

# Beginning Acting Curriculum Map\*

Name: Jo Strom Lane Grade/Course: Beginning Acting (Theatre 1-2) Map Updated: 2014-2015

Unit	Unit of Study Big ideas/Context/Time Frame	Priority Standards	Learning Targets Unit Self-Test Questions	Projects and Products/ (Formative and Summative Assessments)
1	<p><b>Improvisation Unit</b> <b>3 weeks</b></p> <p>~ Introduce 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.</p> <p><b><u>SPIRALED ASSESSMENTS</u></b> Students have multiple opportunities to demonstrate their skill and knowledge, including both written and practical examinations. Assessment include, but are not limited to:</p> <ul style="list-style-type: none"> <li>● Essential questions</li> <li>● Exit passes</li> <li>● Focus questions</li> <li>● Question of the day</li> <li>● Create questions</li> <li>● Word wall</li> <li>● Demonstration</li> <li>● Rubrics</li> </ul>	<p><b>CREATING 1: Envision/Conceptualize</b> <u>Anchor Standard 1:</u> Generate and conceptualize artistic ideas and work. <u>Enduring Understanding:</u> Theatre artists rely on intuition, curiosity, and critical inquiry. <u>Essential Question(s):</u> What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</p> <p>ACCOMPLISHED TH.Cr.1.1.II c. Use personal experiences and knowledge to develop a character that is <b>believable</b> and authentic in a drama / theatre work.</p> <p><b>CREATING 3: Rehearse</b> <u>Anchor Standard 3:</u> Refine and complete artistic work. <u>Enduring Understanding:</u> Theatre artists refine their work and proactive their craft through rehearsal. <u>Essential Question(s):</u> How do theatre artists transform and edit their initial ideas?</p> <p>PROFICIENT TH.Cr.3.1.I a. Practice and revise a <b>devised</b> or scripted drama / theatre work using theatrical staging <b>conventions</b>.</p> <p><b>PERFORMING 4: Select</b> <u>Anchor Standard 4:</u> Select, analyze, and interpret artistic work for presentation. <u>Enduring Understanding:</u> Theatre artists make strong choices to effectively convey meaning.</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>● I can accept blind offers to advance a scene.</li> <li>● I can create an improvisation to develop story and character.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>● I can participate in group games and activities.</li> <li>● I can describe the rules of one game.</li> <li>● I can explain how one game relates to theatre.</li> <li>● I can take risks.</li> <li>● I can accept blind offers to advance a scene.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. What games focus on character? Setting? Humor?</li> <li>2. What games can be played for either comedic or dramatic effect?</li> <li>3. How does accepting an offer from another actor move the scene forward?</li> <li>4. How does the denial of an offer create a “scene-stopper”?</li> <li>5. In what ways do the games connect with character and storytelling?</li> </ol>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher assesses student interactions and responses to each scene.</li> <li>2. Teacher side coaches students on performance.</li> <li>3. Students reflect daily about their understanding of the rules and their application.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Student performs high-risk improvisation game demonstrating acceptance of blind offers.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>● Essential questions</li> <li>● Exit passes</li> <li>● Focus questions</li> <li>● Word wall (related terminology)</li> <li>● Demonstration (improvisation)</li> <li>● Rubrics (Short form improv)</li> </ul>

		<p><u>Essential Question(s)</u>: Why are strong choices essential to interpreting a drama or theatre piece?</p> <p>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 <b>given circumstances</b> in a drama / theatre work.</p> <p><b>PERFORMING 5: Prepare</b>  <u>Anchor Standard 5</u>: Develop and refine artistic techniques and work for presentation. <u>Enduring Understanding</u>: Theatre artists develop personal processes and skills for a performance or design.  <u>Essential Question(s)</u>: What can I do to fully prepare a performance or technical design?</p> <p>PROFICIENT TH.Pr.5.1.I  a. Practice various <b>acting techniques</b> to expand skills in a rehearsal or drama / theatre performance.</p> <p><b>PERFORMING 6: Share/Present</b>  <u>Anchor Standard 6</u>: Convey meaning through the presentation of artistic work.  <u>Enduring Understanding</u>: theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.  <u>Essential Question(s)</u>: What happens when theatre artists and audiences share a creative experience?</p> <p>PROFICIENT TH.Pr.6.1.I  a. Perform a <b>scripted</b> drama / theatre work for an audience.</p>		
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<p>2</p>	<p><b>Pantomime Unit</b> <b>3 weeks</b></p> <p>~ Learn stage areas, body positions, and types of stages ~ Learn basic blocking notations ~ Introduce Character, Relationship, Objective, Where (CROW) for scene analysis ~ Use a Structured Improvisation script with given blocking to create, rehearse, and perform a scene using who, what, and where.</p>	<p><b>CREATING 1: Envision/Conceptualize</b> PROFICIENT TH.Cr.1.1.I c. Use <b>script analysis</b> to generate ideas about a character that is <b>believable</b> and authentic in a drama / theatre work. ACCOMPLISHED TH.Cr.1.1.II.c</p> <p><b>CREATING 3: Rehearse</b> PROFICIENT TH.Cr.3.1.I.a b. Explore physical, vocal, and physiological choices to develop a performance that is <b>believable</b>, authentic, and relevant to the drama / theatre work.</p> <p><b>PERFORMING 4: Select</b> TH.Pr.4.1.I.a-b <b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I.a <b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>I can create, rehearse, and perform a Structured Improvisation applying CROW.