

Bring Yourself to the Stage: Theatre for, with, and by our Community

A Middle School Theatre 3 Curriculum

Designed by Briana Bower

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Curriculum Overview

Conceptual Framework:

The conceptual framework for this curriculum springs from many of the concepts presented in Jo Beth Gonzalez's book *Temporary Stages* and Stephanie Woodson's new book *Theatre for Youth Third Space*. Both of these texts advocate for critically conscious theatre programs and theatre projects that value the assets and abilities that students bring into the room. In her book, Gonzalez poses the question: "What models inspire us to reconceive our drama programs as sites of resistance, critical inquiry, and social change?" (8). With this question in mind, I attempted to create a curriculum that answers this question with a series of units. Within these units, I strive to make space for students to consider their own personal values and ideas about theatre. I encourage them to create theatre that responds both to their interests, questions, and concerns, and those interests, questions, concerns, and issues present within their community. I also take on Gonzalez's framework of a "critically conscious production oriented classroom" (CCOPC) in that my units focus on exploring theatre skills through engaging with a real or imagined production of a relevant play.

In order to explore theatre in this way, I take on Woodson's approach, and position my students as "agents and assets within their communities" (12). In order to do this, I strive to create curriculum, which "focuses on children and youth as artists and creators, acknowledging their proficiencies rather than their artistic, educational, or social deficiencies" (Woodson 12). Students are constantly encouraged to bring their authentic selves to the space, and are engaged in a variety of learning activities that support different types of learners in the classroom. By taking on this approach of asset wealth as opposed to asset deficiency, and by positioning students as experts within their own community, I hope that students will engage with the curriculum deeply and thoughtfully, and strengthen and build their skills within theatre.

Course Description:

Welcome to Middle School Theatre 3! In this class, you will build on the skills you developed in Middle School Theatre 1 & 2 as we create theatrical work that responds directly to our community. So much of theatre is about creating work that responds to the people and world around us. With our community in mind we will explore the question: How can we create/perform theatre that makes spaces for communication, connection, and change? During the year, you will consider what skills you and your peers bring to theatre, and use those skills to develop and perform personal stories, select and prepare scenes, generate dynamic production designs, and create an original piece of theatre that incorporates different forms of digital media! I look forward to seeing you in class.

Grade Level (K-12) or Theatre Arts Level: Middle School 3 Theatre

Essential Questions

Overarching Questions:

- How can we create/perform theatre that makes spaces for communication, connection, and change?
- Why is theatre important? Or What is the value of theatre – to us, to our class, to our community?

Additional Essential Questions:

- How do we bring ourselves to our work as theatre-makers? What does that look/sound/feel like?
- How can we use our voices and bodies to effectively bring a story, environment, or character to life?
- How do we create different designs (costumes, lights, sound, set, props, etc.) that effectively bring a story, environment, or character to life?
- How does theatre reflect (or not reflect) our lived experiences?
- What types of plays/performances do we value and why?
- How can we create theatre with and for a community?
- How do we know what a community wants or needs?
- What is our role or responsibility as artists in our community?
- How can we support each other and help each other grow as artists?

TEKS and Associated Goals/Objectives

The following section outlines all of the TEKS established for Middle School 3 and breaks them down into component goals and objectives based on Knowledge and Skills. It is these objectives I use within my curriculum document.

Foundations: inquiry and understanding. The student develops concepts about self, human relationships, and the environment using elements of drama and conventions of theatre.

After completing this class, the student will be able to...

i. evaluate characterization using emotional and sensory recall; §117.213.B.1.i

Knowledge:

- ☐ Define Characterization (§117.213.B.1.i)
- ☐ Identify what makes a character unique or interesting (§117.213.B.1.i)
- ☐ Perform Different Characterizations (§117.213.B.1.i)
- ☐ Create original characters (§117.213.B.1.i)
- ☐ Identify evaluation processes and techniques (§117.213.B.1.i)
- ☐ Practice evaluating different performances (§117.213.B.1.i)
- ☐ Critique a variety of performances (§117.213.B.1.i)
- ☐ Connect critiques/evaluations to the concepts discussed in class (§117.213.B.1.i)
- ☐ Identify different emotions (§117.213.B.1.i)
- ☐ Give an example of a situation in which an individual might feel different emotions (§117.213.B.1.i)
- ☐ Apply understanding of emotional and sensory recall to analysis of characterization (§117.213.B.1.i)
- ☐ Develop a story using details relating to the 5 senses (§117.213.B.1.i)

Skills:

- ☐ Embody a character (§117.213.B.1.i)
- ☐ Give and receive feedback (§117.213.B.1.i)
- ☐ Tell a story relating to a specific emotion or topic (§117.213.B.1.i)
- ☐ Tell a story using details relating to the 5 senses (§117.213.B.1.i)

ii. explore preparation and warm-up techniques; §117.213.B.1.ii

Knowledge:

- ☐ Identify/review how/what we must prepare and warm up for theatre (voice, body, imagination) (§117.213.B.1.ii)
- ☐ Create a warm up process (§117.213.B.1.ii)

- ☐ Consider how the process of warming up prepares us for our work in theatre (§117.213.B.1.ii)

Skills:

- ☐ Students lead warm-up activities (§117.213.B.1.ii)

iii. create expressive movement and mime to define space and characters; §117.213.B.1.iii

Knowledge:

- ☐ Identify different movement techniques that can be used in theatre (§117.213.B.1.iii)
- ☐ Discuss how to create characters using mime/pantomime (§117.213.B.1.iii)
- ☐ Discuss how to create a physical score using different movement techniques (§117.213.B.1.iii)
- ☐ Create a short character movement performance (§117.213.B.1.iii)
- ☐ Evaluate movement performances (§117.213.B.1.iii)
- ☐ Apply movement techniques discussed/explored to performances in class (§117.213.B.1.iii)
- ☐ Define mime and pantomime (§117.213.B.1.iii)
- ☐ Discuss how to create characters using mime/pantomime (§117.213.B.1.iii)
- ☐ Discuss how to establish space using mime/pantomime (§117.213.B.1.iii)
- ☐ Create a short pantomimed performance (§117.213.B.1.iii)
- ☐ Evaluate mime/pantomime performances (§117.213.B.1.iii)
- ☐ Apply concepts of mime/pantomime discussed/explored to performances in class (§117.213.B.1.iii)

Skills:

- ☐ Students create a 8 count movement sequence that embodies a specific character/location (§117.213.B.1.iii)
- ☐ Students create a short pantomime performance of a character in a specific location (§117.213.B.1.iii)

iv. demonstrate an increased understanding of the mechanisms of vocal production;
§117.213.B.1.iv

Knowledge:

- ☐ Identify/Review the different parts of the body that contribute to vocal production (§117.213.B.1.iv)
- ☐ Explain how the different parts of the body work together to produce the voice (§117.213.B.1.iv)
- ☐ Analyze their own vocal production (§117.213.B.1.iv)

Skills:

- ☐ Demonstrate different uses of voice to express a wide range of characters, stories, and dialogue (§117.213.B.1.iv)
- ☐ Practice a range of vocal production techniques (§117.213.B.1.iv)

v. apply knowledge of theatrical vocabulary and terminology; and §117.213.B.1.v

Knowledge:

- ☐ Identify key theatre vocabulary (§117.213.B.1.v)
- ☐ Define each vocabulary term (§117.213.B.1.v)
- ☐ Restate the vocabulary in their own words (§117.213.B.1.v)
- ☐ Apply the vocabulary when discussing work in class (§117.213.B.1.v)
- ☐ Evaluate performances based on the vocabulary discussed (§117.213.B.1.v)

Skills:

- ☐ Use/apply theatre vocabulary when responding to other's performances (§117.213.B.1.v)

vi. explore and evaluate the structure and form of dramatic literature. §117.213.B.1.vi

Knowledge:

- ☐ Identify the form and structure of different dramatic literature texts (including, but not limited to, scripts, monologues, stories, etc.) (§117.213.B.1.vi)
- ☐ Distinguish between different forms and structures of dramatic literature (§117.213.B.1.vi)
- ☐ Analyze the form and structure of different dramatic literature texts (§117.213.B.1.vi)
- ☐ Evaluate the form and structure of the texts explored (§117.213.B.1.vi)

Skills:

- ☐ Write an analysis of a dramatic text based on structural principals discussed (§117.213.B.1.vi)

Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations.

The student is expected to:

i. demonstrate safe use of the voice and body; §117.213.B.2.i

Knowledge:

- ☐ Identify/Review safe and unsafe methods of vocal production (§117.213.B.2.i)
- ☐ Practice safe methods of vocal production (§117.213.B.2.i)
- ☐ Evaluate vocal production for self and others in class (§117.213.B.2.i)
- ☐ Identify/Review safe and unsafe use of body (§117.213.B.2.i)
- ☐ Practice safe methods of movement (§117.213.B.2.i)

- ☐ Evaluate the use of body movements for self and others in class (§117.213.B.2.i)

Skills:

- ☐ Demonstrate safe use of voice in all performances (§117.213.B.2.i)
- ☐ Demonstrate safe use of body in all performances (§117.213.B.2.i)

ii. portray characters through familiar movements and dialogue; §117.213.B.2.ii

Knowledge:

- ☐ Define "gesture" (§117.213.B.2.ii)
- ☐ Provide examples of gestures from their everyday lives (§117.213.B.2.ii)
- ☐ Identify movements/gestures related to certain characters (§117.213.B.2.ii)
- ☐ Prepare a series of gestures related to a specific character (§117.213.B.2.ii)
- ☐ Combine different gestures to create a new character (§117.213.B.2.ii)
- ☐ Respond critically to the gestures shared by peers in class (§117.213.B.2.ii)
- ☐ Define dialogue (§117.213.B.2.ii)
- ☐ Define monologue (§117.213.B.2.ii)
- ☐ Identify dialogue/language that might be related to certain characters (§117.213.B.2.ii)
- ☐ Create a short monologue from the point of view of a specific character – paying close attention to the language used (§117.213.B.2.ii)
- ☐ Create a short dialogue between two characters – paying close attention to the language used by each character (§117.213.B.2.ii)
- ☐ Respond critically to the monologues and dialogues shared by peers in class (§117.213.B.2.ii)
- ☐ Evaluate the use of language and how that language supported (or did not support) our understanding of the character (§117.213.B.2.ii)

Skills:

- ☐ Perform character movements (§117.213.B.2.ii)
- ☐ Perform character dialogue/monologue (§117.213.B.2.ii)
- ☐ Integrate these elements to perform a character through both dialogue and movement (§117.213.B.2.ii)

iii. create characters, dialogue, and actions that reflect dramatic structure in improvised and scripted scenes, individually and collaboratively; and §117.213.B.2.iii

Knowledge:

- ☐ Define actions (tactics) and objectives (§117.213.B.2.iii)
- ☐ Identify different actions and objectives within a script (§117.213.B.2.iii)
- ☐ Analyze how those actions relate to the character (based on what we know from the text and what we can infer about the character) (§117.213.B.2.iii)
- ☐ Define improvisation (§117.213.B.2.iii)

- ☐ List the rules of improvisation (yes and, spontaneity, establishing character, setting, and action) (§117.213.B.2.iii)
- ☐ Perform improvised scenes (§117.213.B.2.iii)
- ☐ Analyze those scenes based on the rules of improvisation (§117.213.B.2.iii)
- ☐ Improve the improvised scenes (based on analysis) (§117.213.B.2.iii)
- ☐ Respond critically to the improvised scenes presented by peers (§117.213.B.2.iii)
- ☐ Identify/Review the different components of a scripted scene (and the formatting of the scene) (§117.213.B.2.iii)
- ☐ Identify/Review the different components of a successful rehearsal process (§117.213.B.2.iii)
- ☐ Perform scripted scenes (§117.213.B.2.iii)
- ☐ Rehearse scripted scenes (§117.213.B.2.iii)
- ☐ Analyze the performance of scripted scenes based on concepts of characters, dialogue, and actions discussed in class (§117.213.B.2.iii)
- ☐ Define collaboration (§117.213.B.2.iii)
- ☐ Identify the key factors of successful collaboration (§117.213.B.2.iii)
- ☐ Create a collaborative contract (§117.213.B.2.iii)

Skills:

- ☐ Rehearse and perform scenes with clear actions (§117.213.B.2.iii)
- ☐ Create/Perform improvised scenes (§117.213.B.2.iii)
- ☐ Create a short play or scene – they will apply the concepts of form and structure discussed to their play or scene (§117.213.B.2.iii)
- ☐ Work well with others while rehearsing and performing scripted scenes and improvisations (§117.213.B.2.iii)

iv. express thoughts and feelings using effective voice and diction. §117.213.B.2.iv

Knowledge:

- ☐ Define the characteristics of vocal expression (power, pace, pitch, passion) (§117.213.B.2.iv)
- ☐ Prepare examples of different types of vocal expression (§117.213.B.2.iv)
- ☐ Apply understanding of vocal expression to performances in class (§117.213.B.2.iv)
- ☐ Create a story that uses different elements of vocal expression (§117.213.B.2.iv)
- ☐ Critique vocal expression – for personal performances and for the performances of others (§117.213.B.2.iv)
- ☐ Define diction (§117.213.B.2.iv)
- ☐ Identify good uses of diction (§117.213.B.2.iv)
- ☐ Apply understanding of diction to performances in class (§117.213.B.2.iv)
- ☐ Critique diction – for personal performance and for the performances of others (§117.213.B.2.iv)

Skills:

- ☐ Use a wide range of vocal expression to portray different thoughts and feelings (§117.213.B.2.iv)
- ☐ Use diction to clearly communicate different thoughts and feelings (§117.213.B.2.iv)

Creative expression: production. The student applies design, directing, and theatre production concepts and skills. §117.213.B.3

The student is expected to:

- i. recognize and select specific technical elements to suggest environment, establish mood, and support character and actions for performance; §117.213.B.3.i

Knowledge:

- ☐ Identify different technical elements that contribute to a production (§117.213.B.3.i)
- ☐ Identify different environments/moods present in texts (§117.213.B.3.i)
- ☐ Develop a list of audio/visual (design) elements that might help establish that environment or mood (§117.213.B.3.i)
- ☐ Identify different characters/actions present in texts (§117.213.B.3.i)
- ☐ Develop a list of audio/visual (design) elements that might help the audience understand the character/action (§117.213.B.3.i)

Skills:

- ☐ Select elements that contribute to portraying a certain environment/mood (§117.213.B.3.i)
- ☐ Select elements that contribute to portraying a certain character/action (§117.213.B.3.i)

- ii. create theatrical elements such as scenery, properties, lighting, sound, costume, makeup, and publicity using the principles of design; §117.213.B.3.ii

Knowledge:

