Intermediate Acting Curriculum Map*

Name: **Jo Strom Lane**   Grade/Course: **Intermediate Acting (Theatre 3-4)**   Ma

Unit	Unit of Study Big ideas/Context/Time Frame	Priority Standards	Learning Targets Unit Self-Test Questions	Pro ar
1	**Ensemble Building Unit** **1 week** ~ Build trust and acceptance of others within a group ~ Engage in a series of small group activities that stimulate the need for risk taking, acceptance, and mutual support. **SPIRALED ASSESSMENTS** Students have multiple opportunities to demonstrate their skill and knowledge, including both written and practical examinations. Assessment include, but are not limited to: • Essential questions • Exit passes • Focus questions • Question of the day • Create questions • Word wall • Demonstration • Rubrics	**CREATING 1: Envision/Conceptualize** Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry. Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry? PROFICIENT TH.Cr.1.1.I a. Apply basic research to construct ideas about the visual composition of a drama / theatre work. ACCOMPLISHED TH.Cr.1.1.II a. Investigate historical and cultural conventions and their impact on the visual composition of a drama / theatre work.	Long term targets: • I can participate in trust-building activities. • I can accept others' strengths and weaknesses, as well as my own. • I can take risks and support others in taking risks. Short-term Learning Targets • I can take risks. • I can support my fellow ensemble members • I can make others feel welcome. • I can explore new boundaries. • I can go outside of my comfort zone. Unit Self-Test Questions: 1. When are we the most vulnerable? 2. How does an ensemble work? 3. In what ways can we accept and support each other to take risks?	Forn 1 2 3 Sum 1 **SPIR** • • • • •
2	**Viewpoints Unit** **4-5 weeks** ~ Explain the origin of Anne Bogart's 9 Viewpoints. (*In 1970s, choreographer Mary Overlie developed 6 Viewpoints. Bogart expanded them to 9. She established SITI Company and teaches Viewpoints and Suzuki.*) ~ Explore each of the 9 Viewpoints	**CREATING 1: Envision/Conceptualize** PROFICIENT TH.Cr.1.1.I c. Use script analysis to generate ideas about a character that is believable and authentic in a drama / theatre work. ACCOMPLISHED TH.Cr.1.1.II c. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama / theatre work. **CREATING 3: Rehearse**	Long term targets: • I can participate in movement exercises to demonstrate "Time" and "Space". • I can use Bogart's 9 Viewpoints to develop and perform an original movement piece based on a response from an interview. Short term targets: • I can warm up and stretch daily. • I can explain Anne Bogart's importance to acting training.	Forn 1 2 3

through movement work related to "Time" and "Space". ~ Interview one person and document the interview responses. ~ Develop short movement pieces to music that tell a story based on interviews. ~ Present the movement story.	Anchor Standard 3: Refine and complete artistic work. Enduring Understanding: Theatre artists refine their work and proactive their craft through rehearsal. Essential Question(s): How do theatre artists transform and edit their initial ideas? ACCOMPLISHED TH.Cr.3.1.II a. Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama / theatre work. ADVANCED TH Cr.3.1.III a. Refine, transform, and re-imagine a devised or scripted drama theatre work using the rehearsal process to invent or re-imagine style, genre, form, and conventions. **PERFORMING 5: Prepare** Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design. Essential Question(s): What can I do to fully prepare a performance or technical design? PROFICIENT TH.Pr.5.1.I a. Practice various acting techniques to expand skills in a rehearsal or drama / theatre performance. ACCOMPLISHED TH.Pr.5.1.II a. Refine a range of acting skills to build a believable and sustainable drama / theatre performance. **PERFORMING 6: Share/Present** Anchor Standard 6: Convey meaning through the presentation of artistic work. Enduring Understanding: theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.	• I can practice each element of Viewpoints in isolation and collectively. • I can work with an ensemble. Unit Self-Test Questions: 1. What are the 9 Viewpoints? 2. How do the Viewpoints allow the actor to isolate issues outside the standard narrative framework of modernist acting? 3. In what ways do the 9 Viewpoints apply to modern acting? 4. How does exploring "Time" and "Space" help the actor better understand the world of the play?