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>I can observe and mimic changes in appearance.</li> <li>I can perform a 60 second mirroring sequence with a partner.</li> <li>I can identify the stage types, stage areas, and body positions.</li> <li>I can identify parts of a theatre.</li> <li>I can follow basic blocking instructions.</li> <li>I can demonstrate the use of pantomimed objects with accurate size, weight, and shape.</li> <li>I can identify and demonstrate my self-selected CROW in a short scene.</li> <li>I can rehearse my pantomime scene independently applying my choices of who I am, where I am, and what I am doing.</li> <li>I can use great audience etiquette when I watch others perform.</li> <li>I can perform my pantomime scene using who, what, and where.</li> <li>I can give constructive feedback to other performers.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>In what ways are you showing how your character is different from the other character in the scene? And your relationship?</li> <li>What do you want from the other character? How are you demonstrating your objective?</li> <li>How are you helping the audience to imagine your location? How are your</li> </ol>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>Teacher observes focused rehearsal time determining who, what, where.</li> <li>Teacher side coaches students on scene.</li> <li>Students reflect daily about their understanding of the application of size, weight, and shape in pantomime.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>Students take fill in the blank test on stage areas, body positions, and basic blocking notation.</li> <li>Students demonstrate 60 second mirroring with seamless transitions from one partner leading to another.</li> <li>Students perform Structured Improvisation scene as an individual demonstrating choices in CROW.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>Essential questions</li> <li>Exit passes</li> <li>Focus questions</li> <li>Word wall (related terminology)</li> <li>Demonstration (pantomime)</li> <li>Rubrics (Structured Improv)</li> </ul>
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			choices as an actor creating your environment?	
3	<p><b>Movement Unit</b> <b>3 weeks</b></p> <p>~ Learn about character centers and character walks ~ Use music as an impulse to tell a story ~ Create original movement piece which relies on movement and music to tell the story around a theme</p>	<p><b>CREATING 1: Envision/Conceptualize</b> 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 <b>believable</b> and authentic, in a drama / theatre work.</p> <p><b>CREATING 2: Develop</b> <u>Anchor Standard 2</u>: Organize and develop artistic ideas and work. <u>Enduring Understanding</u>: Theatre artists work to discover different ways of communicating meaning. <u>Essential Question(s)</u>: How, when, and why do theatre artists' choices change?</p> <p>PROFICIENT TH.Cr.2.1.I 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 b. Cooperate as a creative team to make interpretive choices for a drama / theatre work. ADVANCED TH.Cr.2.1.III b. Collaborate as a creative team to discover artistic solutions and make interpretive choices</p>	<p><u>Long term targets</u>:</p> <ul style="list-style-type: none"> <li>I can create an original story with a group using movement and music to tell a thematic story.</li> </ul> <p><u>Short term targets</u>:</p> <ul style="list-style-type: none"> <li>I can identify one story idea based on the mood per music track.</li> <li>I can share my ideas with my group.</li> <li>I can listen and accept others ideas.</li> <li>I can work with others to select one idea and music track to convey the story.</li> <li>I can use frozen pictures to create a visual story.</li> <li>I can transition frozen to moving pictures.</li> </ul> <p><u>Unit Self-Test Questions</u>:</p> <ol style="list-style-type: none"> <li>How does music enhance a movie?</li> <li>How is that similar to using music in theatre? Different?</li> <li>In what ways can music have a storyline embedded in it?</li> <li>How does the type of music inform the type of story it tells?</li> <li>How does movement use the body to tell the story?</li> </ol>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>Teacher observes focused rehearsal time and development of each project.</li> <li>Teacher side coaches students on movement used to tell the story selected.</li> <li>Students reflect daily about their progress in developing their movement project.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>Students perform movement project around a theme, mood, or feeling taken from a piece of music and story idea.</li> <li>Students apply CROW within the project storyline.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>Essential questions</li> <li>Exit passes</li> <li>Focus questions</li> <li>Word wall (related terminology)</li> <li>Demonstration (movement)</li> <li>Rubrics ("live" Silent Movie)</li> </ul>

		<p>in a <b>devised</b> or scripted drama / theatre work.</p> <p><b>CREATING 3: Rehearse</b> TH.Cr.3.1.I.a-b  <b>ACCOMPLISHED</b> TH.Cr.3.1.II  a. Use the rehearsal process to analyze the dramatic concept and <b>technical design elements</b> of a <b>devised</b> or scripted drama / theatre work.</p> <p><b>PERFORMING 4: Select</b> TH.Pr.4.1.I.a-b  <b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I.a  <b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I.a</p>		