- ☐ List the Principles of Design (§117.213.B.3.ii)
- ☐ Identify the skills/tools needed to make a scenic design/construct scenery (§117.213.B.3.ii)
- ☐ Explain how the principals of design relate to designing scenery (§117.213.B.3.ii)
- ☐ Design scenery for a particular production (§117.213.B.3.ii)
- ☐ Evaluate how the principals of design are used within the design (§117.213.B.3.ii)
- ☐ Identify the skills/tools needed to make props (§117.213.B.3.ii)
- ☐ Explain how the principals of design relate to designing props (§117.213.B.3.ii)
- ☐ Design props for a particular production (§117.213.B.3.ii)
- ☐ Evaluate how the principals of design are used within the design (§117.213.B.3.ii)
- ☐ Identify the skills/tools needed to create a lighting design (light plot) (§117.213.B.3.ii)
- ☐ Explain how the principals of design relate to designing lights (§117.213.B.3.ii)
- ☐ Design lights for a particular production (§117.213.B.3.ii)

- ☐ Evaluate how the principals of design are used within the design (§117.213.B.3.ii)
- ☐ Identify the skills/tools needed to create a sound design (§117.213.B.3.ii)
- ☐ Explain how the principals of design relate to designing sound (§117.213.B.3.ii)
- ☐ Design sound for a particular production (§117.213.B.3.ii)
- ☐ Evaluate how the principals of design are used within the design (§117.213.B.3.ii)
- ☐ Identify the skills/tools needed to create a costume design/construct costumes (§117.213.B.3.ii)
- ☐ Explain how the principals of design relate to designing costumes (§117.213.B.3.ii)
- ☐ Design costumes for a particular production (§117.213.B.3.ii)
- ☐ Evaluate how the principals of design are used within the design (§117.213.B.3.ii)
- ☐ Identify the skills/tools needed to create a makeup design (§117.213.B.3.ii)
- ☐ Explain how the principals of design relate to designing makeup (§117.213.B.3.ii)
- ☐ Design makeup for a particular production (§117.213.B.3.ii)
- ☐ Evaluate how the principals of design are used within the design (§117.213.B.3.ii)
- ☐ Identify the skills/tools needed to create a publicity for a production (§117.213.B.3.ii)
- ☐ Explain how the principals of design relate to creating publicity materials (§117.213.B.3.ii)
- ☐ Design publicity materials for a particular production (§117.213.B.3.ii)
- ☐ Evaluate how the principals of design are used within the publicity materials (§117.213.B.3.ii)
- ☐ List safety rules for the creation of scenery, props, costumes, and makeup (§117.213.B.3.ii)

Skills:

- ☐ Create scenery/set design (§117.213.B.3.ii)
- ☐ Use correct tools to safely build a set (§117.213.B.3.ii)
- ☐ Measure/paint a set (§117.213.B.3.ii)
- ☐ Create props (§117.213.B.3.ii)
- ☐ Create light plot/lighting design (§117.213.B.3.ii)
- ☐ Hang/focus lights (§117.213.B.3.ii)
- ☐ Program a light board (§117.213.B.3.ii)
- ☐ Program a QLab file – adjust levels and program fades (§117.213.B.3.ii)
- ☐ Create a costume design (§117.213.B.3.ii)
- ☐ Assemble or sew a costume (§117.213.B.3.ii)
- ☐ Create a makeup design (§117.213.B.3.ii)
- ☐ Apply makeup to an actor's face (§117.213.B.3.ii)
- ☐ Create publicity materials (§117.213.B.3.ii)
- ☐ Generate designs and format them on a computer (§117.213.B.3.ii)

- iii. explore the director's role as a unifying force, problem solver, interpreter of script, and collaborator; and §117.213.B.3.iii

Knowledge:

- ☐ List the roles of the director (unifying force, problem solver, interpreter of the script, collaborator) (§117.213.B.3.iii)
- ☐ Distinguish the role of the director from the other roles in a theatrical process (§117.213.B.3.iii)
- ☐ Compose a Director's note for a show (§117.213.B.3.iii)
- ☐ Problem solving in theatre (§117.213.B.3.iii)
- ☐ Identify possible problems that might arise in theatre (§117.213.B.3.iii)
- ☐ Analyze how to solve those problems (§117.213.B.3.iii)
- ☐ Create a plan concerning how to alleviate those issues (§117.213.B.3.iii)

Skills:

- ☐ Direct others in a short play (§117.213.B.3.iii)
- ☐ Respond to production problems as they arise (§117.213.B.3.iii)

iv. use technology in theatrical applications such as live theatre, video, and film. §117.213.B.3.iv

Knowledge:

- ☐ Identify the different uses of technology in theatre/production (§117.213.B.3.iv)
- ☐ Give examples of how we might use technology in different productions (§117.213.B.3.iv)
- ☐ Review the principals of design and relate those principles to the use of technology in theatrical production (§117.213.B.3.iv)
- ☐ Analyze different examples of audio/video use in productions (§117.213.B.3.iv)
- ☐ Compose a short film or audio scape for live production (§117.213.B.3.iv)
- ☐ Respond critically to the media created by others (§117.213.B.3.iv)

Skills:

- ☐ Use basic digital media programs (§117.213.B.3.iv)
- ☐ Operate audio/video equipment (§117.213.B.3.iv)
- ☐ Edit audio/video together to create a complete short film or sound scape (§117.213.B.3.iv)

Historical and cultural relevance. The student relates theatre to history, society, and culture.
§117.213.B.4

The student is expected to:

i. demonstrate theatre as a reflection of life in particular times, places, and cultures through performance; §117.213.B.4.i

Knowledge:

- ☐ Identify the time period in which the play was written and the culture in which it was written (§117.213.B.4.i)
- ☐ Analyze/Explain how the context in which the playwright wrote the play may have contributed to the formation of the dramatic text (§117.213.B.4.i)

Skills:

- ☐ Write an analysis or present a project about the context of a play (§117.213.B.4.i)

- ii. explore theatre heritage such as historical and cultural influences as it is preserved in dramatic text, traditions, and conventions; and §117.213.B.4.ii

Knowledge:

- ☐ Identify different traditions/conventions of theatre used in dramatic texts/prevalent in certain cultures, time periods, locations, etc. (§117.213.B.4.ii)
- ☐ Analyze how these traditions/conventions may have contributed to the formation of the dramatic text (§117.213.B.4.ii)
- ☐ Identify the key cultural influences that influence us/our community in today's society (§117.213.B.4.ii)
- ☐ Create work that responds to those influences/cultural or community values (§117.213.B.4.ii)
- ☐ Evaluate how the all work responds and connects to our own community (§117.213.B.4.ii)

Skills:

- ☐ Identify and respond to the values of student's current community (§117.213.B.4.ii)
- ☐ Create/select theatre that responds to the specific needs, interests, values, conflicts, within their community (§117.213.B.4.ii)

- iii. explore the roles of theatre, film, television, and electronic media such as key developments, figures, and works on American society. §117.213.B.4.iii

Knowledge:

- ☐ Identify the different ways theatre can impact society/has impacted society (§117.213.B.4.iii)
- ☐ Explain how theatre/media impacted or changed society at different moments in history (§117.213.B.4.iii)
- ☐ Identify key developments in theatre (§117.213.B.4.iii)
- ☐ Analyze plays in relation to these key developments (§117.213.B.4.iii)
- ☐ Identify key figures in theatre (§117.213.B.4.iii)
- ☐ Analyze how these figures impacted theatre and American society (§117.213.B.4.iii)
- ☐ Identify key works of theatre (§117.213.B.4.iii)
- ☐ Analyze how these works impacted theatre and American society (§117.213.B.4.iii)

- ☐ Consider how we might make an impact on our own community using theatre (§117.213.B.4.iii)

Skills:

- ☐ Critical analysis (of roles, time periods, and the impact of theatre on American Society) (§117.213.B.4.iii)

Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

The student is expected to:

- i. understand and demonstrate appropriate audience etiquette at various types of live performances; §117.213.B.5.i

Knowledge:

- ☐ Identify elements of appropriate audience etiquette for different live performances (§117.213.B.5.i)
- ☐ Compare the types of audience etiquette exhibited at different types of live performance (§117.213.B.5.i)
- ☐ Rehearse the type of audience etiquette desired for different projects in the theatre classroom (§117.213.B.5.i)

Skills:

- ☐ Assess a live performance environment and behave according to the established rules and etiquette present (§117.213.B.5.i)

- ii. develop a knowledge of the terminology and process of evaluation such as intent, structure, effectiveness, and value and apply this process to performances using appropriate theatre vocabulary; §117.213.B.5.ii

Knowledge:

- ☐ Describe the "value" we find in theatre (§117.213.B.5.ii)
- ☐ Identify common value systems that function in theatre productions (§117.213.B.5.ii)
- ☐ Compare our personal values to general/societal values pertaining to theatre (§117.213.B.5.ii)
- ☐ Analyze different productions based on our own personal values (§117.213.B.5.ii)
- ☐ Identify a variety of critical feedback processes (§117.213.B.5.ii)
- ☐ Use critical feedback processes to evaluate work (§117.213.B.5.ii)
- ☐ Apply knowledge of theatre terminology (structure, effectiveness, etc.) when giving feedback (§117.213.B.5.ii)

Skills:

- ☐ Give and receive peer feedback (§117.213.B.5.ii)
- ☐ Use feedback to improve performances (§117.213.B.5.ii)

- iii. demonstrate knowledge of production elements in theatre, film, television, and other media; and §117.213.B.5.iii

Knowledge:

- ☐ List the different production elements in each category (theatre, film, television, other media) (§117.213.B.5.iii)
- ☐ Compare the different production elements included in each form (theatre, film, television, other media) (§117.213.B.5.iii)
- ☐ Recommend how different production elements from these different production forms might be used in different creative processes (§117.213.B.5.iii)

Skills:

- ☐ Implement different production elements when working across mediums (§117.213.B.5.iii)

- iv. explore career and vocational opportunities in theatre. §117.213.B.5.iv

Knowledge:

- ☐ Identify different careers in theatre (§117.213.B.5.iv)
- ☐ List the responsibilities/skills needed for each position (§117.213.B.5.iv)
- ☐ Take on these different roles/jobs in class production projects (§117.213.B.5.iv)

Skills:

- ☐ Practice the skills associated with different theatre professions (during a real production process). (§117.213.B.5.iv)

Ongoing Objectives

The following objectives are objectives that we will address most class periods. If there is a day that focuses particularly on these groups of objectives it is noted as an Objective number (O.#) in the curriculum.

1. Performance Techniques – Expression and Application of Techniques (O.1)

- a. General Performance (O.1a)
 - ☐ Identify different emotions (§117.213.B.1.i)
 - ☐ Students lead warm-up activities (§117.213.B.1.ii)
 - ☐ Work well with others while rehearsing and performing scripted scenes and improvisations (§117.213.B.2.iii)
 - ☐ Use feedback to improve performances (§117.213.B.5.ii)
- b. Body (O.1b)
 - ☐ Identify different movement techniques that can be used in theatre (§117.213.B.1.iii)
 - ☐ Practice safe methods of movement (§117.213.B.2.i)
 - ☐ Demonstrate safe use of body in all performances (§117.213.B.2.i)
 - ☐ Discuss how to create a physical score using different movement techniques (§117.213.B.1.iii)
 - ☐ Apply movement techniques discussed/explored to performances in class (§117.213.B.1.iii)
- c. Voice (O.1c)
 - ☐ Practice a range of vocal production techniques (§117.213.B.1.iv)
 - ☐ Practice safe methods of vocal production (§117.213.B.2.i)
 - ☐ Prepare examples of different types of vocal expression (§117.213.B.2.iv)
 - ☐ Demonstrate different uses of voice to express a wide range of characters, stories, and dialogue (§117.213.B.1.iv)
 - ☐ Demonstrate safe use of voice in all performances (§117.213.B.2.i)
 - ☐ Apply understanding of vocal expression to performances in class (§117.213.B.2.iv)
 - ☐ Apply understanding of diction to performances in class (§117.213.B.2.iv)
 - ☐ Use a wide range of vocal expression to portray different thoughts and feelings (§117.213.B.2.iv)
 - ☐ Use diction to clearly communicate different thoughts and feelings (§117.213.B.2.iv)
- d. Audience Etiquette (O.1d)
 - ☐ Rehearse the type of audience etiquette desired for different projects in the theatre classroom (§117.213.B.5.i)
 - ☐ Assess a live performance environment and behave according to the established rules and etiquette present (§117.213.B.5.i)

2. Reflection, Critical Response, and Evaluation of Work (O.2)

- a. Response to Performances – Self and Other (O.2a)
 - ☐ Identify evaluation processes and techniques (§117.213.B.1.i)
 - ☐ Use critical feedback processes to evaluate work (§117.213.B.5.ii)
 - ☐ Practice evaluating/critiquing different performances (§117.213.B.1.i)
 - ☐ Give and receive peer feedback (§117.213.B.1.i)/(§117.213.B.5.ii)
 - ☐ Evaluate and Critique vocal production and expression for self and others in class (§117.213.B.1.iv)/(§117.213.B.2.i)/(§117.213.B.2.iv)
 - ☐ Critique diction – for personal performance and for the performances of others (§117.213.B.2.iv)
 - ☐ Evaluate the use of body movements for self and others in class (§117.213.B.1.iii)/(§117.213.B.2.i)
 - ☐ Evaluate the use of language and how that language supported (or did not support) our understanding of the character/story (§117.213.B.2.ii)
- b. Application of Knowledge OR Connect critiques/evaluations to the concepts discussed in class (§117.213.B.1.i) (O.2b)
 - ☐ Use theatre vocabulary when responding to other’s performances (§117.213.B.1.v)
 - ☐ Apply understanding of emotional and sensory recall to analysis of characterization (§117.213.B.1.i)
 - ☐ Analyze different productions based on our own personal values (§117.213.B.5.ii)
 - ☐ Apply knowledge of theatre terminology (structure, effectiveness, etc.) when giving feedback (§117.213.B.5.ii)
 - ☐ Evaluate performances based on the vocabulary discussed (§117.213.B.1.v)
 - ☐ Evaluate how the all work responds and connects to our own community (§117.213.B.4.ii)

3. Building Knowledge of Theatre Vocabulary and Historical Contexts (O.3)

- a. Vocabulary/Terminology (O.3a)
 - ☐ Identify key theatre vocabulary (§117.213.B.1.v)
 - ☐ Define each theatre vocabulary term (§117.213.B.1.v)
 - ☐ Restate the vocabulary in their own words (§117.213.B.1.v)
 - ☐ Apply the vocabulary when discussing work in class (§117.213.B.1.v)
- b. Theatre History (Context, Movements, Individuals, and Works) (O.3b)
 - ☐ Identify different traditions/conventions of theatre used in dramatic texts/prevalent in certain cultures, time periods, locations, etc. (§117.213.B.4.ii)

- ☐ Analyze how these traditions/conventions may have contributed to the formation of the dramatic text (§117.213.B.4.ii)
- ☐ Identify the different ways theatre can impact society/has impacted society (§117.213.B.4.iii)
- ☐ Explain how theatre/media impacted or changed society at different moments in history (§117.213.B.4.iii)
- ☐ Identify key developments in theatre (§117.213.B.4.iii)
- ☐ Analyze plays in relation to key developments in theatre (§117.213.B.4.iii)
- ☐ Identify key figures in theatre (§117.213.B.4.iii)
- ☐ Analyze how these figures impacted theatre and American society (§117.213.B.4.iii)
- ☐ Identify key works of theatre (§117.213.B.4.iii)
- ☐ Analyze how these works impacted theatre and American society (§117.213.B.4.iii)
- ☐ Consider how we might make an impact on our own community using theatre (§117.213.B.4.iii)
- ☐ Develop a critical analysis (of roles, time periods, and the impact of theatre on American Society) (§117.213.B.4.iii)

4. The Value and Purpose of our Work in Response to the Community (O.4)

- ☐ Identify and respond to the values of students' current community through performance (§117.213.B.4.ii)
- ☐ Identify the key cultural influences that influence us/our community in today's society (§117.213.B.4.ii)
- ☐ Create/select theatre that responds to the specific needs, interests, values, conflicts, within their community (§117.213.B.4.ii)
- ☐ Create work that responds to those influences/cultural or community values (§117.213.B.4.ii)
- ☐ Take on different theatre roles/jobs in class production projects (§117.213.B.5.iv)
- ☐ Describe the "value" we find in theatre (§117.213.B.5.ii)
- ☐ Identify common value systems that function in theatre productions (§117.213.B.5.ii)
- ☐ Compare our personal values to general/societal values pertaining to theatre (§117.213.B.5.ii)

It is important to note that the 4th group of objectives is at the heart of this class. These objectives are the basis for our exploration, and these objectives inform the way students reflect on their in class work.