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		Essential Question(s): What happens when theatre artists and audiences share a creative experience? PROFICIENT TH.Pr.6.1.I a. Perform a scripted drama / theatre work for an audience. ACCOMPLISHED TH.Pr.6.1.II a. Present a drama / theatre work using creative processes that shape the production for a specific audience.		
3	**Character Development Unit** **3-4 weeks** ~ Explain Ambiguous Dialogue or Open Scenes ~ Use open scenes for exploring multiple ways to interpret a script and each character ~ Share multiple open scenes ~ Share history of Spoon River Anthology ~ Select one SRA monologue for analysis and interpretation ~ How to select performance material suited to your "type" ~ Selection of performance material ~ Analysis, Rehearsal, Performance of monologue ~ Application of subtext to a monologue	**CREATING 1: Envision/Conceptualize** TH.Cr.1.1.I-II.c **CREATING 3: Rehearse** TH.Cr.3.1.I-II.a-b **PERFORMING 4: Select** Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Enduring Understanding: Theatre artists make strong choices to effectively convey meaning. Essential Question(s): Why are strong choices essential to interpreting a drama or theatre piece? PROFICIENT TH.Pr.4.1.I a. Explore how character relationships assist in telling the story of a drama / theatre work. b. Shape character choices using given circumstances in a drama / theatre work. ACCOMPLISHED TH.Pr.4.1.II a. Discover how unique choices shape believable and sustainable drama / theatre work. b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama / theatre work. **PERFORMING 5: Prepare** TH.Pr.5.1.I-II.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-II.a	Long term targets: • I can analyze, rehearse, and perform an open scene. • I can select, rehearse, and perform a monologue. • I can analyze my character, apply it to my performance, and create original blocking. Short term targets: • I can explain Ambiguous Dialogue or Open Scenes or monologues from World Theatre. • I can use open scenes for exploring multiple ways to interpret a script and each character. • I can share multiple open scenes. • I can select one monologue for analysis and interpretation. • I can identify how to select performance material suited to your "type". • I can analyze, rehearse, and perform a monologue. • I can apply subtext to a monologue. Unit Self-Test Questions: 1. How does the "moment before" inform the action of the open scene/monologue? 2. What is the difference between an open scene and a monologue? 3. How does analysis play a major role in developing a believable character for an	Form 1 2 3 Sum 1 2 **SPI** • • • • •

| | | | open scene and monologue? | • |
| | | | 4. What are the most difficult and the easiest part of creating a character for the stage? | • |

4	**Analysis Unit (Acting Competition) 7-9 weeks** ~ Explain Regional Acting Competition categories: pantomime or group acting or solo acting (monologues); duo acting (comedic or dramatic scenes); musical performance (solo or duo or group) ~ Explain rules of competing, including time limits, etc. ~ Inform about how to select audition/competition material appropriate to age and experience ~ Analyzing a text ~ Rehearsing a text ~ Developing a truthful character *AND/OR* ~ Explain the ESU Shakespeare Competition (20 lines of Shakespeare text interpreted and performed) ~ See additional details above	**CREATING 1: Envision/Conceptualize** TH.Cr.1.1.I-II.c **CREATING 3: Rehearse** TH.Cr.3.1.I-III.a-b **PERFORMING 4: Select** TH.Pr.4.1.I-II.a-b **PERFORMING 5: Prepare** TH.Pr.5.1.I-II.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-II.a	Long term targets: • I can select, analyze, rehearse, and perform a selection for Regional Acting Competition. *AND/OR* • I can select, analyze, rehearse, and perform a selection for the English Speaking Union Shakespeare Competition. *AND FOR BOTH* • I can use Uta Hagen's Six Steps to prepare and perform a selection for an acting competition (Regional Acting Competition OR English Speaking Union's Shakespeare Competition). • I can self-reflect on my acting progress daily Short term targets (Uta Hagen work): • I can underline the GIVEN CIRCUMSTANCES in my selection. • I can divide my selection into BEATS. • I can TITLE each BEAT. ("A Chance Meeting", "Revealing My Secret"…) • I can assign an ACTIVE VERB to each BEAT. (A→B and B→A) • I can write down my OBJECTIVE (I want…) • I can write down the OBSTACLE that is preventing me from achieving my OBJECTIVE. • I can list all of the TACTICS I will try to get what I want. • I can write out my SUBTEXT for each line I speak in the selection. • I can draw the ARC that shows how my character changes from beginning to end. • I can complete the SIX STEPS through	Form 1 2 3 4 Sum 1 2 **SPIF** • • • • • •

written work (i.e. worksheet provided).

