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.

DATE POSTED: MARCH 31, 2014
<table>
<thead>
<tr>
<th>Standard</th>
<th>Fundamental Pathway Grade Level Expectations (GLE)</th>
<th>Extended Pathway Grade Level Expectations (GLE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Create</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Creative process in character development and script improvisation</td>
<td>DTA09-HSFP-S.1-GLE.1</td>
</tr>
<tr>
<td>2.</td>
<td>Technical elements of theatre in improvised and scripted works</td>
<td>DTA09-HSFP-S.1-GLE.2</td>
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<tr>
<td>3.</td>
<td>Expression, imagination, and appreciation in group dynamics</td>
<td>DTA09-HSFP-S.1-GLE.3</td>
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<tr>
<td>4.</td>
<td>Interpretation of drama using scripted material</td>
<td>DTA09-HSFP-S.1-GLE.4</td>
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<tr>
<td>2. Perform</td>
<td></td>
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</tr>
<tr>
<td>1.</td>
<td>Communicate meaning to engage an audience</td>
<td>DTA09-HSFP-S.2-GLE.1</td>
</tr>
<tr>
<td>2.</td>
<td>Technology reinforces, enhances, and/or alters a theatrical performance</td>
<td>DTA09-HSFP-S.2-GLE.2</td>
</tr>
<tr>
<td>3.</td>
<td>Directing as an art form</td>
<td>DTA09-HSFP-S.2-GLE.3</td>
</tr>
<tr>
<td>3. Critically Respond</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Analysis and evaluation of theatrical works</td>
<td>DTA09-HSFP-S.3-GLE.1</td>
</tr>
<tr>
<td>2.</td>
<td>Evaluation of elements of drama, dramatic techniques, and theatrical conventions</td>
<td>DTA09-HSFP-S.3-GLE.2</td>
</tr>
<tr>
<td>3.</td>
<td>Respect for theatre, its practitioners, and conventions</td>
<td>DTA09-HSFP-S.3-GLE.3</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Unit Titles</th>
<th>Length of Unit/Contact Hours</th>
<th>Unit Number/Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scripted Works (Fundamental)</td>
<td>Quarter/Semester/Year</td>
<td>Instructor Choice</td>
</tr>
</tbody>
</table>
### Inquiry Questions (Engaging-Debatable):

**Fundamental:**
- How does creating characters through rehearsal and performance enhance real-world connections to literary characters and diverse cultures? (DTA09-HSFP-S.1-GLE.1,3,4) and (DTA09-HSFP-S.2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3)
- How can a director’s production concept influence the audience’s reactions to a performed scripted work?
- How does perspective influence choice-making in scripted works – accurate or idealized?

**Extended:**
- How does creating characters through rehearsal and performance, with knowledge of historical periods, enhance real-world connections to literary characters and diverse cultures? (DTA09-HSFP-S.1-GLE.1,3,4) and (DTA09-HSFP-S.2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3)
- How does the selection of a play and the director’s concept statement reflect the capabilities of the ensemble process in a performed scripted work?
- How does the knowledge of historical periods impact overall production value?

### Unit Strands Concepts
Create, Perform, Critically Respond

- Culture, Influence, Tradition, Investigate/Discovery, Emotions, Character, Portrayal, Social, Political, Historical, Perception, Connection, Playmaking Process, Ingenuity, Self-Direction