Unit Structure

This unit plan is based off of Lamar Middle School's A/B Day block schedule. In this schedule classes are 1 hour 30 minutes. Students either have class every other day or they have class Monday/Wednesday/Friday or Tuesday/Thursday and this alternates week to week. Either way, the students either have two or three classes a week. While I know this schedule will change based on school holidays/in-service days, the schedule right now just alternates back and forth starting with a 3-day week.

There are 6 Units – each of which is 6 weeks long to accommodate for the school grading cycle

The final two Units comprise work on one cohesive production, but they are broken up into a unit on developing new work and a unit on sharing new work as a means to start a conversation.

Use of Media

During this course, students will use a variety of media tools. They will conduct research online for each unit, they will use audio recording programs, they will familiarize themselves with video recording and viewing programs so they can record and review their scenes, and they will use media recording editing software in Units 4 – 6 to help capture and display different elements of design and create media for theatre production.

During the class, the students will interface with the following programs:

- Microsoft Word Suite (Word, Power Point, Excel)
- InDesign (or Publisher if the school does not have access to InDesign)
- iMovie
- iPhoto
- Garage Band
- QLab or Audacity (depending on the Operating System)

During the class, the students will use the following media equipment:

- Audio recorders
- Pones or iPads (as cameras and recorders)
- Video cameras
- Sound System
- Light Board
- Sound Board
- Lighting Instruments
- Microphones (for recording and amplification)

Unit I: Bringing Ourselves to the Room

Vision	Within this unit, students will get to know each other, and build an understanding of what “assets” they and their peers bring to the class. Through exploration of individual and class identity, the students will begin to build ensemble and trust, which is essential to their success during the rest of the semester.
Goals and Objectives from TEKS	<ol style="list-style-type: none"> 1. Identify/review how/what we must prepare and warm up for theatre (voice, body, imagination) (§117.213.B.1.ii) 2. Identify/Review safe and unsafe methods of vocal production (§117.213.B.2.i) 3. Identify/Review safe and unsafe use of body (§117.213.B.2.i) 4. Identify/Review the different components of a successful rehearsal process (§117.213.B.2.iii) 5. Define collaboration (§117.213.B.2.iii) 6. Define and understand the rules of the learning community (O.3a) 7. Identify the key factors of successful collaboration (§117.213.B.2.iii) 8. Identify and respond to the values of student’s current community (§117.213.B.4.ii) 9. Identify common value systems that function in theatre productions (§117.213.B.5.ii) 10. Identify elements of appropriate audience etiquette for different live performances (§117.213.B.5.i) 11. Identify a variety of critical feedback processes (§117.213.B.5.ii) 12. Identify different careers in theatre (§117.213.B.5.iv) 13. List the responsibilities/skills needed for each job within a theatre (§117.213.B.5.iv) 14. Describe the “value” we find in theatre (§117.213.B.5.ii) 15. Create a warm up process (§117.213.B.1.ii) 16. Create a collaborative contract (§117.213.B.2.iii) 17. Consider how the process of warming up prepares us for our work in theatre (§117.213.B.1.ii) 18. Distinguish the role of the director from the other roles in a theatrical process (§117.213.B.3.iii) 19. Compare our personal values to general/societal values pertaining to theatre (§117.213.B.5.ii) 20. Compare the types of audience etiquette exhibited at different types of live performance (§117.213.B.5.i) 21. Rehearse the type of audience etiquette desired for different projects in the theatre classroom (§117.213.B.5.i)

<p>Unit Assessments</p>	<p><u>Setting intention/establishing rules</u> <i>Individually:</i> Students will write a letter to their future self about their participation in the class. Within the letter, they will set goals for themselves, and discuss what they need to do to be successful in class.</p> <p><i>As a Class:</i> Students will create a class contract for their participation in class that helps establish and elaborate on the class rules for the year.</p> <p><u>Personal/Group Identity & Assets</u> <i>Individually:</i> The students will create and perform a short performance that represents their identity and how they choose to identify within the classroom. This performance will also include some representation of the “assets” they bring to the space (skills, experiences, talents, stories, backgrounds, etc.). The student will also turn in a written reflection on their performance and list of their assets, and be graded on their responses to the performances of others in the class.</p> <p><i>As a Class:</i> The students will create a collective visual map of all of the different assets they bring to the class and compare this map to research concerning theatre professions. They will write a brief reflection about their experience creating the map and the connections they identified between themselves and other students within the class.</p>
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Week 1 – Learning Names, Defining Community, and Reviewing Basic Principles

- Day 1 – Getting to Know You, Rules and Procedures
- The students will...
 - Identify/review how/what we must prepare and warm up for theatre (voice, body, imagination) (§117.213.B.1.ii)
 - Identify/Review safe and unsafe methods of vocal production (§117.213.B.2.i)
 - Identify/Review safe and unsafe use of body (§117.213.B.2.i)
 - Create a warm up process (§117.213.B.1.ii)
 - Consider how the process of warming up prepares us for our work in theatre (§117.213.B.1.ii)
 - Define and understand the rules of the learning community (O.3a)
 - Learn each other’s names
- Day 2 – Getting To Know You – Collaboration and Community
- The students will...
 - Identify/review how/what we must prepare and warm up for theatre (voice, body, imagination) (§117.213.B.1.ii)
 - Identify/Review safe and unsafe methods of vocal production (§117.213.B.2.i)
 - Identify/Review safe and unsafe use of body (§117.213.B.2.i)
 - Create an initial definition of community/ensemble (O.3a)
 - Learn each other’s names

- Day 3 – Getting To Know You – Learning about Each Other
- The students will...
 - Review safe use of voice and body (O.1b, O.1c)
 - Learn each other's names
 - Share stories and learn more about each other (O.1c)
 - Find commonalities and differences within their community

Week 2 – Ensemble Building

- Day 1 – Understanding Ensemble and Collaboration
- The students will...
 - Continue to learn each other's names and information about each other
 - Review their definition of community
 - Generate a definition of ensemble (O.3a)
 - Define collaboration (§117.213.B.2.iii)
 - Identify the key factors of successful collaboration and ensemble (§117.213.B.2.iii)
- Day 2 – Creating a Collaborative Ensemble Contract
- The students will...
 - Solve collective challenges
 - Analyze and reflect their work together in relation their definition of ensemble (O.2)
 - Create a collaborative ensemble contract (§117.213.B.2.iii)

Week 3 – Identity in the Classroom

- Day 1 – Sharing Identity through Personal Objects and Art-Making
- The students will...
 - Define "identity" and name the different components that make up identities
 - Design and create artistic representations of their identities
- Day 2 – Rehearse and Create Identity Performances
- The students will...
 - Identify/Review the different components of a successful rehearsal process (§117.213.B.2.iii)
 - Develop short creative performances with their artwork (O.1)
- Day 3 – Rehearse and Create Identity Performances
- The students will...
 - Develop and revise creative performances
 - Share performances with a peer
 - Critically respond to the work of others (O.2)

Week 4 – Sharing Identity Performances

- Day 1 – Reviewing Critical Response and Audience Etiquette
- The students will...
 - Identify elements of appropriate audience etiquette for different live performances (§117.213.B.5.i)
 - Compare the types of audience etiquette exhibited at different types of live performance (§117.213.B.5.i)
 - Rehearse the type of audience etiquette desired for different projects in the theatre classroom (§117.213.B.5.i)
 - Identify a variety of critical feedback processes (§117.213.B.5.ii)
 - Share pieces of their identity with their classmates through creative performance
 - Exhibit positive audience behavior (O.1d)
- Day 2 – Sharing Performances
- The students will...
 - Share pieces of their identity with their classmates through creative performance
 - Identify connections between themselves and others
 - Critically Respond to the work of others (O.2)

Week 5 – Classroom Identity & What We Value

- Day 1 – What do we value?
- The students will...
 - Describe the “value” we find in theatre (§117.213.B.5.ii)
 - Identify and respond to the values of student’s current community (§117.213.B.4.ii)
 - Explore personal values in theatre
 - Explore the values of their larger community (classroom, school, town, etc.)
 - Consider how these values might be reflected or challenged through theatre
- Day 2 – What do others value?
- The students will...
 - Identify common value systems that function in theatre productions (§117.213.B.5.ii)
 - Analyze current seasons of companies and look at what those companies value (mission statements)
- Day 3 – What does our community value?
- The students will...
 - Compare our personal values to general/societal values pertaining to theatre (§117.213.B.5.ii)

- Consider what we want to see/put on stage in response to our own values and the community's values

Week 6 – Our Assets and how they align with Careers in Theatre

- Day 1 – What are our current skills and assets
- The students will...
 - Form connections between themselves and other students
 - Map what skills/backgrounds they bring to the classroom
 - Create a comprehensive map of their skills and abilities (assets)
 - Identify different careers in theatre (§117.213.B.5.iv)
- Day 2 – Jobs in Theatre
- The students will...
 - List the responsibilities/skills needed for each job within a theatre (§117.213.B.5.iv)
 - Distinguish the role of the director from the other roles in a theatrical process (§117.213.B.3.iii)
 - Consider how their current map of skills/assets connects to different jobs within theatre (§117.213.B.5.iv)
 - Consider how our assets align with these jobs, and what we still may need to work on.

Unit 2: Our stories

Vision	Within this unit, students will explore the different elements of storytelling and at the end of the unit will be able to apply those elements to a performance of a personal story.
Goals and Objectives from TEKS	<ol style="list-style-type: none"> 1. Define “gesture” (§117.213.B.2.ii) 2. Define the characteristics of vocal expression (power, pace, pitch, passion) (§117.213.B.2.iv) 3. Define diction (§117.213.B.2.iv) 4. Identify different movement techniques that can be used in theatre (§117.213.B.1.iii) 5. Identify/Review the different parts of the body that contribute to vocal production (§117.213.B.1.iv) 6. Identify good uses of diction (§117.213.B.2.iv) 7. Identify the form, structure, and elements of different dramatic literature texts – specifically stories (§117.213.B.1.vi) 8. Identify/Review the different components of a successful rehearsal process (§117.213.B.2.iii) 9. Explain how the different parts of the body work together to produce the voice (§117.213.B.1.iv) 10. Develop a story using details relating to the 5 senses (§117.213.B.1.i) 11. Create a story that uses different elements of vocal expression (§117.213.B.2.iv) 12. Tell a story relating to a specific emotion or topic (§117.213.B.1.i) 13. Tell a story using details relating to the 5 senses (§117.213.B.1.i)
Unit Assessment	Students will develop and perform a personal story. They will be evaluated based on the elements of voice, body, imagination, and principles of storytelling explored in class. They will also be evaluated on their critical response to their peers during the story sharing. They will submit a brief reflection paper after their final story sharing that reflects on their experience preparing and telling the story, and rehearsal logs throughout their process.

Week 1 – Introduction to storytelling

- Day 1 – Storytelling Review
- The students will...
 - Brainstorm what they already know about storytelling

- Identify the form, structure, and elements of different dramatic literature texts – specifically stories (§117.213.B.1.vi)
- Summarize what they believe makes a good story
- Day 2 – The History of Storytelling
- The students will...
 - Explore why we tell stories – what makes stories important?
 - Research the history of storytelling and prevalent storytellers in the area (O.3b)
 - Discuss where they see storytelling and the impact of storytelling on society (O.3b)
- Day 3 – What makes a good story?
- The students will...
 - Identify and review key vocabulary associated with Storytelling (O.3a)
 - Give examples of storytelling qualities that relate to the key structures/elements discussed
 - Compare different stories/story structures
 - Critique a storytelling performance (O.2)
 - Apply their knowledge of stories to their analysis of a story (O.2b)

Week 2 – What stories?