Short term targets (competition):
- I can select the category(ies) in which I will compete.
- I can select my performance material that is a challenge, but age appropriate.
- I can analyze my character using the Six Steps from Uta Hagen (see separate list).
- I can develop a truthful character.
- I can block my performance piece.
- I can rehearse with concentration and focus.
- I can perform with confidence by the deadline.

Unit Self-Test Questions:
1. What is your character's objective?
2. How does that objective drive your character's actions?
3. How do obstacles change the way in which you seek your objective?
4. What actions raise the stakes?
5. What tactics do you use to achieve your objective?
6. How does the vocal character connect to the physical character?
7. In what ways does an analysis help the actor to be more truthful in a scene?
8. How does playing your actions and subtext help the actor be more truthful in a scene?

| 5 | **Children's Theatre Unit** **8-10 weeks**

~ Introduce children's theatre
~ Find common themes in children's literature
~ Discuss the role fairy tales and picturization play in development of children's theatre
~ Review story structure and literary elements | **CREATING 1: Envision/Conceptualize** TH.Cr.1.1.I-II.c

CREATING 2: Develop Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.
Essential Question(s): How, when, and why do theatre artists' choices change? | Long term targets:
• I can identify the key plot elements, character development, and themes in children's literature.
• (*I can adapt a children's story for a theatrical performance.*) (*Optional per year*)
• I can perform (*an original adaptation of children's literature as*) children's theatre for young audiences. | Form
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~ Take Cornell notes about dynamic vs. static characters, plot structure, genres, and movements ~ Develop a children's theatrical production from children's literature—adapting story to stage ~ Explain audition and character development for a children's theatre production ~ Rehearsal and pre-production for children's theatre production ~ Technical development and final performances for children's theatre production ~ Optional: Tour children's theatre production	PROFICIENT TH.Cr.2.1.I a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama / theatre work. b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama / theatre work. ACCOMPLISHED TH.Cr.2.1.II a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama / theatre work. b. Cooperate as a creative team to make interpretive choices for a drama / theatre work. ADVANCED TH.Cr.2.1.III a. Develop and synthesize original ideas in a drama / theatre work utilizing critical analysis, historical and cultural contest, research, and western or non-western theatre traditions. b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama / theatre work. **CREATING 3: Rehearse** TH.Cr.3.1.II-III.a-b **PERFORMING 4: Select** TH.Pr.4.1.I-II.a-b **PERFORMING 5: Prepare** TH.Pr.5.1.I-II.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-II.a **RESPONDING 7: Reflect** Anchor Standard 7: Perceive and analyze artistic work. Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences. Essential Question(s): How do theatre artists comprehend the essence of drama process and theatre experiences? PROFICIENT TH.Re.7.1.I	Short term targets: • I can select one tale to adapt in a group. • I can participate in a playwriting exercise to generate ideas for the script content. • I can write lines of dialogue for my characte • I can research about the author of the literature being adapted. • I can develop a character for performance. • I can create the technical elements needed for the adaptation. • I can rehearse with my peers. • I can perform my adaptation. Unit Self-Test Questions: 1. How does analyzing a script give the actor clues about how to portray the character an relate to the other characters? 2. What is the main exposition in a story? Inciting incident? Rising action? Climax? Falling action? Denouement? 3. What challenges do authors face when adapting literature for performance? 4. How do the story's theme and style effect the actor and storytelling?

a. Respond to what is seen, felt, and heard in a drama / theatre work to develop criteria for artistic choices.
ACCOMPLISHED TH.Re.7.1.II
a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/ theatre work
ADVANCED TH.Re.7.1.III
a. Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

RESPONDING 8: Interpret
Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: Theatre artists' interpretations of drama / theatre work are influenced by personal experiences and aesthetics.
Essential Question(s): How can the same work of art communicate different messages to different people?