### Generalizations

<table>
<thead>
<tr>
<th>My students will Understand that...</th>
<th>Factual</th>
<th>Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fundamental:</strong> Cultural and family traditions can often dictate character choices which can limit the actor’s decision making process (DTA09-HSFP-S.1-GLE.1,3,4) and (DTA09-HSFP-S.2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3)</td>
<td>What kinds of family traditions existed in the 1950’s?</td>
<td>How do socioeconomic factors influence family traditions?</td>
</tr>
<tr>
<td><strong>Fundamental:</strong> Actors’ personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process (DTA09-HSFP-S.1-GLE.1,3,4) and (DTA09-HSFP-S.2-GLE.3) and (DTA09-HSFP-S.3-GLE.1,2,3)</td>
<td>What are the basic improvisation strategies?</td>
<td>How do improvisation expand the actor’s ability to deepen a character's emotional response?</td>
</tr>
<tr>
<td><strong>Fundamental:</strong> Director’s production concept can intentionally drive audience perceptions of characters. (DTA09-HSFP-S.1-GLE.3,4) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSFP-S.3-GLE.3)</td>
<td>What is a director’s production concept? What strategies can be employed to ensure a particular audience reaction such as intrigue/disbelief, humor, etc.?</td>
<td>In what circumstances might an actor have an option of moving away from a director’s production concept?</td>
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<tr>
<td>---</td>
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</tr>
<tr>
<td><strong>Fundamental:</strong> The creation of a play may enhance the discovery of current social, political, historical, and cultural themes and issues, and philosophies. (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.2) and (DTA09-HSFP-S.3-GLE.1,2,3)</td>
<td>What aspects of playwriting (form and structure) assist in creating a one-act play? What cultural themes are most relevant to a high school audience?</td>
<td>How can the use of character development techniques, both internal and external, result in well-rounded characters? How can one incorporate dance, music, and visual arts in creating a character? How does an understanding of real world literary and historical characters help inform character choices?</td>
</tr>
<tr>
<td><strong>Extended:</strong> Character development techniques inform the playmaking and writing processes, and contribute to the actor’s capacity for spontaneous ingenuity and self-direction. (DTA09-HSEP-S.1-GLE.1,3) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2)</td>
<td>What choices must you make to create a character unlike yourself? In what ways does creating a believable character effect the final product and inform the playwright’s intent/director’s concept?</td>
<td>How can the use of character development techniques, both internal and external, result in well-rounded characters? How can one incorporate dance, music, and visual arts in creating a character? How does an understanding of real world literary and historical characters help inform character choices?</td>
</tr>
<tr>
<td><strong>Extended:</strong> Improvisational skills inform the playmaking and writing processes, and contribute to the actor’s capacity for spontaneous ingenuity and self-direction. (DTA09-HSEP-S.1-GLE.1,3) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2)</td>
<td>What improvisational techniques are most useful in the playmaking process? In what ways can improvisation enhance self-direction?</td>
<td>How does improvisation aid in the development of believable dialogue and characters? How does improvisation build believability of a character’s emotional response?</td>
</tr>
</tbody>
</table>
## Critical Content:

My students will **Know**...

### Fundamental:
- Major playwrights of the 20th century, such as: Edward Albee, August Wilson, Christopher Durang, Neil Simon, William Inge, Arthur Miller, Thornton Wilder, Tennessee Williams, Samuel Beckett, Eugene O’Neill, Tony Kushner. (DTA09-HSFP-S.1-GLE.1,2,3,4) and (DTA09-HSFP-S2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3)
- Major works of 20th century, such as: Death of a Salesman, A Streetcar Named Desire, Who’s Afraid of Virginia Woolf, Angels in America, Long Day’s Journey Into Night, The Glass Menagerie, The Crucible, The Iceman Cometh, Our Town, Waiting for Godot. (DTA09-HSFP-S.1-GLE.1,2,3,4) and (DTA09-HSFP-S2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3)
- Conventional theatre vocabulary, and theme identification and structure (DTA09-HSFP-S.1-GLE.2,3)
- Technical theatre safety procedures (DTA09-HSFP-S.1-GLE.1,2)
- Aspects of character developmental research and support, such as character analysis research (DTA09-HSFP-S2-GLE.1,4) and (DTA09-HSFP-S.3-GLE.1)