- Day 1 – Story generation
- The students will
 - Explore possible stories they want to tell
 - Reflect on how their personal values inform their story selection (O.4)
- Day 2 – Story selection
- The students will...
 - Choose one story to explore further
 - Develop their story using details relating to the 5 senses (§117.213.B.1.i)
 - Identify/Review the different components of a successful rehearsal process (§117.213.B.2.iii) – specific focus on individual rehearsal
 - Summarize their stories
 - Establish a structure for their stories
 - Begin to prepare/memorize the structure of their stories

Week 3 – Speaking stories

- Day 1 – Vocal Technique Review
- The students will...
 - Review key vocabulary related to voice (O.3a)

- Define the characteristics of vocal expression (power, pace, pitch, passion) (§117.213.B.2.iv)
- Identify/Review the different parts of the body that contribute to vocal production (§117.213.B.1.iv)
- Identify good uses of diction (§117.213.B.2.iv)
- Explain how the different parts of the body work together to produce the voice (§117.213.B.1.iv)
- Day 2 – Exploring the story through voice
- The students will...
 - Give examples of how they might use voice and body to help tell their story
 - Explore their stories vocally by applying different concepts of voice discussed (O.1c)
 - Create a story that uses different elements of vocal expression (§117.213.B.2.iv)
- Day 3 – Workshopping Vocal Performance
- The students will...
 - Share a “first draft” of their story performances with a peer (O.1a, O.1c)
 - Critique performances (self and other) in pairs (O.2a)
 - Apply vocal vocabulary to performances (O.2b)

Week 4 – Embodying stories

- Day 1
- The students will...
 - Review key vocabulary related to movement (O.3a)
 - Define “gesture” (§117.213.B.2.ii)
 - Identify different movement techniques that can be used in theatre (§117.213.B.1.iii)
 - Explore different movement techniques in the classroom
- Day 2
- The students will...
 - Give examples of how they might use movement to help tell their story
 - Explore their stories physically by applying different concepts of body and movement discussed (O.1b)

Week 5 – First Pass at Story Sharing

- Day 1 – Story sharing and feedback
- The students will...
 - Rehearse and Perform their stories (O.1b, O.1c)
 - Tell a story relating to a specific emotion or topic (§117.213.B.1.i)

- Tell a story using details relating to the 5 senses (§117.213.B.1.i)
- Critically respond to others' performances (O.2)
- Exhibit positive audience behavior (O.1d)
- Day 2 – Story sharing and feedback
- The students will...
 - Perform their stories (O.1b, O.1c)
 - Tell a story relating to a specific emotion or topic (§117.213.B.1.i)
 - Tell a story using details relating to the 5 senses (§117.213.B.1.i)
 - Critically respond to others' performances (O.2)
 - Exhibit positive audience behavior (O.1d)
- Day 3 – Rehearse with feedback
- The students will...
 - Rehearse their stories and implement the feedback they received (O.1a)

Week 6 – Story Revision and Final performance

- Day 1 – Final Performance
- The students will...
 - Perform their stories for the community (O.1b, O.1c)
- Day 2 – Final Reflection
 - Return to the question of what makes a good story
 - Consider how their personal values/values of their community were represented through the story (O.4)
 - Evaluate their performances (O.2)

Unit 3: Others' stories

Vision	Within this unit, students will explore the different elements of dramatic literature, script analysis and performance, and characterization. Students will select scripts (from a set number) that respond to the issues they are interested in and they will consider how these scripts exist in conversation with their larger community (i.e. how do they see the themes, ideas, or events of the play within their own community). At the end of the unit will be able to apply these concepts to the performance of a scene.
Goals and Objectives from TEKS	<ol style="list-style-type: none"> 1. Define characterization (§117.213.B.1.i) 2. Define dialogue (§117.213.B.2.ii) 3. Define monologue (§117.213.B.2.ii) 4. Define actions (tactics) and objectives (§117.213.B.2.iii) 5. Identify what makes a character unique or interesting (§117.213.B.1.i) 6. Identify movements/gestures related to certain characters (§117.213.B.2.ii) 7. Identify different actions and objectives within a script (§117.213.B.2.iii) 8. Identify/Review the different components of a scripted scene (and the formatting of the scene) (§117.213.B.2.iii) 9. Identify the form and structure of different dramatic literature texts (§117.213.B.1.vi) 10. Identify different environments/moods present in texts (§117.213.B.3.i) 11. Identify different characters/actions present in texts (§117.213.B.3.i) 12. Identify/Review the different components of a successful rehearsal process (§117.213.B.2.iii) 13. Identify the time period in which the play was written and the culture in which it was written (§117.213.B.4.i) 14. Discuss how to create characters using mime/pantomime (§117.213.B.1.iii) 15. Distinguish between different forms and structures of dramatic literature (§117.213.B.1.vi) 16. Give an example of a situation in which an individual might feel different emotions (§117.213.B.1.i) 17. Provide examples of gestures from their everyday lives (§117.213.B.2.ii) 18. Embody a character (§117.213.B.1.i) 19. Create a short character movement performance (§117.213.B.1.iii) 20. Create a short pantomimed performance (§117.213.B.1.iii) 21. Evaluate mime/pantomime performances (§117.213.B.1.iii) 22. Apply concepts of mime/pantomime discussed/explored to performances in class (§117.213.B.1.iii)

	<p>23. Respond critically to the gestures shared by peers in class (§117.213.B.2.ii)</p> <p>24. Rehearse scripted scenes (§117.213.B.2.iii)</p> <p>25. Rehearse and perform scenes with clear actions (§117.213.B.2.iii)</p> <p>26. Create a short pantomime performance of a character in a specific location (§117.213.B.1.iii)</p> <p>27. Prepare a series of gestures related to a specific character (§117.213.B.2.ii)</p> <p>28. Perform character movements (§117.213.B.2.ii)</p> <p>29. Perform character dialogue/monologue (§117.213.B.2.ii)</p> <p>30. Perform scripted scenes (§117.213.B.2.iii)</p> <p>31. Perform different characterizations (§117.213.B.1.i)</p> <p>32. Analyze how those actions relate to the character (based on what we know from the text and what we can infer about the character) (§117.213.B.2.iii)</p> <p>33. Analyze the performance of scripted scenes based on concepts of characters, dialogue, and actions discussed in class (§117.213.B.2.iii)</p> <p>34. Analyze/Explain how the context in which the playwright wrote the play may have contributed to the formation of the dramatic text (§117.213.B.4.i)</p> <p>35. Write an analysis or present a project about the context of a play (§117.213.B.4.i)</p> <p>36. Analyze the form and structure of different dramatic literature texts (§117.213.B.1.vi)</p> <p>37. Evaluate the form and structure of the texts explored (§117.213.B.1.vi)</p> <p>38. Write an analysis of a dramatic text based on structural principals discussed (§117.213.B.1.vi)</p>
Unit Assessment	<p>Students select and work on a scene from one play. Their final assessment is their performance of the scene and their reflection on the scene, but they will also turn in the following assignments: Play Analysis and Historical Contexts, Scene Scoring, and Rehearsal Logs. They will also be evaluated on their in class critical response to peers.</p>

Week 1 – Reading and Selecting Scripts

- Day 1 – The elements of dramatic literature
- The students will...
 - Identify/Review the different components of a scripted scene (and the formatting of the scene) (§117.213.B.2.iii)

- Identify the form and structure of different dramatic literature texts (§117.213.B.1.vi)
- Identify key vocabulary related to script writing and script analysis (O.3a)
 - Define dialogue (§117.213.B.2.ii)
 - Define monologue (§117.213.B.2.ii)
 - Review the role of the playwright
- Day 2 – Historical perspectives
- The students will...
 - Distinguish between different forms and structures of dramatic literature (§117.213.B.1.vi)
 - Identify different genres or styles of plays (O.3b)
 - Examine how theatre and film respond to different time periods/events (O.3b)
 - Discuss how theatre responds to/presents different themes and ideas
 - Consider the ideas/issues/types of plays they may want to explore (O.4)
- Day 3 – Exploring and choosing plays
- The students will...
 - Read a series of abbreviated scripts/scenes
 - Consider how scripts connect (or don't) to their lived experiences (O.4)
 - Students will select scenes from the scripts

Week 2 – Looking at our plays as playwrights and dramaturges

- Day 1 – Analyzing our plays (getting into the mind of the playwright)
- The students will...
 - Analyze the form and structure of their text (§117.213.B.1.vi)
 - Evaluate the form and structure of the texts explored (§117.213.B.1.vi)
 - Identify different environments/moods present in texts (§117.213.B.3.i)
 - Identify different characters/actions present in texts (§117.213.B.3.i)
 - Begin to write an analysis of a dramatic text based on structural principals discussed (§117.213.B.1.vi)
- Day 2 – Analyzing our plays (looking at historical contexts)
- The students will...
 - Identify the time period in which the play was written and the culture in which it was written (§117.213.B.4.i)
 - Analyze/Explain how the context in which the playwright wrote the play may have contributed to the formation of the dramatic text (§117.213.B.4.i)
 - Begin to write an analysis or present a project about the context of a play (§117.213.B.4.i)

Week 3 – Performing a character

- Day 1 – What makes an interesting character?
- The students will...
 - Define characterization (§117.213.B.1.i)
 - Identify what makes a character unique or interesting (§117.213.B.1.i)
 - Define actions (tactics) and objectives (§117.213.B.2.iii)
 - Identify different actions and objectives within a script pertaining to their specific character (§117.213.B.2.iii)
 - Turn in Play Analysis and Historical Contexts
- Day 2 – Exploring character through movement and gesture
- The students will...
 - Identify movements/gestures related to certain characters (§117.213.B.2.ii)
 - Provide examples of gestures from their everyday lives (§117.213.B.2.ii)
 - Create a short character movement performance (§117.213.B.1.iii)
 - Prepare a series of gestures related to a specific character (§117.213.B.2.ii)
 - Perform character movements (§117.213.B.2.ii)
 - Respond critically to the movements/gestures shared by peers in class (§117.213.B.2.ii) (O.2)
- Day 3 – Exploring character through pantomime
- The students will...
 - Discuss how to create characters using mime/pantomime (§117.213.B.1.iii)
 - Embody a character (§117.213.B.1.i)
 - Perform different characterizations (§117.213.B.1.i)
 - Create a short pantomime performance of a character in a specific location (§117.213.B.1.iii)
 - Evaluate mime/pantomime performances (§117.213.B.1.iii) (O.2)

Week 4 – Performing with others (if possible in my context)

- Day 1 – Being a good scene partner
- The students will
 - Identify/Review the different components of a successful rehearsal process (§117.213.B.2.iii)
 - Describe what it means to be a good scene partner
 - Give examples of what a good scene partner looks like/sounds like
 - Embody these qualities in a Neutral Scene rehearsal with their partner
 - Turn in Scene Scoring
- Day 2 – Scene Rehearsal
- The students will...

- Identify different actions and objectives within a script pertaining to their specific character (§117.213.B.2.iii)
- Review scene scoring and begin scoring their scenes
- Rehearse scripted scenes (§117.213.B.2.iii)
- Rehearse and perform scenes with clear actions (§117.213.B.2.iii)
- Analyze how actions relate to the character (based on what we know from the text and what we can infer about the character) (§117.213.B.2.iii)
- Explore how to perform with and respond to others in the moment

Week 5 – Performing with others

- Day 1 – Rehearsal
- The students will...
 - Establish goals for their rehearsal
 - Continue to embody positive rehearsal techniques (§117.213.B.2.iii)
 - Rehearse scripted scenes (§117.213.B.2.iii)
 - Rehearse and perform scenes with clear actions (§117.213.B.2.iii)
 - Analyze how actions relate to the character (based on what we know from the text and what we can infer about the character) (§117.213.B.2.iii)
 - Explore how to perform with and respond to others in the moment
- Day 2 – Rehearsal
- The students will...
 - Establish goals for their rehearsal
 - Continue to embody positive rehearsal techniques (§117.213.B.2.iii)
 - Rehearse scripted scenes (§117.213.B.2.iii)
 - Rehearse and perform scenes with clear actions (§117.213.B.2.iii)
 - Apply concepts of mime/pantomime discussed/explored to performances in class (§117.213.B.1.iii)
 - Explore how to perform with and respond to others in the moment
- Day 3 – Rehearsal
 - Establish goals for their rehearsal
 - Continue to embody positive rehearsal techniques (§117.213.B.2.iii)
 - Rehearse scripted scenes (§117.213.B.2.iii)
 - Rehearse and perform scenes with clear actions (§117.213.B.2.iii)
 - Analyze how actions relate to the character (based on what we know from the text and what we can infer about the character) (§117.213.B.2.iii)
 - Share their scene with another pair in class
 - Give and receive critical feedback (O.2)

Week 6 – Sharing performances

- Day 1 – Scene Sharing and Critical Response
- The students will...
 - Perform character dialogue/monologue (§117.213.B.2.ii)
 - Perform scripted scenes (§117.213.B.2.iii)
 - Critically respond to the work of others (O.2)
 - Reflect on their own work (O.2)
- Day 2 – Scene Sharing and Critical Response
 - Perform character dialogue/monologue (§117.213.B.2.ii)
 - Perform scripted scenes (§117.213.B.2.iii)
 - Critically respond to the work of others (O.2)
 - Reflect on their own work (O.2)

Unit 4: The World of the Story

Vision	Within this unit, students will explore the different elements of design by designing the set/props, lights, costumes/makeup, and sound for a particular play of their choosing. By the end of the unit, students will have created a cohesive design that in some way connects to the overarching themes or ideas present in the play and demonstrates a creative interpretation that links to the students' own theatrical values and lived experiences.
Goals and Objectives from TEKS	<ol style="list-style-type: none"> 1. List the Principles of Design (§117.213.B.3.ii) 2. Identify different environments/moods present in texts (§117.213.B.3.i) 3. Identify different characters/actions present in texts (§117.213.B.3.i) 4. Identify different technical elements that contribute to a production (§117.213.B.3.i) 5. Identify the skills/tools needed to make a scenic design/construct scenery (§117.213.B.3.ii) 6. Identify the skills/tools needed to make props (§117.213.B.3.ii) 7. Identify the skills/tools needed to create a lighting design (light plot) (§117.213.B.3.ii) 8. Identify the skills/tools needed to create a sound design (§117.213.B.3.ii) 9. Identify the skills/tools needed to create a makeup design (§117.213.B.3.ii) 10. Identify the skills/tools needed to create a costume design/construct costumes (§117.213.B.3.ii) 11. Identify the skills/tools needed to create a publicity for a production (§117.213.B.3.ii) 12. Identify the time period in which the play was written and the culture in which it was written (§117.213.B.4.i) 13. Develop a list of audio/visual (design) elements that might help the audience understand the character/action (§117.213.B.3.i) 14. Develop a list of audio/visual (design) elements that might help establish that environment or mood (§117.213.B.3.i) 15. Select elements that contribute to portraying a certain environment/mood (§117.213.B.3.i) 16. Select elements that contribute to portraying a certain character/action (§117.213.B.3.i) 17. Explain how the principals of design relate to designing scenery (§117.213.B.3.ii) 18. Explain how the principals of design relate to designing props (§117.213.B.3.ii) 19. Explain how the principals of design relate to designing lights (§117.213.B.3.ii)

	<p>20. Explain how the principals of design relate to designing sound (§117.213.B.3.ii)</p> <p>21. Explain how the principals of design relate to designing costumes (§117.213.B.3.ii)</p> <p>22. Explain how the principals of design relate to designing costumes (§117.213.B.3.ii)</p> <p>23. Analyze/Explain how the context in which the playwright wrote the play may have contributed to the formation of the dramatic text (§117.213.B.4.i)</p> <p>24. Design scenery for a particular production (§117.213.B.3.ii)</p> <p>25. Design props for a particular production (§117.213.B.3.ii)</p> <p>26. Design lights for a particular production (§117.213.B.3.ii)</p> <p>27. Design sound for a particular production (§117.213.B.3.ii)</p> <p>28. Design costumes for a particular production (§117.213.B.3.ii)</p> <p>29. Design makeup for a particular production (§117.213.B.3.ii)</p> <p>30. Design publicity materials for a particular production (§117.213.B.3.ii)</p> <p>31. Generate designs and format them on a computer (§117.213.B.3.ii)</p> <p>32. Evaluate how the principals of design are used within the design (§117.213.B.3.ii)</p>
Unit Assessment	<p>Students will analyze a play, then create designs for each element of the play. They will be responsible for sharing each element of their design during the unit and then creating a final design presentation that incorporates all of the elements of their design and uses some element of technology (film, photos, audio scape, a digital collage, etc.). This final presentation can take the form of a creative performance, a traditional pitch presentation, or some other interactive form.</p>