<p><b>4a</b></p>	<p><b>Fairy Tale Unit</b>  <b>2 weeks</b></p> <p>~ Review story structure and character roles in fairy tale  ~ Explore common themes displayed in fairy tales  ~ Create slide show of existing fairy tale  ~ Create transitions between slides to create a more fluid story</p>	<p><b>CREATING 1: Envision/Conceptualize</b>  TH.Cr.1.1.I-III.c</p> <p><b>CREATING 3: Rehearse</b>  <b>PROFICIENT</b> TH.Cr.3.1.I  b. Explore physical, vocal, and physiological choices to develop a performance that is <b>believable</b>, authentic, and relevant to the drama / theatre work.</p> <p><b>PERFORMING 4: Select</b> TH.Pr.4.1.I.a-b  <b>ACCOMPLISHED</b> TH.Pr.4.1.II  a. Discover how unique choices shape <b>believable</b> 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.</p> <p><b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I.a  <b>ACCOMPLISHED</b> TH.Pr.5.1.II  a. Refine a range of acting skills to build a <b>believable</b> and sustainable drama / theatre performance.</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>I can create clear stage pictures and use physical character choices to tell a fairy tale.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>I can use my body to create five frozen pictures to capture the essential components of a fairy tale story.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>How does an actor's physical choices create a character?</li> <li>In what ways does a character's center determine their age, type, or personality?</li> <li>How does the use of different levels and planes create more dynamic stage pictures?</li> <li>Why does including everyone in every picture create a stronger scene?</li> </ol>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>Teacher questions students about story structure using fairy tales as the framework.</li> <li>Teacher observes focused rehearsal time.</li> <li>Teacher side coaches students on fairy tale.</li> <li>Students reflect daily about their progress in developing their fairy tales.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>Students create and share five frozen pictures of an existing fairy tale.</li> <li>Students adapt an existing fairy tale into a fractured fairy tale with a written script.</li> <li>Students perform their original tale for the class.</li> <li>Students demonstrate use of CROW through written script of original tale.</li> </ol>

		<p><b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I.a  <b>ACCOMPLISHED</b> TH.Pr.6.1.II  a. Present a drama / theatre work using creative processes that shape the production for a specific audience.</p> <p><b>RESPONDING 7: Reflect</b>  <u>Anchor Standard 7:</u> Perceive and analyze artistic work.  <u>Enduring Understanding:</u> Theatre artists reflect to understand the impact of drama processes and theatre experiences.  <u>Essential Question(s):</u> How do theatre artists comprehend the essence of drama process and theatre experiences?</p> <p>PROFICIENT TH.Re.7.1.I  a. Respond to what is seen, felt, and heard in a drama / theatre work to develop criteria for artistic choices.</p> <p><b>CONNECTING 11: Research</b>  <u>Anchor Standard 11:</u> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.  <u>Enduring Understanding:</u> Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.  <u>Essential Question(s):</u> In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</p> <p>PROFICIENT TH.Cn.11.2.I  a. Research how other theatre artists apply creative processes to tell stories in a <b>devised</b> or</p>		<p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>● Essential questions</li> <li>● Exit passes</li> <li>● Focus questions</li> <li>● Word wall (related terminology)</li> <li>● Demonstration (storytelling via physical character)</li> <li>● Rubrics (Fairy Tale)</li> </ul>
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		scripted drama / theatre work, using theatre research methods.		
4b	<p><b>Fractured Fairy Tale Unit</b> <b>2 weeks</b></p> <p>~ Review story structure and character roles in fairy tale ~ Explore common themes displayed in fairy tales ~ Create slide show of existing fairy tale ~ Create transitions between slides to create a more fluid story ~ Fracture existing fairy tale to create original tale for performance</p>	<p><b>CREATING 1: Envision/Conceptualize</b> TH.Cr.1.1.I-III.c  <b>CREATING 3: Rehearse</b> TH.Cr.3.1.I.b  <b>PERFORMING 4: Select</b> TH.Pr.4.1.I-II.a-b  <b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I-II.a  <b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I-II.a  <b>RESPONDING 7: Reflect</b> TH.Re.7.1.I.a  <b>CONNECTING 11: Research</b> TH.Cn.11.2.I.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>I can create clear stage pictures, use physical character choices, and write an original script to tell a fractured fairy tale.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>I can select fairy tales that can be combined easily.</li> <li>I can identify the main elements of each tale to be used to create one cohesive FFT.</li> <li>I can create a clear beginning, middle, and end to the story.</li> <li>I can add dialogue for my character that helps to move the story forward.</li> <li>I can use my body to create five frozen pictures to capture the essential components of a fairy tale story.</li> <li>I can participate in focused rehearsal.</li> <li>I can perform for my peers.</li> <li>I can give constructive criticism about each performance.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>How does an actor's physical choices create a character?</li> <li>In what ways does a person's gait determine their age, type, or personality?</li> <li>How do the use of different levels and planes create a more dynamic stage picture?</li> <li>Why does including everyone in every picture create a stronger scene?</li> </ol>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>Teacher questions students about story structure using fairy tales as the framework.</li> <li>Teacher observes focused rehearsal time.</li> <li>Teacher side coaches students on fairy tale.</li> <li>Students reflect daily about their progress in developing their fairy tales.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>Students create and share five frozen pictures of an existing fairy tale.</li> <li>Students adapt an existing fairy tale into a fractured fairy tale with a written script.</li> <li>Students perform their original tale for the class.</li> <li>Students demonstrate use of CROW through written script of original tale.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>Essential questions</li> <li>Exit passes</li> <li>Focus questions</li> <li>Word wall (related terminology)</li> <li>Demonstration (playwriting; storytelling via physical and vocal character)</li> <li>Rubrics (Fractured Fairy Tale)</li> </ul>

