

Unit Title: Using Improvisation to Devise a Scripted Scene

INSTRUCTIONAL UNIT AUTHORS

Academy 20 School District

Chelley Gardner-Smith

Adams 12 Five Star Schools

Jay Seller, PhD

Cherry Creek School District

Pamela Widmann

Cheyenne Mountain School District

Jodi Papproth

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

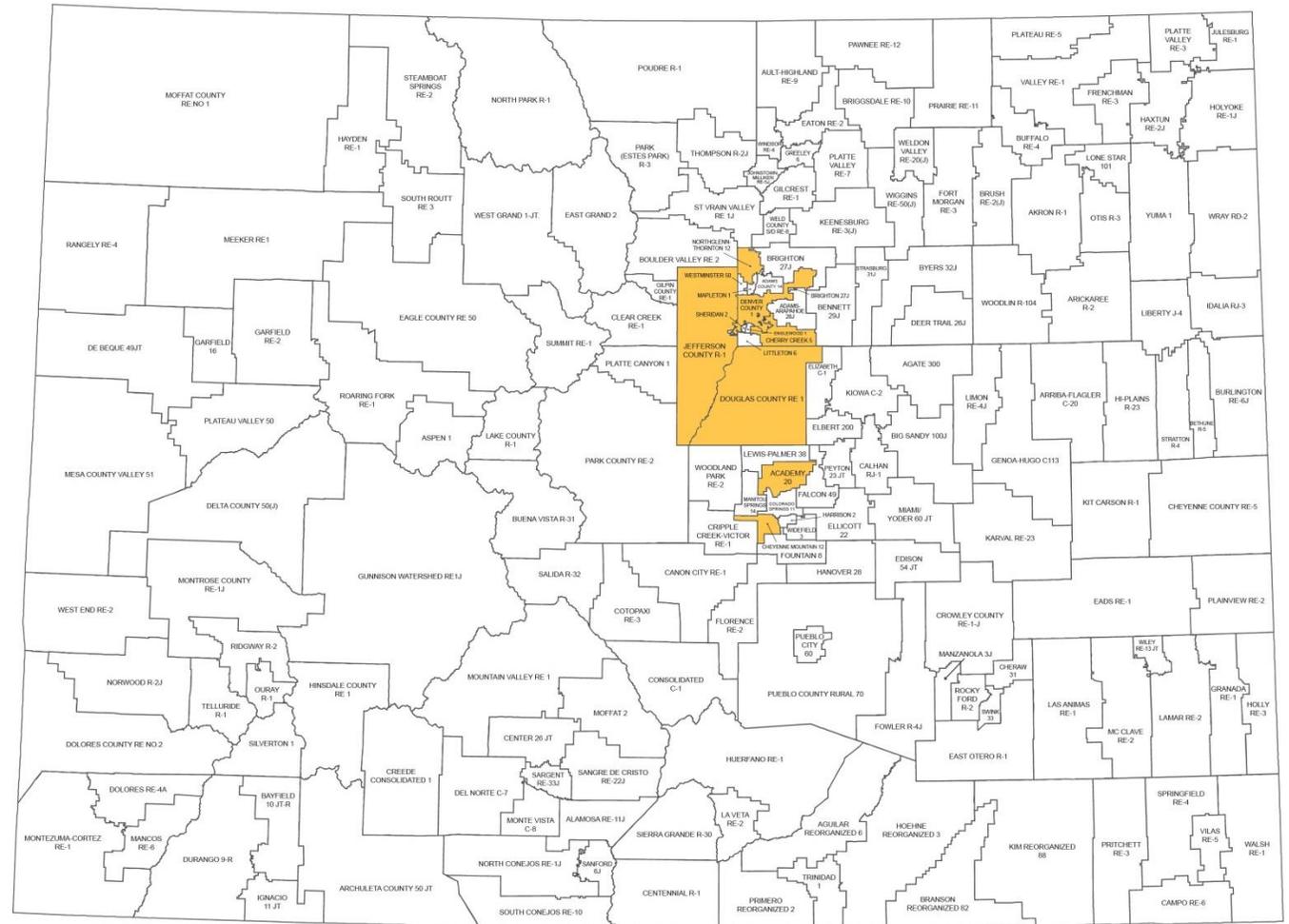
Jefferson County School District

Beau Augustin

Hope Hosier

University of northern Colorado

Gillian McNally

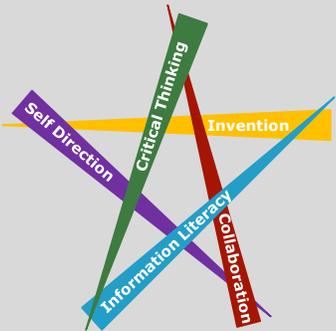


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their 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	8 th Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Create	1. Creating and sustaining a believable character	DTA09-GR.8-S.1-GLE.1	
	2. Participation in improvisation and play building	DTA09-GR.8-S.1-GLE.2	
	3. Construction of technical and design elements	DTA09-GR.8-S.1-GLE.3	
2. Perform	1. Characterization in performance	DTA09-GR.8-S.2-GLE.1	
	2. Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-GR.8-S.2-GLE.2	
3. Critically Respond	1. Recognition and evaluation of contemporary and historical contexts of theatre history	DTA09-GR.8-S.3-GLE.1	
	2. Use critical thinking skills in character analysis and performance	DTA09-GR.8-S.3-GLE.2	
	3. Respect the value of the collaborative nature of drama and theatre works	DTA09-GR.8-S.3-GLE.3	

Colorado 21st Century Skills



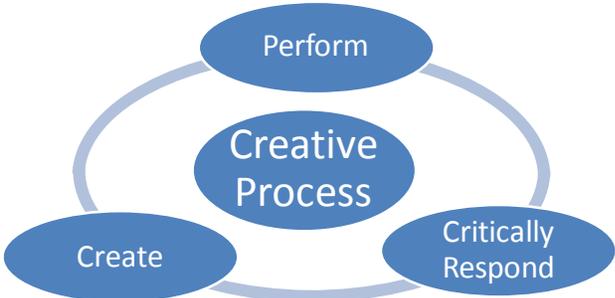
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

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 Devise a Scripted Scene	Instructor Choice	Instructor Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Using Improvisation to Devise a Scripted Scene		Length of Unit	Instructor Choice