### Extended:
- Major playwrights: Euripides, Sophocles, Seneca, Shakespeare, Moliere, Sheridan, Chekhov, Ibsen, Shaw, Wilde, Beckett, Brecht, Ionesco, Pinter, Stoppard, Kalidasa, Fugard. (DTA09-HSE-SP.S.1-GLE.1,2,3,4) and (DTA09-HSFP-S2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3)
- Major plays: The Trojan Women, Oedipus Rex, Phaedra, Everyman, Romeo and Juliet, The Imaginary Invalid, School for Scandal, The Three Sisters, A Doll’s House, Pygmalion, The Importance of Being Earnest, Waiting for Godot, Mother Courage, The Bald Sopranos, The Homecoming, Rosencrantz and Guildenstern are Dead, Shakuntala, Master Harold and the boys. (DTA09-HSFP-S.1-GLE.1,2,3,4) and (DTA09-HSFP-S2-GLE.1,2) and (DTA09-HSFP-S.3-GLE.3)
- Aspects of character developmental research and support, such as character analysis research (DTA09-HSFP-S2-GLE.1,4) and (DTA09-HSFP-S.3-GLE.1)

## Key Skills:

My students will be able to **Do**...

### Fundamental and Extended:
- Build on the creative process in character development and script improvisation (DTA09-HSFP-S.1-GLE.1,3) and (DTA09-HSE-SP.S.1-GLE.1)
- Demonstrate the influences of character choices within the group dynamics of the play through choices in expression, imagination, and appreciation (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S.1-GLE.1)
- Communicate meaning by including perception of character intent and back story to engage an audience (DTA09-HSFP-S.2-GLE.1) and (DTA09-HSFP-S.2-GLE.1)
- Establish character choices surrounding a given director’s concept for a production (DTA09-HSFP-S.2-GLE.3) and (DTA09-HSFP-S.2-GLE.3)
- Analysis and evaluation of theatrical works (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HSE-SP-S.3-GLE.1,2)
- Evaluation of elements of drama, dramatic techniques, and theatrical conventions (DTA09-HSFP-S.3-GLE.2) and (DTA09-HSE-SP.S.3-GLE.2)
- Exhibit an understanding of the interrelationship among the technical aspects of production, onstage performers, and audiences (F&E: S1-GLE2 EO; S2-GLE2 EO; S3-GLE3 EO) (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3) and (DTA09-HSFP-S.3-GLE.3)
- Articulate a rationale for artistic choices concerning historical periods, genres, and relevant playwrights (DTA09-HSFP-S.1-GLE.4) and (DTA09-HSFP-S.1-GLE.4)
- Communicate the meaning of conventional theatre vocabulary words and terms (DTA09-HSFP-S.3-GLE.1) and (DTA09-HSFP-S.3-GLE.1)
## Colorado Teacher-Authored Sample Instructional Unit

### Critical Language:
includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.

**EXAMPLE:** A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: "Mark Twain exposes the hypocrisy of slavery through the use of satire."

### A student in ______________ can demonstrate the ability to apply and comprehend critical language through the following statement(s):

**Fundamental:** In *A Raisin in the Sun*, (or insert repertoire) the stage presence and back story of the matriarch of the family and the characters socioeconomic status dictate her characters choices and decisions, along with that of her family.

**Extended:** In *Romeo and Juliet*, (or insert repertoire) through the discovery of current social, political, historical, and cultural themes and issues, and philosophies, the director can develop a well-informed concept for the production.

### Academic Vocabulary:
Composer, playwrights, copyright, monologue, scene, economic status, infer, obstacle, objective, tactic, plot, rising action, falling action, cultural themes, spontaneous ingenuity, self-direction

### Technical Vocabulary:
Stage directions (SR, SL, US, DS), Proscenium arch, blocking, green room, wings, front of house, back stage, stage presence, back story, production concept, Director’s concept, blackout, improvisation
## Colorado Teacher-Authorized Sample Instructional Unit

### Unit Description:
In this unit, students will develop the **Fundamental** strand of the scripted work overview. The **Fundamental** strand focuses on the students’ exploring personal emotional connections to a scripted work through the creation of a play. Students will be asked to analyze and refine performances through the lens of social, political, historical, and/or environmental factors. The unit will culminate in a scene performance in which students portray a character with a range of emotions while considering the context of social, political, historical, and/or environmental factors that faces the character.