<p>5</p>	<p><b>Voice Unit</b> <b>3 weeks</b></p> <p>~ Learn parts of the vocal mechanism ~ Demonstrate vocal qualities ~ Apply vocal qualities to create an original character ~ Discuss radio theatre ~ Learn about sound FX ~ Listen to radio theatre example (<i>War of the Worlds</i> broadcast) ~ Create original radio theatre broadcast complete with commercials, demonstrating different characters using vocal variety</p>	<p><b>CREATING 3: Rehearse</b> TH.Cr.3.1.I.b <b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I.a <b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can use my voice to demonstrate vocal variety with pitch, rate, and volume to create a character.</li> <li>• I can create an original radio theatre broadcast with commercials and sound FX using my voice.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>• I can describe listening vs. hearing theatre.</li> <li>• I can demonstrate a character using my voice.</li> <li>• I can identify vocal mechanism parts and demonstrate their use.</li> <li>• I can create sound effects with my voice and objects.</li> <li>• I can use a script to create a radio show.</li> <li>• I can develop and perform an original commercial.</li> <li>• I can work in a group.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. How does the Vocal Mechanism help to produce audible sound?</li> <li>2. In what ways can the actor use the Vocal Mechanism to create character?</li> <li>3. How does a vocal character connect to a physical character?</li> <li>4. What muscle controls the actor's breath support?</li> </ol>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Students practice each vocal quality with various in class exercises.</li> <li>2. Teacher reviews written notes on vocal mechanism compared with usage in class exercises.</li> <li>3. Students reflect daily about how they are learning to manipulate their voice.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Students demonstrate pitch, rate, and volume.</li> <li>2. Students take a fill in the blank test on parts of the vocal mechanism.</li> <li>3. Students create an original character voice using vocal qualities.</li> <li>4. Students create original radio theatre broadcast, including commercials and sound effects.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Essential questions</li> <li>• Exit passes</li> <li>• Focus questions</li> <li>• Word wall (related terminology)</li> <li>• Demonstration (vocal character)</li> <li>• Rubrics (Radio Theatre)</li> </ul>
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<p>6</p>	<p><b>Structured Improvisation Scene Unit</b> <b>4 weeks</b></p> <p>~ Review of blocking, story structure, basic pantomime, and movement ~ Introduction to writing meaningful dialogue to move a story forward ~ Use existing script with only blocking noted to create original scene with a partner, to create who, what, where (CROW) ~ Perform memorized, original Structured Improvisation scene with a partner</p>	<p><b>CREATING 1: Envision/Conceptualize</b> TH.Cr.1.1.I.c</p> <p><b>CREATING 3: Rehearse</b> TH.Cr.3.1.I.a-b <b>ACCOMPLISHED</b> TH.Cr.3.1.II.a b. Use research and <b>script analysis</b> to revise physical, vocal, and physiological choices impacting the <b>believability</b> and relevance of a drama / theatre work.</p> <p><b>PERFORMING 4: Select</b> TH.Pr.4.1.I-II.a-b</p> <p><b>PERFORMING 5: Prepare PROFICIENT</b> TH.Pr.5.1.I.a b. Use researched <b>technical elements</b> to increase the impact of design for a drama / theatre production.</p> <p><b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I-II.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can create, rehearse, and perform a Structured Improvisation with original dialogue.</li> <li>• I can use CROW to analyze and develop a character.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>• I can follow basic blocking instructions.</li> <li>• I can demonstrate the use of pantomimed objects with accurate size, weight, and shape.</li> <li>• I can identify and demonstrate my self-selected CROW in a short scene.</li> <li>• I can rehearse my pantomime scene independently applying my choices of who I am, where I am, and what I am doing.</li> <li>• I can use great audience etiquette when I watch others perform.</li> <li>• I can perform my pantomime scene using who, what, and where.</li> <li>• I can write dialogue that moves the story forward.</li> <li>• I can give constructive feedback to other performers.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. How does the Structured Improvisation script inform the action?</li> <li>2. In what ways can the actor use the Structured Improvisation script's blocking to create meaningful dialogue?</li> <li>3. How does the voice connect to physical centers to create character?</li> <li>4. In what ways does CROW help the actor to be more truthful in a scene?</li> <li>5. Did you follow the given blocking to the correct stage areas?</li> </ol>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher observes focused rehearsal time determining CROW with a scene partner.</li> <li>2. Teacher side coaches students on scene.</li> <li>3. Students reflect daily about their understanding of blocking, creating original dialogue, and story development.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Students perform Structured Improvisation scene with a partner demonstrating CROW and using original dialogue.</li> <li>2. Students take both a written final exam over fall semester content, as well as a performance final demonstrating understanding of concepts as applied.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Essential questions</li> <li>• Exit passes</li> <li>• Focus questions</li> <li>• Word wall (related terminology)</li> <li>• Demonstration (stage areas, body positions, blocking)</li> <li>• Rubrics (Structured Improv)</li> </ul>