Focusing Lens(es)	Innovation	Standards and Grade Level Expectations Addressed in this Unit	DTA09-GR.8-S.1-GLE.1, DTA09-GR.8-S.1-GLE.2 DTA09-GR.8-S.2-GLE.1, DTA09-GR.8-S.2-GLE.2 DTA09-GR.8-S.3-GLE.1, DTA09-GR.8-S.3-GLE.2, DTA09-GR.8-S.3-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> How do performers use personal experiences to enhance a scene and still connect to universal themes?(DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.1,2,3) How does the improvisation lead to successful (innovative and engaging) writing? How does improvisation inspire details in writing? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Improvisation, Composition, Observation, Investigate/Discovery, Dramatic Structure, Collaboration, Reflection, Problem Solving Techniques, Devise, Inspiration, Context, Culture, Society, Life Experience, Inspiration			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Improvisation can reveal and aid in the discovery of dramatic structure and ways to enhance structure. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1,2)	What improvisational activities can help illuminate dramatic structure (rising action, climax, and falling action)?	How can improvisation reveal dramatic structure (rising action, climax, and falling action)?
Participation in improvisation and group collaborated devising of original plays demands personal reflection and group problem solving techniques (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S.3-GLE.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 groups need to collaborate How do groups productively problem solve in collaboration? How can personal reflection impact collaboration?
Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making (DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.3)	What influence does dramatic structure (rising action, climax, and falling action) have on improvisation?	How does improvisation inform ways to enhance dramatic structure (rising action, climax, and falling action)?