### Considerations:
This unit is designed to focus on the Fundamental portion of the “Scripted Works Unit Overview” meaning it is designed as a beginning to intermediate level of scene work. When teaching this unit, teachers should focus on students’ portrayal of relationships within a performance through individual emotional response and expression. It is important to take into the consideration the background of students when utilizing emotional recall. The director’s production concept will be implied and inferred within discreet scene development throughout this unit as most directors’ concepts apply to a full production. Should teachers wish to add Extended Pathway elements, please see pages 1-4 for additional ideas.

### Unit Generalizations

#### Key Generalization:
**Fundamental**: Actors’ personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process.

#### Supporting Generalizations:
**Fundamental**: Cultural and family traditions can often dictate character choices which can limit the actor’s decision making process  
**Fundamental**: The creation of a play may enhance the discovery of current social, political, historical and cultural themes and issues and philosophies.  
**Fundamental**: Director’s production concept can intentionally drive audience perceptions of characters.

### Performance Assessment: The capstone/summative assessment for this unit.

#### Claims:
(Key generalization(s) to be mastered and demonstrated through the capstone assessment.)

- Actors’ personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process.

#### Stimulus Material:
(Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)

- Congratulations! You have just been selected to perform a monologue (or duet) scene in showcase for a famous director! The director expects that you will deliver a well-rehearsed scene as a character that demonstrates a range of emotions. Decisions for your characterization should show a connection to the social, political, historical, and cultural era of the scene being performed. You will perform a scene for the director and an audience.

#### Product/Evidence:
(Expected product from students)

- Students will perform a scene from a contemporary scripted work with a personal emotional connection demonstrating the following skills:
  - Analysis of a character to include the social, political, historical, and cultural era or theme of the scene
  - Collaboration through working with fellow classmates on character discovery through effective communication such as:
    - Body language (e.g., gestures, posture, body alignment, control of isolated body parts, and rhythms)
    - Tone of voice (e.g., Breath control, diction, projection, inflection, rhythm, and pace)
    - Developing a relationship between other characters (e.g., Demonstrate knowledge of motivation (what the character wants) through the recall of emotional experience, blocking, and observations of the external world)
    - Connecting feelings to thought process when creating a character

Possible rubrics to evaluate the various requirements can be found at: [http://www.coloradopl.org/assessment/assessments/performance-scripted-material](http://www.coloradopl.org/assessment/assessments/performance-scripted-material) (HS Performance Assessment Tool-Scroll to the bottom of the page for all assessment material attachments)
**Texts for independent reading or for class read aloud to support the content**

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

**Ongoing Discipline-Specific Learning Experiences**

<table>
<thead>
<tr>
<th>1.</th>
<th>Description:</th>
<th>Teacher Resources:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Think /Work like an actor - building an emotional character</td>
<td><em>Improvisation for the Theatre</em>- Viola Spolin</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Theatre Games for the Classroom A Teacher’s Handbook</em>- Viola Spolin</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Theatre Games for Rehearsal: A Director’s Handbook</em>- Viola Spolin</td>
</tr>
<tr>
<td></td>
<td></td>
<td><a href="http://www.Theatrecrafts.com/glossaryofterms">www.Theatrecrafts.com/glossaryofterms</a> (Online theatre terms glossary)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Student Resources:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Student journal/notebook/sketchbook</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Assessment:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.</td>
</tr>
</tbody>
</table>
Determine a method to create a fully developed character. Build on the creative process in character development and script improvisation

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

Learning Experiences # 1 – 7
Instructional Timeframe: Teacher Determined

Learning Experience # 1
The teacher may share climactic monologues/scenes (e.g., “You Can’t Handle the Truth” from A Few Good Men, Atticus Finch’s courtroom scene) so that students can begin to understand the relationship between emotional expressions/experiences and a social, political, historical, and cultural context.