Week 1 – Elements of Design/The Job of the Designer

- Day 1 – The principles of design and technical production
- The students will...
 - List the Principles of Design (§117.213.B.3.ii)
 - Identify different technical elements that contribute to a production (§117.213.B.3.i)
 - Review the job of the designer (O.3a)
 - Analyze a theatrical design using the elements of design discussed in class
 - Discuss the value/purpose of design and how design can tell story
- Day 2 – Creating a design from a text
- The students will...
 - Familiarize themselves with a series of play texts

- Identify different environments/moods present in texts (§117.213.B.3.i)
- Identify different characters/actions present in texts (§117.213.B.3.i)
- Develop a list of audio/visual (design) elements that might help the audience understand the character/action (§117.213.B.3.i)
- Develop a list of audio/visual (design) elements that might help establish that environment or mood (§117.213.B.3.i)
- Day 3 – Dramaturgy and Design
 - Select a play to explore by the start of this class
 - Analyze/Explain how the context in which the playwright wrote the play may have contributed to the formation of the dramatic text (§117.213.B.4.i)
 - Review role of the dramaturge (researcher)
 - Compare the role of designer and dramaturge
 - Conduct preliminary research concerning the script/show they select (O.3b)

Week 2 – Scenic Design

- Day 1 – Exploring and Developing Scenic Design
- The students will...
 - Identify the skills/tools needed to make a scenic design/construct scenery (§117.213.B.3.ii)
 - Explain how the principals of design relate to designing scenery (§117.213.B.3.ii)
 - Design scenery for a particular production (§117.213.B.3.ii)
- Day 2 – Developing and Sharing Scenic Design
- The students will...
 - Design scenery for a particular production (§117.213.B.3.ii)
 - Evaluate how the principals of design are used within the design (§117.213.B.3.ii)
 - Evaluate how the design tells a story

Week 3 – Costumes/Makeup Design

- Day 1 – Exploring and Developing Costume Design
- The students will...
 - Identify the skills/tools needed to create a costume design/construct costumes (§117.213.B.3.ii)
 - Explain how the principals of design relate to designing costumes (§117.213.B.3.ii)
 - Design costumes for a particular production (§117.213.B.3.ii)
- Day 2 – Exploring and Developing Makeup Design
- The students will...

- Identify the skills/tools needed to create a makeup design (§117.213.B.3.ii)
- Explain how the principals of design relate to designing makeup (§117.213.B.3.ii)
- Design makeup for a particular production (§117.213.B.3.ii)
- Day 3 – Developing and Sharing Costume and Makeup design
- The students will...
 - Design costumes and makeup for a particular production (§117.213.B.3.ii)
 - Evaluate how the principals of design are used within the design (§117.213.B.3.ii)
 - Evaluate how the design tells a story

Week 4 – Lighting Design

- Day 1 - Exploring and Developing Lighting Design
- The students will...
 - Identify the skills/tools needed to create a lighting design (light plot) (§117.213.B.3.ii)
 - Explain how the principals of design relate to designing lights (§117.213.B.3.ii)
 - Design lights for a particular production (§117.213.B.3.ii)
- Day 2 – Developing and Sharing Lighting Design
- The students will...
 - Design lights for a particular production (§117.213.B.3.ii)
 - Evaluate how the principals of design are used within the design (§117.213.B.3.ii)
 - Evaluate how the design tells a story

Week 5 – Sound Design and Publicity

- Day 1 – Exploring and Developing Sound Design
- The students will...
 - Identify the skills/tools needed to create a sound design (§117.213.B.3.ii)
 - Explain how the principals of design relate to designing sound (§117.213.B.3.ii)
 - Design sound for a particular production (§117.213.B.3.ii)
- Day 2 – Developing and Sharing Sound Design
- The students will...
 - Design sound for a particular production (§117.213.B.3.ii)
 - Evaluate how the principals of design are used within the design (§117.213.B.3.ii)
 - Evaluate how the design tells a story

- Day 3 – Exploring and Developing Publicity
- The students will...
 - Identify the skills/tools needed to create a publicity for a production (§117.213.B.3.ii)
 - Explain how the principals of design relate to creating publicity materials (§117.213.B.3.ii)
 - Design publicity materials for a particular production (§117.213.B.3.ii)
 - Evaluate how the principals of design are used within the publicity materials (§117.213.B.3.ii)

Week 6 – Putting it all together

- Day 1 – Creating a Design Presentation
- The students will...
 - Create dynamic presentations of their design materials that represent the design concepts for their script/story (O.1)
- Day 2
- The students will...
 - Share their presentations (O.1)
 - Critique their presentations and the presentations of others (O.2)

Unit 5: What do we want to say?

Vision	Within this unit, students will consider what they want to say. They will choose a theme or central idea to explore then conduct research within their community. The goal is for students to think about what they want to say, and how that work can be in conversation with the community at large. Through this, students will have the opportunity to collaboratively generate work and consider how they create theatre that responds to their own interests, beliefs, and values.
Goals and Objectives from TEKS	<ol style="list-style-type: none"> 1. Define improvisation (§117.213.B.2.iii) 2. Identify movements/gestures related to certain characters (§117.213.B.2.ii) 3. Identify dialogue/language that might be related to certain characters (§117.213.B.2.ii) 4. Identify the different uses of technology in theatre/production (§117.213.B.3.iv) 5. Identify and respond to the values of students' current community through performance (§117.213.B.4.ii) 6. Identify the key cultural influences that influence us/our community in today's society (§117.213.B.4.ii) 7. List the rules of improvisation (yes and, spontaneity, establishing character, setting, and action) (§117.213.B.2.iii) 8. Give an example of a situation in which an individual might feel different emotions (§117.213.B.1.i) 9. Give examples of how we might use technology in different productions (§117.213.B.3.iv) 10. Review the principals of design and relate those principles to the use of technology in theatrical production (§117.213.B.3.iv) 11. Embody a character (§117.213.B.1.i) 12. Distinguish between different forms and structures of dramatic literature (§117.213.B.1.vi) 13. Prepare a series of gestures related to a specific character (§117.213.B.2.ii) 14. Combine different gestures to create a new character (§117.213.B.2.ii) 15. Create 8 count movement sequences that embody a specific character/location (§117.213.B.1.iii) 16. Create original characters (§117.213.B.1.i) 17. Create a short character movement performance (§117.213.B.1.iii) 18. Create a short monologue from the point of view of a specific

	<p>character – paying close attention to the language used (§117.213.B.2.ii)</p> <p>19. Create a short dialogue between two characters – paying close attention to the language used by each character (§117.213.B.2.ii)</p> <p>20. Compose a short film or audio scape for live production (§117.213.B.3.iv)</p> <p>21. Compare our personal values to general/societal values pertaining to theatre (§117.213.B.5.ii)</p> <p>22. Use basic digital media programs (§117.213.B.3.iv)</p> <p>23. Perform Different characterizations (§117.213.B.1.i)</p> <p>24. Perform character movements (§117.213.B.2.ii)</p> <p>25. Perform character dialogue/monologue (§117.213.B.2.ii)</p> <p>26. Perform improvised scenes (§117.213.B.2.iii)</p> <p>27. Evaluate the form and structure of the texts explored (§117.213.B.1.vi)</p> <p>28. Respond critically to the gestures shared by peers in class (§117.213.B.2.ii)</p> <p>29. Respond critically to the monologues and dialogues shared by peers in class (§117.213.B.2.ii)</p> <p>30. Respond critically to the improvised scenes presented by peers (§117.213.B.2.iii)</p> <p>31. Respond critically to the media created by others (§117.213.B.3.iv)</p> <p>32. Evaluate the use of language and how that language supported (or did not support) our understanding of the character (§117.213.B.2.ii)</p> <p>33. Analyze the form and structure of different dramatic literature texts (§117.213.B.1.vi)</p> <p>34. Analyze how those actions relate to the character (based on what we know from the text and what we can infer about the character) (§117.213.B.2.iii)</p> <p>35. Analyze scenes based on the rules of improvisation (§117.213.B.2.iii)</p> <p>36. Analyze different examples of audio/video use in productions (§117.213.B.3.iv)</p> <p>37. Improve the improvised scenes (based on analysis) (§117.213.B.2.iii)</p> <p>38. Take on these different theatre roles/jobs in class production projects (§117.213.B.5.iv)</p>
Unit Assessment	<p>Students will work collaboratively to create an original script and performance based around a theme. They will workshop the script over the course of a 6-week period. Students will each be responsible for a portion of the script (individually or in a small group). At the end of that period, the goal is to establish a script and production roles. Students will be evaluated on their collaborative contributions and the portion of the script they created.</p>

Week 1 – Basics of Devised Theatre & What we want to say

- Day 1 – What is devised theatre?
- The students will...
 - Define devised theatre (O.3a)
 - Distinguish between different forms and structures of dramatic literature (devised theatre) (§117.213.B.1.vi)
 - Analyze the form and structure of different dramatic literature texts (devised theatre) (§117.213.B.1.vi)
 - Evaluate the form and structure of the texts explored (§117.213.B.1.vi)
- Day 2 – What do we see, what don't we see?
- The students will...
 - Identify and respond to the values of students' current community through performance (§117.213.B.4.ii)
 - Identify the key cultural influences that influence us/our community in today's society (§117.213.B.4.ii)
 - Compare our personal values to general/societal values pertaining to theatre (§117.213.B.5.ii)
 - Consider what they want to see more of on stage
- Day 3 – Picking an theme, idea, or question
- The students will...
 - Identify and respond to the values of students' current community through performance (§117.213.B.4.ii)
 - Identify the key cultural influences that influence us/our community in today's society (§117.213.B.4.ii)
 - Compare our personal values to general/societal values pertaining to theatre (§117.213.B.5.ii)
 - Consider what they want to see more of on stage
 - Pick an theme, idea, or question they want to focus on
 - Brainstorm possible community partners that might be interested in the show

Week 2 – Collecting Stories

- Day 1 – Research the issue in the community and in society
- The students will...
 - Identify the key cultural influences that influence us/our community in today's society – in relation to the question, theme, or idea (§117.213.B.4.ii)
 - Compile research about this topic (pertaining to experiences, aesthetics, and forms of media that might be used to communicate the story).
- Day 2 – Interview others about the issue, theme, or question.

- The students will...
 - Interview others about their relation to this topic/theme
 - Use basic digital media equipment and programs to record interviews (§117.213.B.3.iv)

Week 3 – Reviewing Research and Engaging with Research through Improvisation

- Day 1 – Review the Research
- The students will...
 - Use basic digital media programs (§117.213.B.3.iv)
 - Edit and share their interviews and research
 - Brainstorm emerging themes, ideas, stories, questions, and characters
- Day 2 – Review the Research
- The students will...
 - Share research
 - Brainstorm emerging themes, ideas, stories, questions, and characters
- Day 3 – Improvisational Techniques
- The students will...
 - Define improvisation (§117.213.B.2.iii)
 - List the rules of improvisation (yes and, spontaneity, establishing character, setting, and action) (§117.213.B.2.iii)
 - Perform improvised scenes in relation to the central theme, question, or idea explored (§117.213.B.2.iii)
 - Respond critically to the improvised scenes presented by peers (§117.213.B.2.iii)
 - Analyze scenes based on the rules of improvisation (§117.213.B.2.iii)
 - Improve the improvised scenes (based on analysis) (§117.213.B.2.iii)

Week 4 – Exploring through improvisation

- Day 1 – Circle Drama and Scripting
 - Give an example of a situation in which an individual might feel different emotions (§117.213.B.1.i)
 - Embodiment a character (§117.213.B.1.i)
 - Create original characters (§117.213.B.1.i)
 - Perform improvised scenes in relation to the central theme, question, or idea explored (§117.213.B.2.iii)
 - Respond critically to the improvised scenes presented by peers (§117.213.B.2.iii)
 - Analyze scenes based on the rules of improvisation (§117.213.B.2.iii)
 - Improve the improvised scenes (based on analysis) (§117.213.B.2.iii)
 - Notate ideas, characters, themes, or story lines that students want to explore further

- Identify dialogue/language that might be related to certain characters (§117.213.B.2.ii)
- Identify movements/gestures related to certain characters (§117.213.B.2.ii)
- Review the elements of a monologue (O.3a)
- Generate a list of ideas for monologues – pull on research to support your ideas
- Day 2 – Circle Drama and Scripting
 - Give an example of a situation in which an individual might feel different emotions (§117.213.B.1.i)
 - Embodiment a character (§117.213.B.1.i)
 - Create original characters (§117.213.B.1.i)
 - Perform improvised scenes in relation to the central theme, question, or idea explored (§117.213.B.2.iii)
 - Respond critically to the improvised scenes presented by peers (§117.213.B.2.iii)
 - Analyze scenes based on the rules of improvisation (§117.213.B.2.iii)
 - Improve the improvised scenes (based on analysis) (§117.213.B.2.iii)
 - Notate ideas, characters, themes, or story lines that students want to explore further
 - Identify dialogue/language that might be related to certain characters (§117.213.B.2.ii)
 - Identify movements/gestures related to certain characters (§117.213.B.2.ii)
 - Review the elements of duet scene (O.3a)
 - Generate a list of ideas for monologues – pull on research to support your ideas
 - Decide on a cohesive structure or focus for the piece

Week 5 – Developing the Script

- Day 1, 2 & 3 – Putting it on the Page
- The students will...
 - Develop work through writing activities/text-based activities
 - Analyze these modes of exploration/material generation
 - Create a short play or scene – they will apply the concepts of form and structure discussed to their play or scene (§117.213.B.2.iii)
 - Identify different actions and objectives within a script (§117.213.B.2.iii)
 - Analyze how those actions relate to the character (based on what we know from the text and what we can infer about the character) (§117.213.B.2.iii)
 - Create a short monologue from the point of view of a specific character – paying close attention to the language used (§117.213.B.2.ii)
 - Create a short dialogue between two characters – paying close attention to the language used by each character (§117.213.B.2.ii)
 - Perform character dialogue/monologue (§117.213.B.2.ii)
 - Respond critically to the monologues and dialogues shared by peers in class (§117.213.B.2.ii)

- Evaluate the use of language and how that language supported (or did not support) our understanding of the character (§117.213.B.2.ii)
- Reflect on their own work and apply concepts discussed in class to feedback and reflection (O.2)
- Day 3 – Put the script in order!