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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 requires self-direction, confidence and concentration are used to create and maintain a character (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.2) • The techniques and requirements for making a character believable. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.2) • Components of a well-structured scene (conflict, climax, rising action, falling action) (DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S.3-GLE.2) • The techniques for giving and/or receiving constructive feedback. (DTA09-GR.8-S.3-GLE.2) • How social issues, personal experiences and cultural contexts aid in creating improvisational work (DTA09-GR.8-S.3-GLE.1) 	<ul style="list-style-type: none"> • Discover a well-defined character through improvisation. (DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.3) • Create improvised and/or scripted performances that show conflict and character development at an introductory level. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.2,3) • Justify choices in an improvisational setting and/or scripted performance. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.2) • Describe and/or demonstrate all of the essential dramatic elements through performance of final scene. (DTA09-GR.8-S.1-GLE.2) and (DTA09-GR.8-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>An important first step to creating an innovative scene is using improvisation, personal experiences, and background.</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:	In this unit students will explore their own cultural and life experiences through improvisational techniques and exercises to collaboratively develop a scripted work. Across the unit students will apply a variety of improvisational techniques to explore and analyze the cultural influence and personal experiences that influence the creation of a dramatic performance. The unit will culminate in a final scene performance for an audience following a planning/development, rehearsal and revision process that includes reflection on a student’s personal creative process in the improvisation to script development.
Considerations:	Cultural events may be tied to faith, ethnicity, family traditions and experiences, and rites of passage. Social circumstances may include current events, committee, and background. Personal life experiences may involve economic situations, loss, family dynamics, and mobility. Inclusion would be a function of collaborative devising, student generated ideas and conclusions, and the ability to work well within a group with individuals different from you. Participation within the improvised performance, may involve numerous theatrical and technical roles. Original plays are student created scenes on a given topic or situation. Dramatic structure reveals different modes of storytelling (non-linear, silent, movement, and chronological) and communication techniques within a performance.
Unit Generalizations	
Key Generalization:	Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making
Supporting Generalizations:	Participation in improvisation and group collaborated devising of original plays demands personal reflection and group problem solving techniques
	Improvisation can reveal and aid in the discovery of dramatic structure and ways to enhance 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.)	Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	Your new agent has just secured you an audition for a pilot T.V. show reviving the old show “This is Your Life!” The new spin for the show will be to re-visit a person’s life events through improvisation and scripted works (similar in ways to the old show, “Whose Line is it Anyway?”). As part of the audition, you have been asked to reenact a scene depicting a significant cultural event and/or important life experience through improvisation. You will then use that same cultural event or life experience and work collaboratively with fellow prospective cast members to develop a scripted work based on the improvisation. Following a rehearsal and revision process, you will participate in a culminating performance for a “test” audience.
Product/Evidence: (Expected product from students)	Students will perform as a member of an ensemble team that will devise and perform an original scripted work as a result of collaborative art-making (cultural events, dramatic structure) for an audience. This culminating performance will involve several aspects of: <ul style="list-style-type: none"> • Collaborating (perform, technical support) in an ensemble team • Written script, reflective journals, drawings • Program, posters, invitations • Technical aspects, i.e. lighting, sound, props, and set Possible rubrics to evaluate the various requirements can be found at: http://www.coloradopl.org/assessment/assessments/performance-scripted-material (Scroll to the bottom of the page for all assessment material attachments)

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Differentiation: (Multiple modes for student expression)	Students may be paired and work in groups allowing their task to match their strengths. Choices of final products and roles played by the participants are matched to their abilities and interests, such as: <ul style="list-style-type: none"> • Collaborating (perform, technical support, leadership roles) in an ensemble team • Written script, reflective journals, drawings • Program, posters, invitations
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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>- Greg Atkins</p> <p><i>Improv Game Book II</i>- Lynda Belt</p> <p><i>Improv Starters</i>- Philip Bernardi</p> <p><i>A Practical Handbook for the Actor</i>- Melissa Bruder Lee Michael Cohn, Medeleine Olnek, Nathaniel Pollack, Robert Previto, and Scott Zigler</p> <p><i>38 Basic Speech Experiences</i> Clark S. Carlile</p> <p><i>The Actor's Book of Improvisation</i>- Sandra Caruso and Paul Clemens</p> <p><i>Acting Games</i>- Marsh Cassidy</p> <p><i>Comedy Improvisation: Exercises & Techniques for Young Actors</i>- Delton T. Horn</p> <p><i>Improve With Improv</i> - Brie Jones</p> <p><i>Improvisations in Creative Drama</i>- Betty Keller</p> <p><i>Everything About Theatre! The guidebook of theatre Fundamentals</i>-Robert L. Lee</p> <p><i>Theatre Games for Young Performers</i> –Maria C. Novelly</p> <p><i>Improvisation for the Theatre</i>- Viola Spolin</p> <p><i>Theatre Games for the Classroom A Teacher's Handbook</i>- Viola Spolin</p> <p><i>Theatre Games for Rehearsal: A Director's Handbook</i>.- Viola Spolin</p>	<p>Picture Books about family traditions to generate ideas for a scripted work:</p> <p><i>The Patchwork Quilt</i>-Valerie Flourney (AD520L Lexile level)</p> <p><i>Dumpling Days</i>-Grace Lin (710L Lexile level)</p> <p><i>The Blessing Cup</i>- Patricia Polacco (740L Lexile level)</p> <p><i>The Keeping Quilt</i>- Patricia Polacco (920L Lexile level)</p> <p><i>The Matchbox Diary</i>- Paul Fleischman(AD420L Lexile level)</p> <p><i>This is the Rope: A Story from the Great Migration</i>-Jacqueline Woodson (AD1090L Lexile level)</p> <p><i>The Family Tree</i>-David McPhail(AD480L Lexile level)</p>