PROFICIENT TH.Re.8.1.I
a. Analyze and compare artistic choices developed from personal experiences in multiple drama / theatre works.
b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama / theatre work.
c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama / theatre work.
ACCOMPLISHED TH.Re.8.1.II
a. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama / theatre work.
b. Apply concepts from a drama / theatre work for personal realization about cultural perspectives and understanding.
c. Debate and distinguish multiple aesthetics,

preferences, and beliefs through participation in and observation of drama / theatre work.

RESPONDING 9: Evaluate
Anchor Standard 9: Apply criteria to evaluate artistic work.
Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.
Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

PROFICIENT TH.Re.9.1.I
a. Examine a drama / theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
b. Consider the aesthetics of the production elements in a drama / theatre work.
c. Formulate a deeper understanding appreciation of a drama / theatre work by considering its specific purpose or intended audience.
ACCOMPLISHED TH.Re.9.1.II
a. Analyze and assess a drama / theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
b. Construct meaning in a drama / theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
c. Verify how drama / theatre work communicates for a specific purpose and audience.

CONNECTING 10: Empathize
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Theatre artists allow

awareness of interrelationships between self and others to influence and inform their work.
Essential Question(s): What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of myth.

PROFICIENT TH.Cn.10.1.I
a. Investigate how cultural perspectives, community ideas, and personal beliefs impact a drama / theatre work.
ACCOMPLISHED TH.Cn.10.1.II
a. Choose and interpret a drama / theatre work to reflect or question personal beliefs.

CONNECTING 11: Interrelate
Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
Enduring Understanding: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.
Essential Question(s): What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

PROFICIENT TH.Cn.11.1.I
a. Explore how cultural, global, and historic belief systems affect creative choices in a drama / theatre work.
ACCOMPLISHED TH.Cn.11.1.II
a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.

CONNECTING 11: Research
Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
Enduring Understanding: Theatre artists

		critically inquire into the ways others have though about and created drama processes and productions to inform their own work. Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood? PROFICIENT TH.Cn.11.2.I a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama / theatre work, using theatre research methods. ACCOMPLISHED TH.Cn.11.2.II a. Formulate creative choices for a devised or scripted drama / theatre work based on theatre research about the selected topic.		
6	**Commedia dell'arte Unit** **2-4 weeks** ~ Introduce students to the Italian Renaissance ~ Explain commedia dell'arte, its history, lazzi, and stock characters ~ Parallel commedia's influence with modern theatre, including television and film ~ Help students understand the relationship of works of art to their social, historical and cultural contexts, and the influence of the arts on individuals, communities and cultures.	**CREATING 1: Envision/Conceptualize** TH.Cr.1.1.I-II.c ADVANCED TH.Cr.1.1.III c. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama / theatre work. **CREATING 2: Develop** TH.Cr.2.1.I-III.a **CREATING 3: Rehearse** TH.Cr.3.1.I-III.a **PERFORMING 4: Select** TH.Pr.4.1.I-II.a **PERFORMING 5: Prepare** TH.Pr.5.1.I-II.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-II.a **RESPONDING 7: Reflect** TH.Re.7.1.I-III.a **RESPONDING 8: Interpret** TH.Re.8.1.I-II.a-c **RESPONDING 9: Evaluate** TH.Re.9.1.I-II.a-c **CONNECTING 10: Empathize** TH.Cn.10.1.I-II.a **CONNECTING 11: Interrelate** TH.Cn.11.1.I-II.a **CONNECTING 11: Research** TH.Cn.11.2.I-II.a	Long term targets: • I can distinguish works of art from different societies, time periods, and cultures using Italy's commedia dell'arte. • I can explain commedia dell'arte's history, lazzi, and stock characters. • I can write an analysis comparing the Italian Renaissance and commedia dell'arte with modern examples. Short-term Learning Targets • I can articulate the major highlights of the Italian Renaissance. • I can explain how commedia dell'arte developed during the Italian Renaissance. • I can identify characteristics, movement, an other traits of each stock character in commedia. • I can read a commedia dell'arte script and identify specific commedia dell'arte stock characters. • I can compare a commedia character with a modern day example. • I can demonstrate the physical movement o	Forn 1 2 3 4 Sum 1 2 3 4