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7	<p><b>Theatre Critique Unit</b> <b>4-6 weeks</b></p> <p>~ Learn basics of reviewing a theatrical production ~ Learn role and purpose of a theatre critic ~ Watch and analyze a live theatre production ~ Write a theatre review</p>	<p><b>CREATING 1: Envision/Conceptualize</b> PROFICIENT TH.Cr.1.1.I a. Apply basic research to construct ideas about the visual composition of a drama / theatre work.</p> <p><b>RESPONDING 7: Reflect</b> <u>Anchor Standard 7:</u> Perceive and analyze artistic work. <u>Enduring Understanding:</u> Theatre artists reflect to understand the impact of drama processes and theatre experiences. <u>Essential Question(s):</u> How do theatre artists comprehend the essence of drama process and theatre experiences?</p> <p>PROFICIENT TH.Re.7.1.I a. Respond to what is seen, felt, and heard in a drama / theatre work to develop criteria for artistic choices.</p> <p><b>RESPONDING 8: Interpret</b> <u>Anchor Standard 8:</u> Interpret intent and meaning in artistic work. <u>Enduring Understanding:</u> Theatre artists' interpretations of drama / theatre work are influenced by personal experiences and aesthetics. <u>Essential Question(s):</u> How can the same work of art communicate different messages to different people?</p> <p>PROFICIENT TH.Re.8.1.I a. Analyze and compare artistic choices developed from personal experiences in multiple drama / theatre works.</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>● I can define the role and purpose of a theatre critic.</li> <li>● I can watch and analyze a live theatre performance.</li> <li>● I can write a theatre play review/theatre critique.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>● I can define what a theatre critic is and does.</li> <li>● I can explain one reason why bloggers and professional critics are and are not the same.</li> <li>● I can demonstrate how to critique the technical elements of a live production.</li> <li>● I can demonstrate how to critique the acting and direction of a live production.</li> <li>● I can write a thorough and balanced theatre review.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. What is a theatre critic?</li> <li>2. How does a theatre critic support live theatre?</li> <li>3. What content should be included in a critique?</li> <li>4. What voice does a theatre critique/article have?</li> <li>5. What must a theatre reviewer take into account when responding to a theatre production?</li> </ol>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher questions students about prior knowledge of play reviews and theatre critics.</li> <li>2. Teacher uses reading assessment to determine student's ability to respond to text and related content.</li> <li>3. Students respond to sample theatre reviews and taped performances.</li> <li>4. Student takes notes on parts of a theatre review.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Students write a thorough and balanced theatre review.</li> <li>2. Students present their observations of live theatre performance as it relates to theatre design and review principles.</li> <li>3. Students complete review assignment including commentary on all scenic pieces, props, costumes, lighting, and sound for theatrical production.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>● Essential questions</li> <li>● Exit passes</li> <li>● Focus questions</li> <li>● Word wall (related terminology)</li> <li>● Demonstration (critical thinking about design/directing choices;</li> </ul>
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		<p>b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama / theatre work.</p> <p>c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama / theatre work.</p> <p><b>RESPONDING 9: Evaluate</b>  <u>Anchor Standard 9:</u> Apply criteria to evaluate artistic work.  <u>Enduring Understanding:</u> Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.  <u>Essential Question(s):</u> How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p> <p>PROFICIENT TH.Re.9.1.I</p> <p>a. Examine a drama / theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.</p> <p>b. Consider the aesthetics of the <b>production elements</b> in a drama / theatre work.</p> <p>c. Formulate a deeper understanding appreciation of a drama / theatre work by considering its specific purpose or intended audience.</p> <p><b>CONNECTING 11: Interrelate</b>  <u>Anchor Standard 11:</u> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.  <u>Enduring Understanding:</u> Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>		<p>understanding of “concept” as applied to theatre production)</p> <ul style="list-style-type: none"> <li>• Rubrics (Theatre Critique—essay and reading response)</li> </ul>