Ongoing Discipline-Specific Learning Experiences

1.	Description:	Think/Work like a Dramaturg - Reflective journal writing	Teacher Resources:	Note book or electronic device www.Theatrecrafts.com/glossaryofterms (Theatre terminology glossary)
			Student Resources:	Reflective Journal
	Skills:	Documenting the experiences and activities that take place in class, self-evaluation documents growth	Assessment:	Across the unit students will keep notes through journaling or other note taking options about current trends and messages in music follows: <ul style="list-style-type: none"> • Written summary • Oral summary • Compare/contrast diagram • Slide Show • Drawing/Sketching

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2.	Description:	Think/Work like an Actor - Growth through the improvisational process	Teacher Resources:	<i>The Improvisor</i> - Jim Hearon <i>Truth in Comedy: The Manual of Improvisation</i> - Charna Halpern, Del Close, Kim Johnson <i>Theatre Games for Young Performers</i> - Maria Novelly <i>Improvisation for the Theater 3E: A Handbook of Teaching and Directing Techniques (Drama and Performance Studies...</i> -Viola Spolin <i>Improvisation for the Theater: A Handbook of Teaching and Directing Techniques</i> - Viola Spolin
			Student Resources:	Reflective Journal 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)
	Skills:	Self-awareness and self-critique in the creative process, repetition, practice, familiarity of process	Assessment:	Students will demonstrate knowledge of improvisational practice through various improvisational exercises.

Prior Knowledge and Experiences

The students should be aware of the five 'W's of improvisation see *6th Grade Five W's of Improvisation*, and exposure to improvisational techniques and tactics will assist the student in proper script annotation and formatting in this unit.

Learning Experiences # 1 – 9
Instructional Timeframe: Teacher Determined

Learning Experience # 1	
The teacher may brainstorm significant cultural events and important life experiences so that students can begin to share personal observations and to recognize the diversity of perspectives among their peers.	
Generalization Connection(s):	Participation in improvisation and group collaborated devising of original plays demands personal reflection and group problem solving techniques
Teacher Resources:	http://www.myfoa.org/docs/mentoring/lessonplans/46GraphicOrganizers.pdf (A variety of graphic organizers for organizing ideas and reflections) http://www.tcg.org/tools/education/teams/observation.cfm (A variety of ideas for teacher observation)
Student Resources:	Reflective Journal
Assessment:	Students will participate in class discussion and journal reflections about cultural events, social circumstances, and personal life experiences by forming a list of reference to cultural variations derived from their own experience.

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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://750words.com/ (Free online journaling tool)	Students may dictate the writing necessary for the journal entry (to a peer or the teacher) Students may use an electronic version of the reflective journal
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	See Picture Books in “Texts for Independent Reading” section	Students may develop a short picture book about a family tradition
Critical Content:	<ul style="list-style-type: none"> • How improvisation derives from personal experience • Cultural and social circumstances that influence personal decision-making • How social issues, personal experiences and cultural contexts aid in creating improvisational work 	
Key Skills:	<ul style="list-style-type: none"> • Discover cultural and social influences • Justify choices in devising scripted scenes 	
Critical Language:	Cultural events, perspective ,brainstorm, ensemble, Improvisation, devising theatre, scene work, focus, concentration, mutual respect	

Learning Experience # 2	
The teacher may organize the events and experiences (see brainstorming exercise in Learning Experience #1) so that students can begin to categorize cultural events and life experiences around common themes.	
Generalization Connection(s):	Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making
Teacher Resources:	http://www.myfoa.org/docs/mentoring/lessonplans/46GraphicOrganizers.pdf (2,3,and 3-2-1- Column Note or 5Ws and 5W and How Organizers) <i>Several sources of issue driven material may apply:</i> <ul style="list-style-type: none"> • Voices in Action, Washington, DC • Current events, local newspapers • Classical plays that addressed issues of their times, such as; <i>Raisin in the Sun, Enemy of the People, Twelve Angry Men, To Kill a Mockingbird</i>, etc. • Issues Theatre, Social Change, Social Justice, Poor Theatre; i.e. Crimes against Women, Bullying, Drug use, Teen Suicide, School Shooting • Plays from personal experiences, i.e. <i>Urinetown, Brighton Beach Memoirs, In the Heights, Chorus Line, I Am My Own Wife</i>
Student Resources:	N/A
Assessment:	Students will participate in class discussions and journal key points learned from the class discussion.