Generalization Connection(s):
- Actors’ personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process
- Director’s production concept can intentionally drive audience perceptions of characters
- Cultural and family traditions can often dictate character choices which can limit the actor’s decision making process

Teacher Resources:
http://www.film.com/movies/the-50-greatest-movie-monologues (Site with ideas for best movie monologues)

Student Resources:
Student reflection journal/notebook

Assessment:
Students will demonstrate understanding of various emotional levels connected to specific experiences by journaling key information found in the climactic monologues such as: historical/political/social/cultural context around the selected theatrical work.
https://www.teachervision.com/graphic-organizers/printable/48390.html (Basic double entry journal template)
https://itunes.apple.com/us/app/critique-it/id681212283?mt=8 (App for theatre directors with a variety of resources including strategies for providing feedback through observation)
### Colorado Teacher-Authored Sample Instructional Unit

#### Differentiation:
(Multiple means for students to access content and multiple modes for student to express understanding.)

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>Students may give examples orally from the activity or in classroom discussion share thoughts and ideas about what they have viewed.</td>
</tr>
</tbody>
</table>

#### Extensions for depth and complexity:

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.niot.org/nios/lesson/try-it-out-anti-bullying-role-play">http://www.niot.org/nios/lesson/try-it-out-anti-bullying-role-play</a> (website devoted to anti bullying-contains role playing ideas)</td>
<td>Students may create a role play around an emotional topic (e.g. anti-bullying) that reflects the emotions of high school victims</td>
</tr>
</tbody>
</table>


#### Critical Content:

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

#### Key Skills:

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

#### Critical Language:

- Motivation, emotional spectrum, levels, neutral, justify, risk-taking, “say yes”

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### Learning Experience # 2

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

#### Generalization Connection(s):

- Actors’ personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process
- Cultural and family traditions can often dictate character choices which can limit the actor’s decision making process

#### Teacher Resources:

- www.improvencyclopedia.org, notebook or electronic device
- http://en.wikipedia.org/wiki/List_of_games_on_I’m_Sorry_I_Haven’t_a_Clue (Description of Good News/Bad News game)
- http://sites.stedwards.edu/educationportfolios-kblay/files/2012/03/Sense-Memory.pdf (Lesson on sense memory in acting)

#### Student Resources:

- Student reflection journal/notebook
### Colorado Teacher-Authored Sample Instructional Unit

#### Assessment:
Students will perform a short emotional scene portrayal.  
Students will continue reflective journals adding insights about using sense memory to develop a character. Possible prompts: What possible emotions would this character be experiencing in this moment? What personal experiences can I bring into my character development process?

#### Differentiation:
(Multiple means for students to access content and multiple modes for student to express understanding.)

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
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<tr>
<td>N/A</td>
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#### Extensions for depth and complexity:

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<th>Access (Resources and/or Process)</th>
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</table>

#### Critical Content:
- Aspects of character developmental research and support through the improvisational experience

#### Key Skills:
- Discover Characters through improvisation
- Make choices in an improvisational setting
- Demonstrate knowledge of motivation (what the character wants) through the recall of emotional experience, blocking, and observations of the external world (DOK 2-3)
- Connect feelings to thought process when creating a character (DOK 1-3)
- Build on the creative process in character development and script improvisation

#### Critical Language:
Improvisation, motivation, emotional spectrum, levels, neutral, justify, risk-taking, “say yes”

### Learning Experience # 3

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

#### Generalization Connection(s):
Actors’ personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process
Cultural and family traditions can often dictate character choices which can limit the actor’s decision making process

#### Teacher Resources:
- *Stanislavski For Beginners* - David Allen
- *Creating A Character: A Physical Approach to Acting* - Moni Yakim
- *An Actor Prepares* - Constantine Stanislavski
- [http://youtu.be/qWaUuYOSvGc](http://youtu.be/qWaUuYOSvGc) (Sense Memory Techniques and Examples)
- [http://youtu.be/SMrSdKh1Pq](http://youtu.be/SMrSdKh1Pq) (What is method Acting?)