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8	<p><b>Theatre Dance Unit</b> <b>3 weeks</b></p> <p>~ Learn about musical theatre and character development through dance ~ Use music as an impulse to tell a story ~ Learn, practice, and perform an original theatre dance from a modern musical ~ Watch sample dances from a variety of musicals</p>	<p><b>CREATING 3: Rehearse</b> TH.Cr.3.1.I.b <b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I-II.a <b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I-II.a</p> <p>(Also see National Dance Standards)</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>I can learn, practice, and perform a theatre dance.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>I can warm up daily and stretch.</li> <li>I can attempt to learn a variety of dance styles, such as ballet, Charleston, tango, cha-cha, salsa, belly dancing, hip-hop, modern, jazz, etc.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>What does it mean to use music as dialogue?</li> <li>What does it mean to use dance as dialogue?</li> <li>In what ways can a theatre dance number within a musical have a storyline embedded in it?</li> <li>How does the type of music change the type of story it tells?</li> <li>Why do the characters in a musical have to dance and sing in order to communicate the story and their feelings?</li> </ol>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>Teacher observes focused rehearsal time.</li> <li>Teacher side coaches students on movement.</li> <li>Students reflect daily about their progress in learning the dance moves.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>Students perform theatre dance.</li> <li>Students apply CROW to their character.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>Essential questions</li> <li>Exit passes</li> <li>Focus questions</li> <li>Word wall (related terminology)</li> <li>Demonstration (following choreography)</li> <li>Rubrics (theatre dance)</li> </ul>
	<p><b>Duo Scene Unit</b> <b>3 weeks</b></p>	<p><b>CREATING 1: Envision/Conceptualize</b> TH.Cr.1.1.I.c <b>CREATING 3: Rehearse</b> TH.Cr.3.1.I-II.a-b</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>I can select, rehearse, and perform a scene with a partner.</li> </ul>	<p><u>Formative</u></p>

<p>9</p>	<p>~ How to select performance material suited to your “type”  ~ Selection of performance material  ~ CROW, Rehearsal, Performance of duo scene  ~ Application of subtext to a duo scene</p>	<p><b>PERFORMING 4: Select</b> TH.Pr.4.1.I-II.a-b  <b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I-II.a  <b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I-II.a</p>	<ul style="list-style-type: none"> <li>• I can analyze my character using CROW, apply it to my performance, and create original blocking.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>• I can select a scene with a partner.</li> <li>• I can identify and demonstrate my self-selected CROW.</li> <li>• I can create basic blocking.</li> <li>• I can rehearse my scene with my partner applying my choices of who I am, where I am, and what I am doing.</li> <li>• I can demonstrate the use of pantomimed objects with accurate size, weight, and shape.</li> <li>• I can use great audience etiquette when I watch others perform.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. How does the “moment before” inform the action of the scene?</li> <li>2. What does it mean to create motivated movement when blocking?</li> <li>3. How does CROW analysis play a major role in developing a believable character for a scene?</li> <li>4. What are the most difficult and the easiest part of creating a character for the stage?</li> </ol>	<ol style="list-style-type: none"> <li>1. Teacher observes focused rehearsal time determining CROW.</li> <li>2. Teacher side coaches students on blocking, characterization, and subtext.</li> <li>3. Students reflect daily about their understanding of applying analysis, blocking, and subtext.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Students perform duo scene demonstrating CROW and using subtext as motivation for line interpretation and blocking.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Essential questions</li> <li>• Exit passes</li> <li>• Focus questions</li> <li>• Word wall (related terminology)</li> <li>• Demonstration (application of CROW analysis)</li> <li>• Rubrics (Duo Scene)</li> </ul>
<p>10</p>	<p><b>Theatre History Unit</b>  <b>1 week</b></p> <p>~ Brief review of theatre history  ~ Watch theatre history video  ~ Take Cornell notes  ~ Take quiz over content</p>	<p><b>CREATING 2: Develop</b>  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.</p> <p><b>RESPONDING 7: Reflect</b> TH.Re.7.1.I.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can distinguish the differences between at least two different societies, time periods, and/or cultures.</li> <li>• I can identify the key concepts around the origins of theatre and its roots in storytelling.</li> </ul> <p><u>Short term targets:</u></p>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher questions students about their prior knowledge of key theatre eras.</li> <li>2. Student takes notes about theatre history.</li> </ol> <p><u>Summative</u></p>

<p>~ Possible small group projects on different theatre history movements</p>	<p><b>RESPONDING 8: Interpret</b> TH.Re.8.1.I.a-c  <b>RESPONDING 9: Evaluate</b> TH.Re.9.1.I.a-c</p> <p><b>CONNECTING 10: Empathize</b>  <u>Anchor Standard 10:</u> Synthesize and relate knowledge and personal experiences to make art.  <u>Enduring Understanding:</u> Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.  <u>Essential Question(s):</u> 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.</p> <p><b>CONNECTING 11: Research</b>  <u>Anchor Standard 11:</u> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.  <u>Enduring Understanding:</u> Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.  <u>Essential Question(s):</u> In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</p> <p>PROFICIENT TH.Cn.11.2.I.a  b. Use basic theatre research methods to better understand the social and cultural background of a drama / theatre work.</p>	<ul style="list-style-type: none"> <li>● I can identify the significance of Thespis.</li> <li>● I can explain how theatre's roots are in storytelling.</li> <li>● I can name how the church banned theatre and brought it back time and again.</li> <li>● I can describe why Shakespeare is an important playwright.