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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	Students may dictate the writing necessary for the journal entry (to a peer or the teacher) Students may view videos of cultural celebrations that are associated with the peer group the instructor is working with within the classroom to generate further ideas
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/files/resources/interactives/venn_diagrams/ (online Venn Diagram Generator)	Students may analyze possible similarities/differences/strains that can occur between cultural events, social circumstances, and personal life experiences (e.g. marriage between people of different faiths, generational differences)
Critical Content:	<ul style="list-style-type: none"> • How personal reflection can impact decision making • How social issues and personal experiences aid in creating dramatic works 	
Key Skills:	<ul style="list-style-type: none"> • Reflection and analyzing various influences • Determine key organization themes around contemporary issues 	
Critical Language:	Cultural differences, societal influences, personal reflection, common theme	

Learning Experience # 3		
The teacher may guide the students through improvisational warm-up activities and/or team building exercises so that students can begin to develop a sense of community and risk-taking comfort.		
Generalization Connection(s):	<p>Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making</p> <p>Participation in improvisation and group collaborated devising of original plays demands personal reflection and group problem solving techniques</p> <p>Improvisation can reveal and aid in the discovery of dramatic structure and ways to enhance structure</p>	
Teacher Resources:	<p>Improvisational games and sources:</p> <ul style="list-style-type: none"> • www.improvencyclopedia.org, notebook or electronic device • http://fuzzyco.com/improv/games.html • http://www.theatreteachers.com/theatre-games/72/improv/7 • http://www.fasttopten.com/list/top-ten-improv-games • <i>Improvisation for the Theatre</i> -Viola Spolin • <i>Improv: Improvisation and the Theatre</i>- Keith Johnstone • <i>Improv for Storytellers</i>- Keith Johnstone 	

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Student Resources:	Modeling examples would include: <ul style="list-style-type: none"> • http://www.youtube.com/watch?v=gaFQyJySGJ4 (YouTube, <i>Whose Line is it Anyway?</i>) • http://www.bovinemetropolis.com/ (Denver Improvisational Theatre) Reflection Journals	
Assessment:	Students will participate in improvisational activities and continue to write in reflection journals about observations and discoveries during the improvisational exercises. 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)
	N/A	Students may dictate the writing necessary for the journal entry (to a peer or the teacher)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may combine multiple improvisational exercises
Critical Content:	<ul style="list-style-type: none"> • How improvisation derives from personal experience • What is creativity through improvisation? • How improvisation requires self-direction, confidence and concentration. • The techniques for giving and/or receiving constructive feedback. 	
Key Skills:	<ul style="list-style-type: none"> • Create improvised conflicts and scenarios • Make choices in an improvisational setting • Build trust and provide safety for peers within improvisational setting and classroom environment • Accepting the given situation and circumstance, say 'yes' 	
Critical Language:	Exercise vs. game, ensemble, improvisation, devising theatre, scene work, focus, concentration, mutual respect, give and take, risk taking, "say 'yes'", improvisational 'blocking', pulling focus, playing your agenda	

Learning Experience # 4	
The teacher may coach students' through theatre improvisational games and exercises, so that students can begin exploring ways to creatively illuminate significant cultural events and important life experiences.	
Generalization Connection(s):	Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making Participation in improvisation and group collaborated devising of original plays demands personal reflection and group problem solving techniques Improvisation can reveal and aid in the discovery of dramatic structure and ways to enhance structure