Week 6 – Considering Movement and Media

- Day 1 – Movement
- The students will...
 - Prepare a series of gestures related to a specific character (§117.213.B.2.ii)
 - Combine different gestures to create a new character (§117.213.B.2.ii)
 - Create 8 count movement sequences that embody a specific character/location (§117.213.B.1.iii)
 - Create a short character movement performance (§117.213.B.1.iii)
 - Perform different characterizations (§117.213.B.1.i)
 - Perform character movements (§117.213.B.2.ii)
 - Respond critically to the gestures shared by peers in class (§117.213.B.2.ii)
 - Analyze how those actions relate to the character (based on what we know from the text and what we can infer about the character) (§117.213.B.2.iii)
 -
- Day 2 – Media
- The students will...
 - Identify the different uses of technology in theatre/production (§117.213.B.3.iv)
 - Compare the different production elements included in each form (theatre, film, television, other media) (§117.213.B.5.iii)
 - Give examples of how we might use technology in different productions (§117.213.B.3.iv)
 - Review the principals of design and relate those principles to the use of technology in theatrical production (§117.213.B.3.iv)
 - Brainstorm how they might compose a short film or audio scape for live production (§117.213.B.3.iv)
 - Analyze different examples of audio/video use in productions (§117.213.B.3.iv)

Unit 6: How do we start a conversation?

Vision	Students will take on different roles within a production team produce their devised piece. All students will perform in some capacity and also have another job within the production team. They will consider how to develop programming that surrounds the piece and extends the piece into the community. If possible, the students will engage with a community partner as part of the sharing of their piece.
Goals and Objectives from TEKS	<ol style="list-style-type: none"> 1. Identify the different uses of technology in theatre/production (§117.213.B.3.iv) 2. Identify possible problems that might arise in theatre (§117.213.B.3.iii) 3. List the different production elements in each category (theatre, film, television, other media) (§117.213.B.5.iii) 4. List the roles of the director (unifying force, problem solver, interpreter of the script, collaborator) (§117.213.B.3.iii) 5. Generate designs and format them on a computer (§117.213.B.3.ii) 6. Review the principals of design and relate those principles to the use of technology in theatrical production (§117.213.B.3.iv) 7. Implement different production elements when working across mediums (§117.213.B.5.iii) 8. Measure/paint a set (§117.213.B.3.ii) 9. Operate audio/video equipment (§117.213.B.3.iv) 10. Perform scripted scenes (§117.213.B.2.iii) 11. Determine how to solve problems in theatre (§117.213.B.3.iii) 12. Program a light board (§117.213.B.3.ii) 13. Program a QLab file – adjust levels and program fades (§117.213.B.3.ii) 14. Recommend how different production elements from these different production forms might be used in different creative processes (§117.213.B.5.iii) 15. Rehearse and perform scenes with clear actions (§117.213.B.2.iii) 16. Rehearse scripted scenes (§117.213.B.2.iii) 17. Respond critically to the media created by others (§117.213.B.3.iv) 18. Respond to production problems as they arise (§117.213.B.3.iii) 19. Take on different theatre roles/jobs in class production projects (§117.213.B.5.iv) 20. Analyze different examples of audio/video use in productions (§117.213.B.3.iv) 21. Analyze how to solve problems that may arise during production (§117.213.B.3.iii) 22. Analyze the performance of scripted scenes based on concepts of

	<p>characters, dialogue, and actions discussed in class (§117.213.B.2.iii)</p> <p>23. Apply makeup to an actor's face (§117.213.B.3.ii)</p> <p>24. Assemble or sew a costume (§117.213.B.3.ii)</p> <p>25. Use basic digital media programs (§117.213.B.3.iv)</p> <p>26. Use correct tools to safely build a set (§117.213.B.3.ii)</p> <p>27. Compose a Director's note for a show (§117.213.B.3.iii)</p> <p>28. Compose a short film or audio scape for live production (§117.213.B.3.iv)</p> <p>29. Create a costume design (§117.213.B.3.ii)</p> <p>30. Create a makeup design (§117.213.B.3.ii)</p> <p>31. Create a plan concerning how to alleviate production issues (§117.213.B.3.iii)</p> <p>32. Create light plot/lighting design (§117.213.B.3.ii)</p> <p>33. Create props (§117.213.B.3.ii)</p> <p>34. Create publicity materials (§117.213.B.3.ii)</p> <p>35. Create scenery/set design (§117.213.B.3.ii)</p> <p>36. Direct others in a short play (§117.213.B.3.iii)</p> <p>37. Edit audio/video together to create a complete short film or sound scape (§117.213.B.3.iv)</p> <p>38. Hang/focus lights (§117.213.B.3.ii)</p>
Unit Assessment	Students will be assessed on their final performance (in relation to the concepts covered during the year) and on their individual production job.

Week 1 – How do we produce a show?

- Day 1 – Assigning Roles and Learning to Problem Solve
- The students will...
 - List the responsibilities/skills needed for each job within a theatre (§117.213.B.5.iv)
 - List the roles of the director (unifying force, problem solver, interpreter of the script, collaborator) (§117.213.B.3.iii)
 - Identify possible problems that might arise in theatre (§117.213.B.3.iii)
 - Practice Problem solving in theatre (§117.213.B.3.iii)
 - Analyze how to solve problems that may arise during production (§117.213.B.3.iii)
- Day 2 – Rehearsal Schedules and Community Engagement
- The students will...
 - Define key terms concerning production and community engagement (O.3)
 - Build a rehearsal schedule
 - Build a production schedule
 - Brainstorm as a class the different elements of design/media they need to create

- Brainstorm as a class the different methods of community engagement they will implement surrounding the production
- Day 3 – Setting Goals and Getting Started
 - Finalize the script
 - Receive final casting and production assignments
 - Create personal goals and plans for the next 4 weeks

Weeks 2 – 4 – Preparing the Performance

Depending on the Rehearsal schedule established by the class, the students will spend three weeks rehearsing and preparing the design elements for the show. When students are not rehearsing, they are required to work on their specific production element in some capacity. Students will not do all of the following, but rather the objectives that tie to their production role/roles:

- Identify the different uses of technology in theatre/production (§117.213.B.3.iv)
- Identify possible problems that might arise in theatre (§117.213.B.3.iii)
- Generate designs and format them on a computer (§117.213.B.3.ii)
- Review the principals of design and relate those principles to the use of technology in theatrical production (§117.213.B.3.iv)
- Implement different production elements when working across mediums (§117.213.B.5.iii)
- Measure/paint a set (§117.213.B.3.ii)
- Operate audio/video equipment (§117.213.B.3.iv)
- Perform scripted scenes (§117.213.B.2.iii)
- Determine how to solve problems in theatre (§117.213.B.3.iii)
- Program a light board (§117.213.B.3.ii)
- Program a QLab file – adjust levels and program fades (§117.213.B.3.ii)
- Recommend how different production elements from different production forms might be used in this creative process (§117.213.B.5.iii)
- Rehearse and perform scenes with clear actions (§117.213.B.2.iii)
- Rehearse scripted scenes (§117.213.B.2.iii)
- Respond critically to the media created by others (§117.213.B.3.iv)
- Respond to production problems as they arise (§117.213.B.3.iii)
- Analyze the performance of scripted scenes based on concepts of characters, dialogue, and actions discussed in class (§117.213.B.2.iii)
- Apply makeup to an actor's face (§117.213.B.3.ii)
- Assemble or sew a costume (§117.213.B.3.ii)
- Use basic digital media programs (§117.213.B.3.iv)
- Use correct tools to safely build a set (§117.213.B.3.ii)
- Compose a Director's note for a show (§117.213.B.3.iii)
- Compose a short film or audio scape for live production (§117.213.B.3.iv)

- Create a costume design (§117.213.B.3.ii)
- Create a makeup design (§117.213.B.3.ii)
- Create a plan concerning how to alleviate production issues (§117.213.B.3.iii)
- Create light plot/lighting design (§117.213.B.3.ii)
- Create props (§117.213.B.3.ii)
- Create publicity materials (§117.213.B.3.ii)
- Create scenery/set design (§117.213.B.3.ii)
- Direct others in a short play (§117.213.B.3.iii)
- Edit audio/video together to create a complete short film or sound scape (§117.213.B.3.iv)
- Hang/focus lights (§117.213.B.3.ii)
- Create programming that engages community members
- Publicize the show
- Interact with a community partner to see how we might engage them in the performance/community engagement/outside performances

Week 5 – Sharing our work and engaging with the community

- Day 1 – Load in and Preparation
- The students will...
 - Facilitate Load-In and a Cue to Cue (if needed)
 - Respond to production problems as they arise (§117.213.B.3.iii)
- Day 2 – Final Rehearsal
- The students will...
 - Facilitate a final dress rehearsal
 - Respond to production problems as they arise (§117.213.B.3.iii)
- Day 3 – Perform the show
 - Perform confidently for other peers and community members (O.1)

Week 6 – Reflection & Closure

- Day 1
- The students will...
 - Reflect on their final performance (O.2)
 - Reflect on the following key concepts:
 - Identify and respond to the values of students' current community through performance (§117.213.B.4.ii)
 - Identify the key cultural influences that influence us/our community in today's society (§117.213.B.4.ii)
 - Create/select theatre that responds to the specific needs, interests, values, conflicts, within their community (§117.213.B.4.ii)

- Create work that responds to those influences/cultural or community values (§117.213.B.4.ii)
 - Describe the “value” we find in theatre (§117.213.B.5.ii)
 - Identify common value systems that function in theatre productions (§117.213.B.5.ii)
 - Compare our personal values to general/societal values pertaining to theatre (§117.213.B.5.ii)
- Day 2
- The students will...
 - Reflect on their individual growth and growth as a community (O.2)

Lesson 1a: Mapping the Classroom – Our Assets

Grade Level: Middle School Theatre 3

Objectives: The students will be able to...

- Form connections between themselves and other students
- Map what skills/backgrounds they bring to the classroom
- Create a comprehensive map of their skills and abilities (assets)
- Identify different careers in theatre (§117.213.B.5.iv)

Focus Question:

- What skills do we bring to the table as artists?
- How do our different backgrounds add depth to our community?

Materials:

- Slips of paper
- Markers
- Letter from Pamela Starz

1. ENGAGE: Map Discussion and Mapping Geographies (30 min)

Begin with a discussion about what we know about maps/what is the purpose of maps.

Students imagine that the space is a giant map of Austin (or whatever city I'm currently teaching in). The teacher clearly establishes the school as the center point, and defines the cardinal directions (north, east, south, west). The teacher frames the activity saying that a diverse range of locations where people live is what we want for this class – that this is how we get to know the wealth of connections we already have. Students map themselves on the map based on:

- Where they live in Austin
 - Each student shares out where they live
- A location they associate with a fond memory
 - Again, each student shares where they are
 - In small groups students share their memory
- Where they spend time or would like to spend more time (besides their house and school)
 - Students talk in pairs then share out with the group.

Reflection:

- What did we notice about the locations we listed? What does this tell us about what our community values?
- If we're thinking about theatre with/for our community, why is this activity useful?

Transition: Now that we've started thinking about the rich depth of connections we bring to this space, we're going to begin thinking about what skills we each bring to the process of theatre making.

2. SHARING INFORMATION: What is an Asset? (10 min)

Students look at the definition of Asset: "A valuable person or thing" "Something of value"

- In our own words, what do we think "asset" means?
- What are examples of assets? What are some examples of assets individuals might bring to the room?
- How does this idea of assets relate to our work in theatre?

Transition: We're now going to take a moment and think about the assets we bring to our work.

3. EXPLORE: What are our Assets? (40 min)**Activity 1: Asset Brainstorm (10 – 15min)**

Students receive slips of visual mapping paper. On each slip of paper, they write down one asset they have – this could be related or unrelated to their understanding of theatre. Give each student a specific marker color so their responses can be tracked afterwards.

Activity 2: Mapping our Assets (35 – 40 min)

Students lay their slips of paper on the floor. Encourage students to think about how they might want to organize their slips of paper.

Using the information we generated about maps earlier, how might we map these different assets?

Reflect:

- What commonalities do we see between our assets?
- What differences?
- What skills might we, as a community, want to develop or work on?
- How might we use these skills in theatre?

- Orange post it – write your initials and place yourself on the map where you feel like you are the most comfortable
- Blue post it – write your initials and place yourself on the map where you feel like you need the most work/want to develop those skills.

Transition: Now that we've thought about our skills, we're going to consider the skills needed for different theatre professions.

4. FOR TOMORROW

At the end of class students are divided into groups and given a letter from a TV producer looking for the next hit show for her "THIS IS MY JOB" TV series (she was behind such hits as "EXTREME PET WALKING" and "TRU LIFE OF A MIDDLE SCHOOL PRINCIPAL." In preparation for the challenge, students are given a theatre profession and must come to the following class with information about that profession.

Evaluation/Assessment: The post it activity helps me understand where students feel the most comfortable and also in which areas they need to grow. Also, for the asset brainstorm activity I will give them a specific color of marker. This way I can track the assets they brainstormed and tailor activities to these assets/areas for growth.



Dearest Class,

My name is Pamela Starz and I am the President of P.S. Production company. I know you're familiar with some of our famous shows: EXTREME DOG WALKERS, TRU LIFE AS A HIGH SCHOOL PRICIPAL, and ICE ROAD TRUCKERS. I am contacting you because I hear you know a great deal about Theatre Jobs, and P.S. Productions is looking for it's next big hit.

I'll be joining you in class tomorrow. Between now and then, please gather some information about (Insert name of Theatre Profession Here) and come prepared to discuss that profession on Thursday.

- I want to know the Skills!
- I want to know the Thrills!
- I want to know what makes this profession DYNAMIC!

In short, I'm looking for the next big thing in Profession-Based-Reality-Television (PBRT). I'm counting on you.

Sincerely,
Pamela Starz

Lesson 1b: Jobs in Theatre

Grade Level: Middle School Theatre 3

Objectives: The students will be able to...

- List the responsibilities/skills needed for each job within a theatre (§117.213.B.5.iv)
- Distinguish the role of the director from the other roles in a theatrical process (§117.213.B.3.iii)
- Consider how their current map of skills/assets connects to different jobs within theatre (§117.213.B.5.iv)
- Consider how our assets align with these jobs, and what we still may need to work on

Focus Question:

- What are the skills required by different theatre jobs?
- How do our assets align with different professions?

Materials:

- Poster Paper
- Markers
- Pitch instructions
- Role Work Scarf and Glasses
- Students need their Actor's Notebooks

1. ENGAGE/SHARING INFORMATION: Introducing the TV Pitch (5 min)

Teacher goes into role as Pamela Stars – Owner of P.S. Productions. She is looking for the next big show about professions. She's heard a lot about these theatre people and the crazy amazing things they do.