			- a commedia character. - I can demonstrate lazzi. - I can develop a scenario based on a commedia character. Unit Self-Test Questions: 1. How did commedia dell'arte develop during the Italian Renaissance? 2. In what ways did stock characters and scenarios create full-length performances without a rehearsed script? 3. How does commedia still have influence on theatre and comedy today?	**SPIR**
7	**Short Form Improvisation Unit 3 weeks** ~ Review the concept of accepting "blind offers" to further a scene and develop character ~ Play a series of short form improvisation games and activities that increase skills in teamwork, observation, listening, responding to an offer, and risk taking. ~ Connect commedia dell'arte history to current short form improvisation and scene development	**CREATING 1: Envision/Conceptualize** TH.Cr.1.1.II.c **CREATING 3: Rehearse** TH.Cr.3.1.I-II.a **PERFORMING 4: Select** TH.Pr.4.1.I-II.a-b **PERFORMING 5: Prepare** TH.Pr.5.1.I-II.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-II.a	Long term targets: - I can accept blind offers to advance a scene - I can create an improvisation to develop story and character. Short term targets: - I can participate in group games and activities. - I can describe the rules of one game. - I can explain how one game relates to theatre. - I can take risks. - I can accept blind offers to advance a scene Unit Self-Test Questions: 1. What games focus on character? Setting? Humor? 2. What games can be played for either comedic or dramatic effect? 3. How does accepting an offer from the other actor move the scene forward? 4. How does the denial of an offer create a "scene-stopper"? 5. In what ways do the games connect with character and storytelling from commedia?	Form 1 2 3 Sum 1 2

| 8 | **Long Form Improvisation Unit**
3 weeks

~ Introduce long form improvisation structure for both The Harold and LifeGame
~ Play a series of narrative-based short form improvisation games using the long form improv structure of The Harold
~ Develop interview questions for LifeGame participants
~ Use short form games to develop a performance narrative of interviewee's life story in the structure of LifeGame
~ Continue activities that increase skills in teamwork, observation, listening, responding to an offer, and risk taking.
~ Like in commedia, using one scenario created through previous improvisations, develop a short play idea based on the improvisation | **CREATING 1: Envision/Conceptualize** TH.Cr.1.1.II.c
CREATING 3: Rehearse TH.Cr.3.1.I-II.a
PERFORMING 4: Select TH.Pr.4.1.I-II.a-b
PERFORMING 5: Prepare TH.Pr.5.1.I-II.a
PERFORMING 6: Share/Present TH.Pr.6.1.I-II.a | Long term targets:
• I can create and perform an original The Harold.
• I can create and perform an original LifeGame based on a personal interview.
• I can use improvisation to develop a short play.

Short term targets (The Harold):
• I can identify the key parts of a Harold.
• I can use an impulse word on which to create a monologue.
• I can write a personal monologue based on a single impulse.
• I can break down the monologue into three distinct parts: beginning, middle, and end.
• I can identify rising action, conflict, and denouement.
• I can identify short form improvisation games that best showcase storytelling connected with the monologue.
• I can play short form improvisation games to portray part of a monologue's story.
• I can work together with my teammates to create a Harold.

Short term targets (LifeGame):
• I can identify the key parts of LifeGame.
• I can conduct a personal interview with one person about significant memories in his/her life.
• I can write accurate notes during the interview.
• I can use a personal interview to create a LifeGame.
• I can direct a LifeGame based on a single memory.
• I can break down the memory into three distinct parts: beginning, middle, and end.
• I can identify rising action, conflict, and denouement.
• I can perform LifeGame that best showcase | Form
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			storytelling connected with the memory. • I can work together with my teammates to create a LifeGame. Unit Self-Test Questions: 1. What games focus on character? Setting? Humor? Storytelling? 2. What games are most effective for narrative storytelling needed for long form structure? 3. How does the structure of the long form improv change the way in which you play th short form games? 4. In what ways can long form develop into a written play for performance? 5. How much does the audience inform the story for The Harold and LifeGame structures?	
9	**Melodrama Unit** **1-2 weeks** ~ Explain the history of melodrama in American society ~ Give modern day examples of melodrama ~ Identify characters and storylines common to the art form ~ Explain melodramas influence on theatre and its role and history within modern cinema	**CREATING 2: Develop** TH.Cr.2.1.I-III.a-b **CREATING 3: Rehearse** TH.Cr.3.1.I-II.a-b **PERFORMING 4: Select** TH.Pr.4.1.I-II.a-b **PERFORMING 5: Prepare** TH.Pr.5.1.I-II.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-II.a	Long term targets: • I can write a short melodrama using at leas three characters, such as hero, heroine, an villain, while following and using the melodramatic story structure and elements Short Term Targets • I can define melodrama, objective, obstacle motivation, tactic, dialogue, episodic story, escapade, expository scene, and spectacle • I can describe the differences among a hero heroine, and villain in a traditional melodramatic story structure. • I can demonstrate melodrama characters simply using a bowtie. • I can appreciate the history of melodrama ir its various forms. • I can identify the following various elements of melodrama used in a script: characters, scenes/settings, plots, and devices, such as disguise, abduction, concealed identity, and strange coincidence. • I can use a short melodrama script in a group to demonstrate a melodramatic story	Forn 1 2 3 Sum 1