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Teacher Resources:	Improvisational games and sources: <ul style="list-style-type: none"> • www.improvcyclopedia.org, notebook or electronic device • http://fuzzyco.com/improv/games.html • http://www.theatreteachers.com/theatre-games/72/improv/7 • http://www.fasttopten.com/list/top-ten-improv-games • <i>Improvisation for the Theatre</i> -Viola Spolin • <i>Improv: Improvisation and the Theatre</i>- Keith Johnstone • <i>Improv for Storytellers</i>- Keith Johnstone 	
Student Resources:	Modeling examples would include: <ul style="list-style-type: none"> • http://www.youtube.com/watch?v=gaFQyJySGJ4 (YouTube, <i>Whose Line is it Anyway?</i>) • http://www.bovinemetropolis.com/ (Denver Improvisational Theatre) Reflection Journals	
Assessment:	Students will demonstrate understanding of improvisational exercises as directed by the teacher. Students will continue their reflective journal by documenting (drawing/describing) one example of a particular improvisational exercise and writing about the cultural event or social circumstance it was focused around. 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)
	Students may require additional explanation or repetition of the improvisational exercise (or additional exercises) https://voicethread.com/ (Voicethread tool)	Students may dictate the writing necessary for the journal entry (to a peer or the teacher) Students may record their journal entry using something like Voicethread as the means for students to upload entries
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may document multiple improvisational exercises and their complementary cultural or social connections
Critical Content:	<ul style="list-style-type: none"> • How social issues, personal experiences and cultural contexts aid in creating improvisational work • What is creativity through improvisation? • How improvisation requires self-direction, confidence and concentration • The techniques for giving and/or receiving constructive feedback • Components of a well-structured scene (conflict, climax, rising action, falling action) 	
Key Skills:	<ul style="list-style-type: none"> • Create improvised conflicts and scenarios • Make choices in an improvisational setting • Build trust and provide safety for peers within improvisational setting and classroom environment • Accepting the given situation and circumstance, say ‘yes’ • Create improvised performances that show conflict and character development at an introductory level 	
Critical Language:	Exercise vs. game, ensemble, improvisation, devising theatre, scene work, focus, concentration, mutual respect, give and take, risk taking, “say ‘yes’”, improvisational ‘blocking’, pulling focus, playing your agenda	

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Learning Experience # 5		
The teacher may use categories/themes of events and experiences (see Learning Experience # 2) so that students can identify observations that can potentially provide compelling bases for the creation of more structured theatrical performance.		
Generalization Connection(s):	Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making Participation in improvisation and group collaborated devising of original plays demands personal reflection and group problem solving techniques Improvisation can reveal and aid in the discovery of dramatic structure and ways to enhance structure	
Teacher Resources:	Improvisational games and sources: <ul style="list-style-type: none"> • www.improvencyclopedia.org, notebook or electronic device • http://fuzzyco.com/improv/games.html • http://www.theatreteachers.com/theatre-games/72/improv/7 • http://www.fasttopten.com/list/top-ten-improv-games • <i>Improvisation for the Theatre</i> -Viola Spolin • <i>Improv: Improvisation and the Theatre</i>- Keith Johnstone • <i>Improv for Storytellers</i>- Keith Johnstone 	
Student Resources:	Modeling examples would include: <ul style="list-style-type: none"> • http://www.youtube.com/watch?v=gaFQyJySGJ4 (YouTube, <i>Whose Line is it Anyway?</i>) • http://www.bovinemetropolis.com/ (Denver Improvisational Theatre) Reflection Journals	
Assessment:	Students will demonstrate understanding of improvisational exercises as directed by the teacher. Students will continue their reflective by documenting (drawing/describing) one example of a particular improvisational exercise and writing about how they incorporated at least one of the following: racial/ethnic tension, pop culture, social issue, current events, and/or global awareness topics 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)
	Students may require additional explanation or repetition of the improvisational exercise (or additional exercises) https://voicethread.com/ (Voicethread tool)	Students may dictate the writing necessary for the journal entry (to a peer or the teacher) Students may record their journal entry using something like Voicethread as the means for students to upload entries
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may document multiple improvisational exercises and their complementary topical connections

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Critical Content:	<ul style="list-style-type: none"> • How social issues, personal experiences and cultural contexts aid in creating improvisational work • What is creativity through improvisation? • How improvisation requires self-direction, confidence and concentration • The techniques for giving and/or receiving constructive feedback • Components of a well-structured scene (conflict, climax, rising action, falling action)
Key Skills:	<ul style="list-style-type: none"> • Create improvised conflicts and scenarios • Make choices in an improvisational setting • Build trust and provide safety for peers within improvisational setting and classroom environment • Accepting the given situation and circumstance, say ‘yes’ • Create improvised performances that show conflict and character development at an introductory level
Critical Language:	Exercise vs. game, ensemble, improvisation, devising theatre, scene work, focus, concentration, mutual respect, give and take, risk taking, “say ‘yes’”, improvisational ‘blocking’, pulling focus, playing your agenda