2. EXPLORE: Theatre Profession Brainstorm and PSA

Activity 1: Theatre Profession Brainstorm (10min)

Students are divided into groups. Each group is assigned one profession. They are given 5 minutes to brainstorm as many skills/responsibilities as possible associated with that profession. They then rotate to the next paper and add to what the group has already written. After 2 rounds of rotation (or more if it feels necessary), students return to their original poster and review what has been added. If students are less familiar with the different professions, they will receive some information about those jobs and create a written/drawn reflection of that information to share with others.

Activity 2: Television Pitch (30min)

Based off of the skills/responsibilities of this profession, the students create a Pitch for the new TV show about their profession – namely “what it takes” to do their specific job well and why others might want to go into that profession. (See TV Pitch Sheet)

Activity 3: Sharing the Pitch (20min)

Students share the Pitch for the show

After each sharing, students answer:

- What did you appreciate about their Public Service Announcement? How did they communicate the big ideas present?
- What did you discover about the skills needed to be successful in each of these professions?

3. REFLECT: Our Skills (20min)

Students return to their seats and consider the following questions:

- What skills were present in the different jobs?
- What information surprised you?
- How do you think these jobs align with the assets you brainstormed yesterday?

Students write their response to the final question in their journals. They also set 3 goals for themselves pertaining to skills they would like to build and professions they might be interested in for the future.

Evaluation/Assessment: Their Pitches are a method of evaluating their performance skills and on their understanding of different theatre professions.

IT'S TIME TO PITCH!

I will be assessing your pitches based on the following qualities - I want to make sure I produce some quality television!

- The Skills - There should be information about your profession. Think about including information about
 - 1) what they do
 - 2) the skills they use
 - 3) what sort of training they may need
- The Thrills - Create a dynamic pitch using your voice and body. Think about re-creating a moment from the show to demonstrate what this show may look or feel like
- The Wow Factor - Really sell me on why this profession is amazing! What makes this profession special? Why would theatre fail without this profession? Why does America want to see this show?

I'm looking forward to seeing what you create! We TV folks don't have a lot of time to prepare our work, so you'll have 30 minutes to create your pitch!

Briana Bower

Unit 2 Week 3 Day 2

Lesson 2: Voice and Storytelling

Voice and Body in Storytelling

Grade Level: Middle School Theatre 3

Objectives: The students will be able to...

- Give examples of how they might use voice and body to help tell their story
- Explore their stories vocally by applying different concepts of voice discussed (O.1c)
- Create a story that uses different elements of vocal expression (§117.213.B.2.iv)

Focus Question:

- How do we use our voices effectively to tell a story?

Materials:

- Students need their Actor's Notebooks

Lesson in Sequence: Yesterday students reviewed voice and body techniques. They have been working on personal narratives in class and are now thinking about applying some of these voice and body techniques to their story.

1. ENGAGE: Activating our Voices (20min)

Start the class by providing students with different examples of how storytellers use their voices and bodies to communicate with the audience. Make sure to include tellers who use character voices and paralanguage.

Jay O'Callahan Example: <https://www.youtube.com/watch?v=u5OEKEuBijk>

Michael D. McCarty Example: <https://www.youtube.com/watch?v=TYhTw-KKCUl>

Mojdeh Rezaeipour Example: <https://www.youtube.com/watch?v=plRZJvKB0BY>

Donna Washington Example: <https://www.youtube.com/watch?v=V9cgRvgoJf4>

Reflection Questions:

- How did this teller use their voice?
- How does this help us understand the story?

2. SHARING INFORMATION (5min)

Review the "Animated" to "Understated" continuum (Collins Storytelling Book).

3. EXPLORE: (45min)

Vocal Warm Up (5min)

The students engage in a brief vocal warm up (led by one of the students on the rotational warm up chart).

Individual Work (10min)

First students work individually in their own private studio, thinking about how they can incorporate a range of vocal expression/physicality into their pieces. This is a good time to refer back to the storytelling continuums (i.e. not everything has to be highly theatrical, but what you do does have to be specific and intentional). Students write down discoveries and compose a question they would like to ask their partner when their partner views their story.

Partnered Work (10 min)

Students workshop their story with a partner. They take 5 minutes each to ask their question, perform a section of their story, and receive one on one (Liz Lerman Critical Response) feedback. Students get a copy of the vocal rubric and work together to evaluate each other.

Share a moment (20 min)

Students bring one moment of their story to the larger class and share/workshop that moment – with a specific focus on use of voice.

4. REFLECT: (10min)

Returning to our vocabulary from yesterday (Voice – Power, Pitch, Passion / Body – Space, Shape, Action, Attitude)...

- What were some of the different ways we saw people using their voices and bodies?
- How did this help us understand the story? How did add to or complicate our understanding?

Evaluation/Assessment**Exit Ticket:**

- One thing I am proud of from my work today:
- One thing I still need to work on:

I will also observe the short sharings in class to see where students are with their vocal performance. I fill out the vocal portion of the final rubric as an informal formative assessment – tracking where students are.

Criteria	Points Possible	Points Earned
Preparation: The actor has prepared and rehearsed a complete performance that fits within the time constraints. The performance is well rehearsed and memorized.	5	
Diction/Articulation: The actor pronounces words clearly with proper diction.	5	
Projection: The students use proper breath support and can be heard clearly throughout their piece.	5	
Vocal Expression (Quality): The actor makes specific and bold choices about the use of their voice. They are expressive and include different character voices and/or paralanguage. These choices support the telling of their story – they paint a vivid picture for the audience using different vocal qualities.	5	
Varied Pitch/Musicality: The student speaks using a variety of vocal pitches and tones to express the emotions and environment in their story.	5	

Lesson 3: Being a Good Scene Partner

Grade Level: Middle School Theatre 3

Objectives: The students will be able to...

- Identify/Review the different components of a successful rehearsal process (§117.213.B.2.iii)
- Describe what it means to be a good scene partner
- Give examples of what a good scene partner looks like/sounds like
- Create a rehearsal contract with their partner
- Develop a rehearsal plan/rehearsal goals with their partner

Focus Question:

- What does it mean to be a good scene partner?

Materials:

- Role on the wall poster
- Scene contract poster
- Neutral Scene Evaluation sheet!
- Pre-made list of partners
- PPT with Neutral Scene Dialogue

Homework Due:

- Scene Scoring

1. ENGAGE: What makes a good Scene Partner? (45 min)

Activity 1: Role on the Wall (7 min)

The instructor draws a simple outline of a person's head and shoulders. Students think-pair-share and brainstorm things that a good scene partner thinks and says during a rehearsal process. The teacher writes these responses inside of the head and shoulders. Next they brainstorm what a good scene partner does, and what other people might say about a good scene partner. The teacher writes these responses outside the head and shoulders.

Transition: *Using this information, we are going to explore both the positive elements of working with a scene partner, and the challenges we may face if our scene partner doesn't do these things.*

2. EXPLORE: How can we be successful scene partners?

Activity 2: Warm Up (3 min)

The students engage in a brief physical warm up led by one of the students (on a rotational chart).

Activity 3: Challenging and Successful (Real and Idea) Images (20 min)

The students create Challenging and Successful images of working with a scene partner. First they create images illustrating the ideal rehearsal for a scene – if all people in the rehearsal are good scene partners what might that image look like?

- Describe what you see the bodies doing.
- What do you think this means? What do you think is happening?
- What do you think this image can tell us about how we should or shouldn't act as a scene partner?

Then students create an image that embodies some of the challenges we might face when working with a scene partner. Acknowledge that these are real challenges and that we have all exhibited some of these challenging behaviors at some point or another in our scene work. Again, reflect on the following questions:

- Describe what you see the bodies doing.
- What do you think this means? What do you think is happening?
- What do you think this image can tell us about how we should or shouldn't act as a scene partner?

Finally, consider as a group what we might do to transition from the challenging rehearsal to the successful rehearsal?

Each group creates an image that demonstrates how we might transition from the real to the ideal. Students then put together their three images in sequence (real, transition, ideal). Students practice those images, then share them with the class.

Activity 4: Scene Partner Contract (10 min)

Turn to a partner and, brainstorm 2 different elements that we might put on a scene partner contract and write those elements down in their Actor's Notebooks. After students have a moment to brainstorm, build the contract together as a group.

All students sign the Scene Partner Contract.

3. SHARING INFORMATION: What goes in a Rehearsal Plan? (10 min)

A big part of sticking to this contract is having a clear plan and clear goals for your rehearsal time with your partner. What are some things we need to accomplish during scene rehearsals?

Brainstorm a list with students. Make sure the following elements make it onto the list (they will have reviewed some of these elements by this point or worked on them in previous classes):

- Blocking – where you go on stage
- Objectives – what does your character want
- Tactics – how is your character going to get what they want
- Use of Voice and Body to portray character
- Listening and Responding to your partner
- Scene analysis (because it may shift)

Memorization and Scene Scoring are NOT on this list – you come in having done that work already/you do that work on your own time.

4. EXPLORE: Rehearsal Plan and Begin Rehearsal

Activity 1: Create a Rehearsal Plan and Approve Plan with Ms. B (15 min)

The students use the Rehearsal Plan Sheet (below) to create a rehearsal plan for their scenes.

Activity 2: Begin Rehearsal (20)

Students begin rehearsing with each other

5. REFLECT: Working with a Scene Partner (5)

As a group, students respond to the following questions:

- What were examples from your work with your partner that relate to our idea of a good scene partner?

On their own (for home work) students fill out an evaluation sheet with the following questions:

- What are two things you did/will do to be a successful scene partner?
- What are two things your partner did to be a successful scene partner?
- What is one thing you need to work on as a scene partner?
- What is one thing your partner might need to work on as a scene partner?

Evaluation/Assessment: The contract is part of the evaluation. Students will write down two ideas in their Actor's notebooks. They will then work with their partner to create a rehearsal plan. I will evaluate this plan for clarity and I will also use it to track and evaluate students' in class participation.

Rehearsal Plan

Names: _____

Play & Scene: _____

Ms. B's expectations:

- You will be prepared (lines memorized, scene scoring and analysis completed)
- You will use your time well
- You will explore different objectives and tactics
- You will explore different uses of your voice and Body
- You will use the space in a dynamic way
- Your scene will be well rehearsed

Setting Goals

With these expectations in mind, what goals do you need to set for yourselves? What do you need to do to have a productive rehearsal? What to you need to work on to have a successful scene?

Our Goals:

1. _____

2. _____

3. _____

Our Rehearsal Plan

Day 1:

Our focus is..._____

By the end of the period, we will have..._____

Day 2:

Our focus is..._____

By the end of the period, we will have..._____

Day 3:

Our focus is..._____

By the end of the period, we will have..._____

Day 4:

Our focus is..._____

By the end of the period, we will have..._____

Briana Bower

Unit 4 Week 5 Day 1

Lesson 4: Sound and Story

Grade Level: Middle School Theatre 3

Objectives: The students will be able to...

- Identify the skills/tools needed to create a sound design (§117.213.B.3.ii)
- Explain how the principals of design relate to designing sound (§117.213.B.3.ii)
- Design sound for a particular production (§117.213.B.3.ii)
- Evaluate how the principals of design are used within the design (§117.213.B.3.ii)

Focus Question:

- What are the elements of sound design?
- How do we create an environment through sound?
- How do we establish mood through sound?

Materials:

- Poster with the elements of sound design
- All sorts of paper, fabric, cups, plastic, metal, etc. that might be used in live Foley
- Soundscape

Lesson Context: In this unit, students are working in groups to create design elements for different plays. So far, students have created costume, makeup, set, and lighting designs for their plays. Sound is the final element they're exploring.

1. ENGAGE

Activity 1: Listening (10 min)

As students enter the room, a sound scape of the ocean plays. Students are invited to take their seats, close their eyes and listen. After the bell rings, they listen for another minute or so, then the instructor fades the sound. Students respond to the following questions:

Describe:

- What sounds did you hear?

Analyze:

- What setting did you imagine while listening to the soundscape?
- What sorts of people might inhabit that setting?
- How did listening to the sound make you feel?

Relate:

- Why do you think people use sound design in theatre productions?
- How might we use sound in our own design projects we've been working on?

2. SHARING INFORMATION: The elements of Sound Design (10 min)

Introduce information around the elements of sound and sound design:

When working with sound design, there are several different types of sound that we work with:

- Dialogue
- Sound Effects
- Music
- Silence

(http://facweb.cs.depaul.edu/sgrais/elements_of_sound_design.htm)

With these elements in mind, we are going to watch a video clip about sound design and sound production. This is an example from a film, but theatrical sound design works very similarly. As you are watching, consider the following:

- What elements of sound design are they using?
- How are they creating and capturing sounds?

Watch the following video about sound design:

<https://www.youtube.com/watch?v=xMKjPWQuBFs>

It is our job to think about how we use these elements to create mood, story, and setting for our play. We do this through putting these elements together in different ways. We also think about the same dynamic elements we think about when using our voices:

- Power: Loud/Quiet, Sharp/Soft, Silence/Sound, High/Low, Heavy/Light
- Pace: Fast/Slow, Stretch/Squash, Single/Repeated
- Passion: Feeling, Mood, Attitude

(pulled from the Arts Integration Vocal Traits sheet)

We're now going to consider how we might explore these different elements of sound design through a sound scape.

3. EXPLORE: Creating Sound Design for your plays

Activity 1: Creating Soundscapes as a group (20 min)

Students lay on the floor in a large circle with their heads in the middle of the circle. They begin creating the soundscape of a forest at night. Students add in one at a time, creating different sounds they might find in the forest using their voices. After a general soundscape is established, the teacher instructs students to vary the soundscape using the elements discussed above (Loud/Quite, change the mood to a “scary” forest then a “magical” forest, try changing the pace, etc.).

Describe:

- What were some of the sounds we heard in the forest?

Analyze:

- When we changed the (volume, pace, etc.) how did our sounds change? How did the feeling of the environment change?
- When we changed the mood of the piece, what different sounds did we add or take away? How did this impact our understanding of this setting?

Relate:

- What are some other ways (other than using our voices) we might create or design sound?

Activity 2: Live Foley (20 min)

Introduce the concept of live Foley – using materials to create different sounds.

Give each student in the class an object (paper, plastic, cup, etc.). Give each student a minute to explore all of the different noises their object can make.

Students pick one sound to share with the class. Students share the sound and the teacher takes 3 suggestions from the class concerning how that sound might be used in a larger sound design.

Activity 3: Designing Sound (25 min)

Students break into their design groups. They pick one moment in their play in which sound plays (or could play) a key role in establishing the mood and/or environment of the piece. Students create a sound scape using their voices and the found objects.

Each group shares their sound scape and the teacher records the soundscape so that students can listen to it next class/use it for their final design presentations.

4. REFLECT (5 min)

- What did we explore today?
- What did you discover while creating your designs?
- How does the sound design your created support the other design elements you have created so far?