#### Student Resources:
Student reflection journal/notebook
**Colorado Teacher-Authored Sample Instructional Unit**

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<thead>
<tr>
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<tbody>
<tr>
<td>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</td>
<td><strong>Access</strong> (Resources and/or Process)</td>
</tr>
<tr>
<td>N/A</td>
<td>Students may give examples orally from the activity.</td>
</tr>
<tr>
<td>Extensions for depth and complexity:</td>
<td><strong>Access</strong> (Resources and/or Process)</td>
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</table>
| **On the Technique of Acting** - Michael Chekhov  
**A Dream of Passion: The Development of the Method** - Lee Strasberg | Student may create a short story through the use of psychological gesture  
Students may combine several different sense memory exercises at once to create a fully developed character |
| Critical Content: | • Aspects of character developmental research and support utilizing Stanislavski Sense Memory technique.  
• Conventional theatre vocabulary, and theme identification and structure |
| Key Skills: | • Build on the creative process in character development.  
• Demonstrate the influences of character choices within the group dynamics of the play through choices in expression, imagination, and appreciation  
• Establish character choices surrounding a given director’s concept for a production |
| Critical Language: | Stanislavski technique, Method Acting, sense memory, given circumstances, circle of attention, Magic If |

**Learning Experience # 4**

The teacher may introduce a character (script) analysis process so that students can examine the character within a social, political, historical, and/or political context.

| Generalization Connection(s): | Actors’ personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process  
The creation of a play may enhance the discovery of current social, political, historical and cultural themes and issues and philosophies |
| --- | --- |
| Teacher Resources: | *The Actor’s Script: Script Analysis for Performers* - Charles Waxberg  
*Script Analysis for Actors, Directors, and Designers* - James Thomas |
| Student Resources: | Student reflection journal/notebook |
| Assessment: | Students will articulate a basic script analysis process.  
[http://web.lincoln.k12.mi.us/buildings/hs/jacobs/PDF_Files/Script_Analysis_Worksheet.pdf](http://web.lincoln.k12.mi.us/buildings/hs/jacobs/PDF_Files/Script_Analysis_Worksheet.pdf) (Script analysis template)  
And: |
### Critical Content:
- Major works of 20th century, such as: *Death of a Salesman*, *A Streetcar Named Desire*, *Who's Afraid of Virginia Woolf*, *Angels in America*, *Long Day's Journey into Night*, *The Glass Menagerie*, *The Crucible*, *The Iceman Cometh*, *Our Town*, *Waiting for Godot*.
- Conventional theatre vocabulary, and theme identification and structure
- Aspects of character developmental research and support, such as script analysis research

### Key Skills:
- Analysis and evaluation of theatrical works
- Build on the creative process in character development
- Evaluation of elements of drama, dramatic techniques, and theatrical conventions

### Critical Language:
- Analysis, dramatic structure, theatrical conventions, style, environmental factors

### Learning Experience # 5

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

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

### Teacher Resources:
- *The Actor’s Script: Script Analysis for Performers*- Charles Waxberg
- *Script Analysis for Actors, Directors, and Designers*- James Thomas
  
  [http://globallives.org/participate/educate/](http://globallives.org/participate/educate/)

### Student Resources:
- Reflection journal/notebook, catalogs, internet
### Assessment:
Students will journal detailed character descriptions for the relationship between two or more characters to create a Character Bio Sheet (electronic or hard copy) containing key details of at least two characters from the scripted work. [http://www.poewar.com/10-days-of-character-building-character-bio-sheets/](http://www.poewar.com/10-days-of-character-building-character-bio-sheets/) (Resource with ideas to include in a Character Bio Sheet)

Students will augment their script analysis summary to include the character Bio Sheet information.