Learning Experience # 6		
The teacher may facilitate script writing activities related to (more) structured theatrical work so that students can begin using improvisational experiences to inform the creation of focused written pieces.		
Generalization Connection(s):	<p>Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making</p> <p>Participation in improvisation and group collaborated devising of original plays demands personal reflection and group problem solving techniques</p> <p>Improvisation can reveal and aid in the discovery of dramatic structure and ways to enhance structure</p>	
Teacher Resources:	<p>Script writing resources:</p> <ul style="list-style-type: none"> • www.Playwrighting101.com (Provides models of written scripts and how to create an original script) <ul style="list-style-type: none"> ○ https://itunes.apple.com/us/app/writers-hat/id449796394?mt=8 (Writers hat (app), building the elements of a play for writers) ○ Rory’s story cubes http://www.storycubes.com/ (game), story building game 	
Student Resources:	N/A	
Assessment:	<p>Students will continue their reflective journal identifying the central focus of their scripted work around any of the following topics: racial/ethnic tensions, pop culture issues and norms, social issues, current events, and global awareness.</p> <p>http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</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)
	https://voicethread.com/) (Voicethread tool)	<p>Students may dictate the writing necessary for the journal entry (to a peer or the teacher)</p> <p>Students may record their journal entry using something like Voicethread as the means for students to upload entries</p>

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf (Thinking map for comparing and contrasting)	Students may choose to build their scripted works focus from a comparison of topics
Critical Content:	<ul style="list-style-type: none"> • How improvisation requires self-direction, confidence and concentration • The techniques for giving and/or receiving constructive feedback • How social issues, personal experiences and cultural contexts aid in creating improvisational work • Components of a well-structured scene (conflict, climax, rising action, falling action) 	
Key Skills:	<ul style="list-style-type: none"> • Discover characters through improvisation • Create improvised conflicts and scenarios • Make choices in developing a scene/script • Create improvised performances that show conflict and character development at an introductory level 	
Critical Language:	Backstory, character interview, character arc, exercise vs. game, ensemble, improvisation, devising theatre, scene work, focus, concentration, mutual respect, give and take, risk taking, “say ‘yes’”, improvisational ‘blocking’, pulling focus, playing your agenda	

Learning Experience # 7	
The teacher may use/engage collaborative writing groups so that students can use the peer feedback process to develop and strengthen basic elements of story; beginning, middle, and end related to a central focus.	
Generalization Connection(s):	Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making Participation in improvisation and group collaborated devising of original plays demands personal reflection and group problem solving techniques Improvisation can reveal and aid in the discovery of dramatic structure and ways to enhance structure
Teacher Resources:	Script writing resources: <ul style="list-style-type: none"> • www.Playwrighting101.com (Provides models of written scripts and how to create an original script) • https://itunes.apple.com/us/app/writers-hat/id449796394?mt=8 (Writers hat (app), building the elements of a play for writers) • Rory’s story cubes http://www.storycubes.com/ (Story building game) • http://www.storyjumper.com/main/starter (Storytelling online workbook resources)
Student Resources:	N/A
Assessment:	Students will continue their reflection journal as they determine key elements of the scripted work. Students will continue to draw upon personal experiences surrounding their selected topic of focus http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)

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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)
	Students may require additional explanation or repetition of the improvisational exercise (or additional exercises) https://voicethread.com/ (Voicethread tool)	Students may dictate the writing necessary for the journal entry (to a peer or the teacher) Students may record their journal entry using something like Voicethread as the means for students to upload entries
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	https://sites.google.com/a/spartanpride.net/digital-storytelling-webquest/ (Digital Storytelling Webquest)	Students may choose to build a digital story as the basis for their scripted work
Critical Content:	<ul style="list-style-type: none"> • Key steps in telling a story with a beginning, middle and end • Dialogue and character choices • How social issues, personal experiences and cultural contexts aid in creating improvisational work • Components of a well-structured scene (conflict, climax, rising action, falling action) 	
Key Skills:	<ul style="list-style-type: none"> • Create a storyline with characters, conflicts and scenarios • Make choices in developing a scene/script • Create improvised performances that show conflict and character development at an introductory level 	
Critical Language:	Storytelling elements, storyline, backstory, character interview, character arc, exercise vs. game, ensemble, improvisation, devising theatre, scene work, focus, concentration, mutual respect, give and take, risk taking, “say ‘yes’”, improvisational ‘blocking’, pulling focus, playing your agenda	

