing an event in the activity/reading to student reflection)</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)
	http://en.wikipedia.org/wiki/List_of_fairy_tales (List of fairytales)	Students may list or tell all of the “wheres” you hear in the story Students may draw a “where” that was described in the story
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/files/resources/lesson_images/lesson853/FracturedFairyTalesBooklist.pdf (Booklist of fractured fairytales)	Students may tell, write, or perform a familiar fairytale in a new location

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Critical Content:	<ul style="list-style-type: none"> • Components of a developed scene based off of a prompt (who, what, where, when, why) • Components of a fairy tale
Key Skills:	<ul style="list-style-type: none"> • Describe and/or demonstrate the five W's (who, what, where, when, why) through performance of final scene • Justify action and decision making choices
Critical Language:	Conflict, collaboration, constructive feedback, justify, improvisation, devising theatre, scene work, perspective, tableau

Learning Experience # 7		
The teacher may introduce a “Why” activity to co-construct a group definition of “why” so that students can explore ways to establish character motivations and the connections between motivation and powerful improvisational work(s).		
Generalization Connection(s):	Collaboration creation is often inspired by the influence of characters, relationships, setting and conflict Discovery of the setting and character is often revealed through the practice of improvisation	
Teacher Resources:	<i>The Ultimate Improv Book: A Complete Guide to Comedy Improvisation</i> - Edward Nevrumont and Nicholas Hanson <i>Improv! A Handbook for the Actor</i> - Greg Atkins http://www.dramaed.net/charactercards.htm (Cards with “why”)	
Student Resources:	http://psychology.about.com/od/nonverbalcommunication/ss/understanding-body-language_2.htm (Facial expression and emotion)	
Assessment:	Students will show emotion while reciting isolated letters in the alphabet through creating and performing a “Why” activity such as the following: In groups, 4-5 students are each given a different motivation/emotion to perform with a partner while reciting letters of the alphabet so that students understand perspective in improvisation Following the activity, students will independently reflect on the group “Why” definition and what influenced their action decisions relationships, setting, conflict etc. and why. This information can be collected through class discussion and/or written reflection journals. http://www.readwritethink.org/classroom-resources/printouts/double-entry-journal-30660.html (Double entry journal template pairing an event in the activity/reading to student reflection)	
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)
	Set of cards with emotions and/or ideas for what to portray - http://www.eslflashcards.com/ (Printable ESL flashcards) Teacher generated short simple conversations to apply emotions	Students may role play simple scenarios through acting or using flash card image Students may pair with a partner and use a short scripted conversation and attach an emotion to each character
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Build a television scene http://esl.about.com/od/popularculturelessons/a/Creating-A-Soap-Opera.htm (Building a soap opera scene)	Students may write the varied emotions viewed in the scene and what are possible justifications for said emotions
Critical Content:	<ul style="list-style-type: none"> • Components of a developed scene based off of a prompt (who, what, where, when, why) • The techniques and requirements for making a character believable 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> • Discover a well - defined character through improvisation • Describe and/or demonstrate the five W's (who, what, where, when, why) through performance of final scene • Create performances based on a prompt that show conflict and character development at an introductory level
Critical Language:	Conflict, collaboration, constructive feedback, justify, improvisation, devising theatre, scene work, perspective

Learning Experience # 8

The teacher may guide students in a collaborative rehearsal process so that students can consider the ways in which structure informs improvisational work to help create fully realized performances.

Generalization Connection(s):	<p>Expression in improvisation and group collaboration with prompts demands personal reflection and group problem solving techniques</p> <p>Collaboration creation is often inspired by the influence of characters, relationships, setting and conflict</p> <p>Discovery of the setting and character is often revealed through the practice of improvisation</p>	
Teacher Resources:	<p><i>The Ultimate Improv Book: A Complete Guide to Comedy Improvisation</i> - Edward Nevrumont and Nicholas Hanson</p> <p><i>Improv! A Handbook for the Actor</i> - Greg Atkins</p> <p>http://www.coloradoplc.org/assessment/assessments (Rubrics for performance. Assessments tab: Lights, Camera Action and Get a Job)</p> <p>http://critique-it.com/ (<i>Critique-It</i> App in the Apple Store and the Droid Store)</p>	
Student Resources:	N/A	
Assessment:	<p>Students will fully participate in various improvisational games that relate to the 5 W's and give one another feedback on their performances. Peer feedback can be collected through peer notes (similar to informal director's notes), an inventory list of how many feedback artifacts they have received/given and what decisions they will make or not make based upon the feedback.</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)
	N/A	Students may perform based on their comfort level
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may perform activities that are more advanced such as including subtext or subplots
Critical Content:	<ul style="list-style-type: none"> • Strategies to creating and maintain a character such as self-direction, confidence and concentration • Components of a developed scene based off of a prompt (who, what, where, when, why) • The different prompts to inspire the creation of an improvisational work • The techniques for giving and/or receiving constructive feedback. • The techniques and requirements for making a character believable 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> • Discover a well - defined character through improvisation • Create performances based on a prompt that show conflict and character development at an introductory level • Justify choices in creating setting and time in improvised performance • Describe and/or demonstrate the five W's (who, what, where, when, why) through performance of final scene
Critical Language:	Conflict, collaboration, constructive feedback, justify, improvisation, devising theatre, scene work, perspective

Learning Experience # 9

(Post Performance Task) The teacher may facilitate a self-assessment process so that students can reflect on the (improvisational) creative process and analyze how the reflective process can enhance future work/performance.

Generalization Connection(s):	Expression in improvisation and group collaboration with prompts demands personal reflection and group problem solving techniques	
Teacher Resources:	http://www.coloradoplc.org/assessment/assessments (Rubrics for performance. Assessments tab: Lights, Camera Action and Get a Job) http://critique-it.com/ (<i>Critique-It</i> App in the Apple Store and the Droid Store) http://code.on.ca/resource/improvisation-focus-course-profile (Lessons and assessments for improvisation)	
Student Resources:	The rubrics the teacher used for assessment in performance.	
Assessment:	Students will write/journal a self-assessment of their performances of how they used the 5 W's; how they collaborated with others; and how they used improvisational skills in their performances during the showcase assessment.	
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 prefer a one-on-one discussion with teacher checking for understanding Students may write a reflection using sentence starters
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"> • Strategies to creating and maintain a character such as self-direction, confidence and concentration. • The techniques and requirements for making a character believable. • Components of a developed scene based off of a prompt (who, what, where, when, why) • The different prompts to inspire the creation of an improvisational work 	
Key Skills:	<ul style="list-style-type: none"> • Discover a well - defined character through improvisation. • Create performances based on a prompt that show conflict and character development at an introductory level. • Justify choices in creating setting and time in improvised performance. • Describe and/or demonstrate the five W's (who, what, where, when, why) through performance of final scene. 	
Critical Language:	Conflict, collaboration, constructive feedback, justify, improvisation, devising theatre, scene work, perspective	