			structure through performance. • I can explain the usage of audience interaction with signage of "boo", "hiss" and "hooray". • I can create an original melodrama. • I can work independently on a melodrama script during writing time. • I can appreciate melodrama as both writer and performer. • I can evaluate and give positive feedback to my fellow writers. Unit Self-Test Questions: 1. What are the differences among a hero, heroine, and villain in a traditional melodramatic story structure? 2. What are the uses of various elements of melodrama used in a script? (characters, scenes/settings, plots, and devices, such as disguise, abduction, concealed identity, and strange coincidence) 3. In what ways can we see melodrama's use today?	
1-9	**Vocabulary: ongoing** ~ Write a daily vocabulary word ~ Student's own definition ~ Variety of definitions possible, if more than one exists ~ Define terms as they relate to theatre usage **SPIRALED ASSESSMENTS** • Word wall (unit specific terminology)	**CONNECTING 10: Empathize** TH.Cn.10.1.I-II.a **CONNECTING 11: Interrelate** TH.Cn.11.1.I-II.a **CONNECTING 11: Research** TH.Cn.11.2.I-II.a-b	Long term targets: • I can write down and define key theatre vocabulary terms.	Forn 1 2 3 Sum 1 2

1-9	**Reflections: ongoing** ~ What did I learn today? ~ Connect the activities occurring in class to their relevance to the learning targets and theatre **SPIRALED ASSESSMENTS** • Essential questions • Focus questions • Question of the day	**RESPONDING 7: Reflect** TH.Re.7.1.I-II.a **RESPONDING 8: Interpret** TH.Re.8.1.I-II.a-c **RESPONDING 9: Evaluate** TH.Re.9.1.I-II.a-c	Long term targets: • I can reflect on my daily learning, identifying how the activities relate to the learning targets.	Form 1 2 Sum 1 2
1-9	**CULTURALLY RESPONSIVE TEACHING PRACTICES**	Characteristics of culturally responsive teaching: • *Socio-cultural consciousness* (examine one's own thinking and behavior) • *Affirming attitude* (respect cultural differences of students from diverse backgrounds by adding related curriculum) • *Commitment and skills to act as an agent of change* (confront obstacles, develop skills, become equitable) • *Constructivist views of learners* (all students can learn when given the proper tools and instruction) • *Learning about students* (past, present, future experiences and dreams) • *Culturally responsive teaching practices* (create an inclusive classroom that reflects the make up of the students)	How it applies to the theatre classroom every day with every unit of study for every student: • On-going assessment of student understanding • Adjust content based on student understanding • Verbal, written, and demonstration as instruction and performance of skills and knowledge • Multiple attempting of demonstrating understanding • Scaffolding assignments and projects • Flexible grouping, when applicable • Vary products for student learning • Use of Gardner's Seven + One Intelligences • Use of McLean's brain theory applied • Use of Bloom's taxonomy to increase the levels of comprehension and application	Form Aned Quiz Essa Diag Lab Revi Obse Goal Ques Self/ Sum Fina Mast Asse End Critic Mult Perfo Portf

* All theatre education standards noted in bold with "TH" are from the 2014 National Core Arts Standards for Theatre Education (*C****, Responding "Re", and Connecting "Cn"*).**

Please note: Although applicable in this course, English/Language Arts standards are not noted due to the lengthy amount of content-specifi addressed.