Learning Experience # 8	
The teacher may facilitate a collaborative rehearse, revise, and prepare process so that students can use peer feedback to develop and strengthen a performance.	
Generalization Connection(s):	Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making Participation in improvisation and group collaborated devising of original plays demands personal reflection and group problem solving techniques Improvisation can reveal and aid in the discovery of dramatic structure and ways to enhance structure
Teacher Resources:	Script writing resources: <ul style="list-style-type: none"> • www.Playwrighting101.com (Provides models of written scripts and how to create an original script) • https://itunes.apple.com/us/app/writers-hat/id449796394?mt=8 (Writers hat (app), building the elements of a play for writers) • Rory’s story cubes http://www.storycubes.com/ (Story building game) • http://www.storyjumper.com/main/starter (Storytelling online workbook resources)
Student Resources:	http://www.rehearsaltheapp.com/fag (App for rehearsing lines)

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Assessment:	Students will rehearse created scripted scene using teacher and peer feedback to adjust and refine scene elements. Students will continue journaling reflections about the scene rehearsal and refinement process. 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)
	N/A	Students may choose to participate in scripted scene creation in any way that reflects their comfort and ability level such as director, designer, prop manager, actor
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may choose to enhance scenes and participate in multiple roles depending on comfort and ability level
Critical Content:	<ul style="list-style-type: none"> • How scene creation/rehearsal requires self-direction, confidence and concentration • The techniques for giving and/or receiving constructive feedback • How social issues, personal experiences and cultural contexts aid in creating scripted work • Components of a well-structured scene (conflict, climax, rising action, falling action) 	
Key Skills:	<ul style="list-style-type: none"> • Discover characters through rehearsal • Create conflicts and scenarios • Make choices in developing a scene/script • Create scripted performances that show conflict and character development at an introductory level 	
Critical Language:	Backstory, character interview, character arc, exercise vs. game, ensemble, improvisation, devising theatre, scene work, focus, concentration, mutual respect, give and take, risk taking, “say ‘yes’”, improvisational ‘blocking’, pulling focus, playing your agenda	

Learning Experience # 9		
(Post-Performance Task) The teacher may facilitate a class discussion on the improvisation-to-script process so that students can evaluate and reflect upon the development of their personal creative process.		
Generalization Connection(s):	Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making Participation in improvisation and group collaborated devising of original plays demands personal reflection and group problem solving techniques Improvisation can reveal and aid in the discovery of dramatic structure and ways to enhance structure	
Teacher Resources:	http://www.p12.nysed.gov/ciai/arts/pub/theatresupplement.pdf (Assessment rubric and ideas for reflecting on a scripted work) http://www.readwritethink.org/files/resources/30621_selfrubric.pdf (Self-reflection checklist example) http://hhsdrama.com/documents/HSCriticallyRespond_Three.pdf (Colorado Adams 12 Five Star Schools Critially Respond Rubric)	
Student Resources:	http://www.winthrop.edu/uploadedFiles/cvpa/THEATREDANCE/library/pdfs/Assessment_Databank/395selfevaltemplate.pdf (Student Self-Assessment checklist example)	

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Assessment:	Students will evaluate their group performances and reflect/analyze the creative process of scene creation through the strategy of improvisation. Students will journal final reflections about their creative scene creation process. 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)
	N/A	Students may provide verbal descriptions of their reflections
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may develop a presentation that combines student individual responses into a class reflection
Critical Content:	<ul style="list-style-type: none"> • The creative process required to develop a scripted scene • How improvisation requires self-direction, confidence and concentration • The techniques for giving and/or receiving constructive feedback • How social issues, personal experiences and cultural contexts aid in creating improvisational work • Components of a well-structured scene (conflict, climax, rising action, falling action) 	
Key Skills:	<ul style="list-style-type: none"> • Analyze differences between decision making in improvisational setting vs. a scripted scene • Discover characters through improvisation • Create improvised conflicts and scenarios • Make choices in developing a scene/script • Create improvised performances that show conflict and character development at an introductory level 	
Critical Language:	Reflective process, scene creation, refinement, self-evaluation, ensemble, improvisation, devising theatre, scene work, focus, concentration, mutual respect, give and take	