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<tr>
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<td>N/A</td>
<td>Students may dictate character and script analysis</td>
</tr>
</tbody>
</table>

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<tbody>
<tr>
<td>N/A</td>
<td></td>
<td>Students may choose an additional character relationship to analyze</td>
</tr>
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</table>

### Critical Content:
- Conventional theatre vocabulary, and theme identification and structure
- Aspects of character developmental research and support, such as script analysis research

### Key Skills:
- Analysis and evaluation of theatrical works
- Build on the creative process in character development
- Evaluation of elements of drama, dramatic techniques, and theatrical conventions

### Critical Language:
Analysis, dramatic structure, theatrical conventions, style, environmental factors

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

### Generalization Connection(s):
- Actors’ personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process
- The creation of a play may enhance the discovery of current social, political, historical and cultural themes and issues and philosophies
- Cultural and family traditions can often dictate character choices which can limit the actor’s decision making process
- Director’s production concept can intentionally drive audience perceptions of characters
## Learning Experience # 7

The teacher may engage students in co-constructing a rehearsal process for character development so that students can begin exploring ways to refine and perfect performance of a scripted scene.

### Generalization Connection(s):
- Actors’ personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process
- The creation of a play may enhance the discovery of current social, political, historical and cultural themes and issues and philosophies
# Colorado Teacher-Authored Sample Instructional Unit

## Cultural and family traditions can often dictate character choices which can limit the actor’s decision making process

Director’s production concept can intentionally drive audience perceptions of characters

### Teacher Resources:
- *Theater Games for Rehearsal: A Director’s Handbook* - Viola Spolin
- *Play Directing in the School: A Drama Director’s Survival Guide* - David Grote
- Performance Rubric - [www.cothespians.com](http://www.cothespians.com) – Individual Events Form
- *Critique-It* app in the Apple and Droid store, includes performance based rubrics
- *Direct-It* app in the Apple, includes director rehearsal tools

### Student Resources:
- Scripted Work
- Rehearsal Schedule

### Assessment:

Students will perform in rehearsals of a scene using the rehearsal process to refine character development within the context of the script. Students will use a performance rubric such as the one provides below to self-evaluate their rehearsal performance to determine areas for refinement.


### Differentiation:

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<tbody>
<tr>
<td>N/A</td>
<td>Students may refer to notecards during scene performance Students may video tape a performance to avoid live performance anxiety</td>
</tr>
</tbody>
</table>

### Extensions for depth and complexity:

<table>
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<tr>
<th>Access (Resources and/or Process)</th>
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<tbody>
<tr>
<td>N/A</td>
<td>Students may integrate music selections, sound effects, and video excerpts to heighten the audience experience of the scene performance</td>
</tr>
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</table>

### Critical Content:

- Major works of 20th century, such as: *Death of a Salesman*, *A Streetcar Named Desire*, *Who’s Afraid of Virginia Woolf*, *Angels in America*, *Long Day’s Journey into Night*, *The Glass Menagerie*, *The Crucible*, *The Iceman Cometh*, *Our Town*, *Waiting for Godot*.
- Conventional theatre vocabulary, and theme identification and structure
- Aspects of character developmental research and support, such as script analysis research

### Key Skills:

- Analysis and evaluation of theatrical works
- Build on the creative process in character development
- Evaluation of elements of drama, dramatic techniques, and theatrical conventions

### Critical Language:

Character, voice, projection, articulation, movement, professionalism, ensemble, pacing, focus, expression, diction, rehearsal