</li> <li>● I can identify the modern musical as uniquely American compared with operas, operettas, and plays with music.</li> <li>● I can explain how realism is used in theatre today.</li> <li>● I can give one example how history influences theatre and theatre influences history.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. Why is Thespis so important in the formation of theatre?</li> <li>2. How does storytelling influence every day lives?</li> <li>3. In what ways do we see the origins of theatre still present in more modern drama?</li> <li>4. How does theatre influence life and life influence theatre over time?</li> </ol>	<ol style="list-style-type: none"> <li>1. Students take multiple-choice test on theatre history concepts.</li> </ol> <p><u>Optional Summative</u></p> <ol style="list-style-type: none"> <li>1. Students present possible theatre history.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>● Essential questions</li> <li>● Exit passes</li> <li>● Focus questions</li> <li>● Word wall (related terminology)</li> <li>● Demonstration (focus on one time period)</li> <li>● Rubrics (theatre history)</li> </ul>
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<p>11</p>	<p><b>Play Analysis Unit</b> <b>3 weeks</b></p> <ul style="list-style-type: none"> <li>~ Review story structure</li> <li>~ Review literary elements</li> <li>~ Take Cornell notes about dynamic vs. static characters, plot structure, genres, and movements</li> <li>~ Discuss theatre history and its relationship to Dramaturgy</li> <li>~ Read <i>The Miracle Worker</i> by William Gibson</li> <li>~ Analyze the script</li> <li>~ Watch two different film adaptations</li> <li>~ Discuss portrayal of historical character</li> <li>~ Discuss non-traditional casting and its role in storytelling in plays that are both “period specific” and those that are not</li> <li>~ Discuss author’s intent regarding flashbacks, multiple locations, and lack of realistic interior setting</li> </ul>	<p><b>CREATING 1: Envision/Conceptualize</b> TH.Cr.1.1.I-III.c</p> <p><b>CREATING 2: Develop</b> TH.Cr.2.1.I.a 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.</p> <p><b>RESPONDING 7: Reflect</b> TH.Re.7.1.I.a <b>RESPONDING 8: Interpret</b> TH.Re.8.1.I.a-c <b>RESPONDING 9: Evaluate</b> TH.Re.9.1.I.a-c</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>● I can read a full length play.</li> <li>● I can write a clear analysis of <i>The Miracle Worker</i>.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>● I can read aloud the play <i>The Miracle Worker</i>.</li> <li>● I can identify the main parts of a basic story structure.</li> <li>● I can explain the difference between static and dynamic characters.</li> <li>● I can explain the rising action and how it leads to the climax.</li> <li>● I can identify the climactic moment in the story.</li> <li>● I can research information in relation to the story such as Civil War, Stonewall Jackson, Vicksburg, and other historical references as a dramaturg.</li> <li>● I can watch a film adaptation of the script.</li> <li>● I can discuss the role of traditional vs. non-traditional casting for “period” plays vs. modern plays.</li> <li>● I can discuss the author’s intent regarding flashbacks, multiple locations, and lack of realistic interior.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. How does analyzing a script give the actor clues about how to portray the character and relate to the other characters?</li> <li>2. What is the main exposition in a story? Inciting incident? Rising action? Climax? Falling action? Denouement?</li> <li>3. Map the plot structure of the play. Be specific.</li> </ol>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher questions students about literary elements.</li> <li>2. Teacher questions students about their prior knowledge of Helen Keller, the era in which she lived, and treatment of blind and deaf individuals.</li> <li>3. Students define dynamic vs. static characters.</li> <li>4. Students discuss theatre history and the play’s relationship to events and conditions.</li> <li>5. Students participate in discussion about film and stage adaptations of scripts and non-traditional casting.</li> <li>6. Students reflect daily about author’s intent, flashbacks, choice of locations, and realism vs. selective realism.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Students write analysis of <i>The Miracle Worker</i>.</li> <li>2. Students complete a worksheet about storyline, characters, and structure.</li> </ol> <p><u>Optional Summative</u></p> <ol style="list-style-type: none"> <li>1. Students perform a duo scene from the script.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>● Essential questions</li> <li>● Exit passes</li> <li>● Focus questions</li> </ul>
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12	<p><b>Monologue Unit</b> <b>2 weeks</b></p> <p>~ How to select performance material suited to your "type" ~ Selection of performance material ~ CROW, Rehearsal, Performance of monologue ~ Application of subtext to a monologue</p>	<p><b>CREATING 1: Envision/Conceptualize</b> TH.Cr.1.1.I-III.c <b>CREATING 3: Rehearse</b> TH.Cr.3.1.I-II.a-b <b>PERFORMING 4: Select</b> TH.Pr.4.1.I-II.a-b <b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I-II.a <b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I-II.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can select, rehearse, and perform a monologue.</li> <li>• I can analyze my character using CROW, apply it to my performance, and create original blocking.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>• I can select a monologue that fits my "type".</li> <li>• I can identify and demonstrate my self-selected CROW.</li> <li>• I can create basic blocking.</li> <li>• I can rehearse my monologue independently applying my choices who I am, where I am, and what I am doing.</li> <li>• I can demonstrate the use of pantomimed objects with accurate size, weight, and shape.</li> <li>• I can use great audience etiquette when I watch others perform.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. How does the "moment before" inform the action of the monologue?</li> <li>2. What is the difference among monologue, duo scene, and dialogue?</li> <li>3. What does it mean to create motivated movement when blocking?</li> <li>4. How does CROW analysis play a major role in developing a believable character for a monologue?</li> <li>5. What are the most difficult and the easiest part of creating a character for the stage?</li> </ol>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher observes focused rehearsal time determining CROW.</li> <li>2. Teacher side coaches students on monologues.</li> <li>3. Students reflect daily about their understanding of applying analysis, blocking, and subtext.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Students perform monologue demonstrating CROW and using subtext as motivation for line interpretation and blocking.</li> <li>2. Students take both a written final exam over fall semester content, as well as a performance final demonstrating understanding of concepts as applied.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Essential questions</li> <li>• Exit passes</li> <li>• Focus questions</li> <li>• Word wall (related terminology)</li> <li>• Demonstration (scaffolding of all skills)</li> <li>• Rubrics (Monologue)</li> </ul>



1-12	<p><b>Vocabulary: ongoing</b></p> <p>~ 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</p> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Word wall (unit specific terminology)</li> </ul>	<p><b>CONNECTING 10: Empathize</b> TH.Cn.10.1.I.a  <b>CONNECTING 11: Interrelate</b> TH.Cn.11.1.I.a  <b>CONNECTING 11: Research</b> TH.Cn.11.2.I.a-b</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can write down and define key theatre vocabulary terms.</li> </ul>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Students write a daily vocabulary word and defining the term for themselves.</li> <li>2. Teacher shares and/or demonstrates the true definition of the word.</li> <li>3. Students write down correct definition and compare their guess with the answer.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Students take a vocabulary quiz/test each quarter over 20 theatre terms learned.</li> <li>2. Teacher conducts a bi-weekly notebook check on content.</li> </ol>
1-12	<p><b>Reflections: ongoing</b></p> <p>~ What did I learn today?  ~ Connect the activities occurring in class to their relevance to the learning targets and theatre</p> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Essential questions</li> <li>• Focus questions</li> <li>• Question of the day</li> </ul>	<p><b>RESPONDING 7: Reflect</b> TH.Re.7.1.I.a  <b>RESPONDING 8: Interpret</b> TH.Re.8.1.I.a-c  <b>RESPONDING 9: Evaluate</b> TH.Re.9.1.I.a-c</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can reflect on my daily learning, identifying how the activities relate to the learning targets.</li> </ul>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Students write a daily reflection answering the questions "What did I learn today?" as it relates to that day's lesson content.</li> <li>2. Teacher conducts a bi-weekly notebook check on content.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Students reflect on their own performance in class.</li> <li>2. Students keep a portfolio documenting their pre-performance work and self-assessment.</li> </ol>
	<p><b>CULTURALLY RESPONSIVE TEACHING PRACTICES</b></p>	<p><u>Characteristics of culturally responsive teaching:</u></p>	<p><u>How it applies to the theatre classroom every day with every unit of study for every student:</u></p>	<p><u>Formative</u> Anecdotal records</p>

1-12		<ul style="list-style-type: none"> <li>● <i>Socio-cultural consciousness</i> (examine one's own thinking and behavior)</li> <li>● <i>Affirming attitude</i> (respect cultural differences of students from diverse backgrounds by adding related curriculum)</li> <li>● <i>Commitment and skills to act as an agent of change</i> (confront obstacles, develop skills, become equitable)</li> <li>● <i>Constructivist views of learners</i> (all students can learn when given the proper tools and instruction)</li> <li>● <i>Learning about students</i> (past, present, future experiences and dreams)</li> <li>● <i>Culturally responsive teaching practices</i> (create an inclusive classroom that reflects the make up of the students)</li> </ul>	<ul style="list-style-type: none"> <li>● On-going assessment of student understanding</li> <li>● Adjust content based on student understanding</li> <li>● Verbal, written, and demonstration as instruction and performance of skills and knowledge</li> <li>● Multiple attempting of demonstrating understanding</li> <li>● Scaffolding assignments and projects</li> <li>● Flexible grouping, when applicable</li> <li>● Vary products for student learning</li> <li>● Use of Gardner's Seven + One Intelligences</li> <li>● Use of McLean's brain theory applied</li> <li>● Use of Bloom's taxonomy to increase the levels of comprehension and application</li> </ul>	<p>Quizzes Essays Diagnostic test Lab reports Reviews Observations Goal setting Questioning Self/peer reflections</p> <p><u>Summative</u> Final exams Mastery tests Assessments End of chapter test Critique of final performance Multiple-choice test Performance self-assessment Portfolios</p>
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\* All theatre education standards noted in bold with "TH" are from the 2014 National Core Arts Standards for Theatre Education (*Creating "Cr", Performing "Pr", 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-specific standards already being addressed.