Briana Bower

Unit 5 Week 1 Day 2

Lesson 5: What do we see? What don't we see?

Grade Level: Middle School Theatre 3

Objectives: The students will be able to...

- Identify and respond to the values of students' current community through performance (§117.213.B.4.ii)
- Identify the key cultural influences that influence us/our community in today's society (§117.213.B.4.ii)
- Compare our personal values to general/societal values pertaining to theatre (§117.213.B.5.ii)
- Consider what they want to see more of on stage

Focus Question:

- How do companies select seasons?
- How do I see or not see my lived experiences represented on stage?
- What stories respond to the needs of our community?

Materials:

- Mock Show Seasons
- Paper and pencils for letter writing

1. ENGAGE

Activity 1: Poster Dialogue (15 min)

When students arrive in the classroom posters with the following prompts are hung around the room:

- When I go to the theatre, I want to see...
- The thing I value most about theatre is...
- The show I think best represents my own life/experiences is...
- What kinds stories do we want to see on stage? What kinds of stories might our community need or want? (think about stories or issues that matter to you in your own life right now)...

Students circulate around the posters (at this point in the year they will have done poster dialogue already and they know how to participate in the activity).

After students visit each page, we reflect on what themes or ideas emerge on each poster. We reflect on what similarities and differences we see between the answers on each poster and then between the posters. We end our discussion with the following question: *Based off of all of these posters, what do we as a community value about the experience of participating in and seeing theatre?*

Transition: *In a moment, we're going to look at a few different seasons selected by a few different theatres. I'd like you to keep this discussion in mind when we're looking at these different seasons.*

2. EXPLORE

Activity 1: Research/Analyze season selections (40 min)

Divide the class into groups (around 4 students in each group depending on the class size). Each group receives one of the following seasons:

Little Women – book by Allan Knee, lyrics by Mindi Dickstein, and music by Jason Howland
This Girl Laughs, This Girl Cries, This Girl Does Nothing – by Finegan Kruckemeyer
Five Women Wearing the Same Dress – by Alan Ball

Death of a Salesman – by Arthur Miller
Oedipus the King – by Sophocles
Macbeth – by William Shakespeare

Angels in America – by Tony Kushner
Equus – by Peter Shaffer
Hair – book and lyrics by James Rado and Gerome Ragni and music by Galt MacDermot

Chicago – by Bob Fosse and Fred Ebb
Hairspray – music by Marc Shaiman, lyrics by Scott Wittman and Shaiman and a book by Mark O'Donnell and Thomas Meehan
West Side Story – lyrics by Stephen Sondheim, music by Leonard Bernstein, book by Arthur Laurents

Twelve Angry Men – by Reginald Rose
The Elephant Man – by Bernard Pomerance
The Iceman Cometh – by Eugene O'Neill

A Midsummer Night's Dream – by William Shakespeare
Medea – Euripides
Tartuffe – Molière

With their seasons, students go to the computer lab and research the following information:

- Cast sizes
- Number of roles for either gender
- Race/Ethnicity of roles
- Age of roles
- Skills actors must have to play the roles (dancing, singing, acrobatics, etc.)
- The issues or stories presented in the plays
- Types of resources needed to produce the shows (size of set, orchestra, types of props/lighting, etc.)
- Based on these findings, what do you think this theatre company values?

After students gather this information, they share out their findings with the class.

Activity 2: Reflection (15 min)

We then engage in the following reflection process:

- What kind of Theatre Company might put on this season?
- What do you think that company values?
- What would you say if this was the season we announced at _____ Middle School?
How would you react? Why?
- How do these seasons align (or not align) with the values we discussed at the beginning of class?

Activity 3: Your own seasons (20 min)

In response to the analysis of the seasons and taking into account their own values, students create a pitch (to an imagined theatre teacher who is about to make their season selection decision) concerning what types of shows they should select and perform. Students identify:

- What types of roles do they want to make available?
- What cast sizes?
- And most importantly, what stories do they want to see on stage/do they want to perform? What do they think this community needs a play about right now?

Students don't pick actual plays, but rather they talk about what kinds of plays and stories they want to see on stage.

They begin to create a pitch, which they will present the following class.

Assessment/Moving forward – As this lesson takes place at the beginning of a devising unit, this lesson serves as my pre-assessment to understand what student's are interested in and what types of stories and forms of theatre they value.

Check out: Write one idea or question that you're still thinking or wondering about after class today.

Briana Bower

Unit 5 Week 5 Day 1

Lesson 6: Scene Development

Grade Level: Middle School Theatre 3

Objectives: The students will be able to...

- Develop work through writing activities/text-based activities
- Analyze these modes of exploration/material generation
- Create a short play or scene – they will apply the concepts of form and structure discussed to their play or scene (§117.213.B.2.iii)
- Identify different actions and objectives within a script (§117.213.B.2.iii)
- Analyze how those actions relate to the character (based on what we know from the text and what we can infer about the character) (§117.213.B.2.iii)
- Create a short monologue from the point of view of a specific character – paying close attention to the language used (§117.213.B.2.ii)
- Create a short dialogue between two characters – paying close attention to the language used by each character (§117.213.B.2.ii)
- Respond critically to the monologues and dialogues shared by peers in class (§117.213.B.2.ii)
- Evaluate the use of language and how that language supported (or did not support) our understanding of the character (§117.213.B.2.ii)
- Reflect on their own work and apply concepts discussed in class to feedback and reflection (O.2)

Focus Question:

- How do we create a short scene or play based off of the materials (stories, interviews, research) we collected?
- How do we critique and improve the work that we create?

Materials:

- Play sheets (see hand out)
- Student Research Materials

Prior to this class: Students have been conducting interviews in their community about a particular topic of interest. Last week, they started generating ideas for the show using the technique of "Circle Drama." They are coming to class with copies of their interviews/additional research they conducted in the community AND lists of possible scenes and monologues.

1. ENGAGE: Hearing some of the text out loud (20 min)

Students select one line of text (dialogue, story, research, scene, monologue) that is really resonating with them to share out loud with the class. One at a time, we read out the lines of text selected.

Reflection:

- What were some of the similarities we heard between the different lines of text?
- What were some of the differences we heard?
- What drew you to this line of text? (think pair share then share with the group)
- If we were going to create scenes based off of the text we just read, what scenes might we create?

In response to the final question, students brainstorm possible scenes they might want to explore. The group takes a vote (and depending on the number of students) students break into groups of 3 or 4 to work on scenes. Each group gets a different scene topic/concept.

Review collaboration – how might our elements of collaboration explored in class apply to our work today? How can we work together successfully?

2. REVIEWING INFORMATION: (10 min)

As a class, we review the elements of a scene – what do we need, and what happens? Go over the scene creation sheet. Students will identify the different elements of their scene first. After they have identified those elements, they will write the beginning of a scene with their group. As they write, encourage them to consider what lines of text from their research/interviews might become lines of text in their scenes.

3. EXPLORE:

Activity 1: Students Write Scenes and Monologues (30 min)

Using the guiding worksheet, students write scenes based off of the defining concept assigned to their group (from the first activity).

The teacher circulates and checks in with groups to see how they are progressing.

Activity 2: Students Workshop Scenes and Monologues (20 min)

Students divide into small groups and workshop the scenes they created. Students will introduce their scene, providing the following information:

1. Original concept explored (from the brainstorm)
2. Characters in the scene
3. Location of the scene

Students perform their scene and the other students in the group respond using a modified Liz Lerman critical response:

- I appreciated...
- I discovered...
- I wonder...

4. REFLECT: (10 min)

- What were some similarities between the scenes you heard today in your group? Differences?
- When did we hear bits of interviews or research in the scenes? How did these moments help us understand the scenes?
- When did we see characters or stories appearing from our circle drama work?
- If we were to sequence these scenes, what order do you think they would go in? Why?

Evaluation/Assessment: Students are evaluated on their ability to work together as a group, to include the essential elements of a scene, and to incorporate their research into the scenes. They are also evaluated on their ability to perform new scenes (formative) and critique their peers (noting who is participating and the quality of their participation).

For HW: Students add to the scenes individually – working to generate new material.

Creating a Scene

For your scene, identify the following...

Who? – Who are the characters in your scene? (no more than 4) What are their names? Is there a main character? Who is it? (Put a star next to the name of your main character/characters)

Where? – Where does this scene take place?

Want? – What does the main character or characters want?

Obstacle? – What is getting in the way? What is the main problem in the scene?

Ending? – How does the scene end? Do the characters get what they want? What changes?

Research – How might you include words or phrases you collected from your research? Are there particular lines of dialogue from an interview that you might use in this scene?

Teaching Philosophy

My teaching springs from the belief that a strong theatre education is essential to the individual, intellectual, emotional, and social development of all students. Through collaborative group projects and performances, critically engaged discussion, activation of theatre texts, and in-depth self-evaluation and reflection, my classes invite students to take charge of their learning. Knowing that not every student I teach will pursue a career in theatre, I create these classes both to help students hone their skills as artists and consider how theatre impacts their lives outside of the classroom and beyond traditional performance venues. Within my classes, student achievement is not measured against a traditional definition of success – the goal is not to perform the perfect scene, create the perfect design, and answer all the questions correctly. Rather, I believe that holistic student achievement grows from the successes and the failures, the process and the product, the hard days and the easy ones, and what we as a community learn from that collective experience.

In order to achieve this rich personal development, my K-12 theatre classes exemplify teaching practices in which both students and teachers work together to construct knowledge in the classroom. Through learner-centered practices, I invite students to draw upon and incorporate their prior knowledge and lived experiences into their understanding of a topic. Activities and assignments situate students as active participants in their learning process while they work to build their knowledge and develop their skills. I also strive to create projects and select plays that directly relate to the interests, cultural backgrounds, and lived experiences of the school community. By building a curriculum that engages deeply with the community present in each classroom, I create spaces for students to explore issues and ideas they care about. I believe creating a culturally responsive curriculum does not just inspire students to make personal connections to their work, but rather places those personal connections at the heart of the learning process.

When working with students in a theatre class, my lessons combine active and dramatic strategies, along with practices pulled from a variety of key theatre practitioners, as a means to teach students about the many aspects of theatre. Using these strategies and practices in all areas of the theatre curriculum helps support a Discipline Based Theatre Education (DBTE) approach, in which students learn about all areas of theatre, the various roles assumed by professional theatre artists and technicians, and the interwoven relationship between production, history, criticism and aesthetics. For example, when students learn about lighting design, I don't just show them the lighting instrument. Instead, we step into role as lighting designers for a new production, explore the challenges real lighting designers face, conduct research on different elements of lighting design, and create new designs using a variety of lighting instruments. This combination of active and dramatic strategies within DBTE engages students in a process-centered approach to learning that encourages them to focus on their personal growth as creative and innovate artists and individuals while gaining theatre knowledge and skills. In each lesson students reflect on their personal experiences both

verbally and in writing. These reflections frame classroom experiences in relation to the students' lived experiences and invite students to consider how these topics and skills support future careers not just in the arts, but in all areas.

In order to accomplish these learning goals I feel it is essential to create a classroom environment in which everyone is respectful and feels respected – to establish a community of peers and learners who can engage in rigorous discussion and debate in a way that includes everyone in the learning process. In order for students to get the most out of a theatre education, they must feel safe in the classroom and they must feel that they can openly share their creative ideas. As a teacher, it is my job to create a classroom environment that makes people of all races, genders, sexual orientations, cultural backgrounds, socioeconomic backgrounds, ages and ability levels, feel welcome. Through the use of Universal Designs for Instruction (UDI), class contracts, and ensemble building activities, my classes affirm my belief in scaffolding for every student's success. As I design each class, I build in different types of activities and assessments that support a variety of student needs and abilities. My courses employ a range of teaching materials and strategies, including structured note taking devices, visual aids, and notes/screen casts that summarize key ideas, to support student learning and success. These materials are available to all students regardless of ability and/or need for accommodation. For example, if students find certain activities too risky, then I give them the opportunity to write monologues or scenes instead. If they want to be important pieces of scenery as opposed to main characters, allowing them to be an active part of the scene without taking on a speaking role, then I allow them to actively embody that part of the story. While I will always strive to challenge my students to take risks and expand their understanding of and skills in theatre, my goal is to be a flexible and supportive force within the room that acknowledges the needs and abilities of my students.

In addition to implementing UDI, at the beginning of the year, I work with students in each class to create a behavioral contract that establishes in-class expectations and helps them form an in-depth understanding of respectful class practices. These practices cultivate a synergistic classroom community based in safety and support. This in turn places value in a diverse range of student perspectives and invites and encourages students to take risks, voice opinions, and share creative ideas. As part of this contract, I commit to respecting and supporting each student's learning processes by providing students with detailed directions and rubrics for each class project/assignment. These clear directions and rubrics help students understand what is expected for each project so that they can feel successful and supported as they work. In addition to clear directions and rubrics, I create opportunities for students to receive peer and instructor feedback in class, further cultivating an environment of supported and scaffolded learning. For example, after a student presents a monologue in class, students begin by sharing appreciations with the performer, then the performer gets to share something they discovered, then the other students and instructor get to share feedback or "wonders." This type of in-depth feedback and reflection process respects and values student work, while also helping students achieve a shift in their understanding of the content explored.

Much of my research focuses on collaborative teaching practices and how we as teachers can best support student learning in the classroom. As I continue to grow, each teaching experience deepens my understanding of my own pedagogy and supports my research of best teaching practices. Within classes, student assessments and reflections help me understand if I need to reassess my approach to class sessions to better fit students' needs as learners. In addition, rigorous feedback from fellow teachers and mentors helps me better understand how my methods in the classroom align with my personal goals and with best practices in my field. As I continue in my career in education, I hope to create an apprentice program between my Middle or High school and a local university that helps aspiring undergraduate theatre educators obtain practical, hands-on experiences working with students. This trajectory builds on my belief in student-centered practice, and will continue to expand and support my research and development.

Working with students of all ages, I know my abilities as a teacher will only continue to grow, evolve, and strengthen based on what I learn from my students. I feel lucky to be a part of a profession where I get to learn on a daily basis, a profession where I am never alone in my practice. Every day I am surrounded by classrooms full of young people who I see as both students and teachers, who have an invaluable depth of knowledge and a unique lived experiences all their own. As a teacher and fellow student, it is my job to listen, to support, to encourage, to fail, to succeed, and to learn with students, and I cannot imagine a better, more fulfilling profession.

Briana Bower

Observation

Context:

School: Del Valle Middle School

Class: 2nd period- Theatre 1 (HS credit) with 8 students – 45 min

Teacher: Elizabeth Bishop

Content: Sound design

While Ms. Bishop did not have a lesson plan but she did share the Project Sheet with me.

The goal of the project: We will create a list of songs that appropriately soundtrack the various times and moods of our lives using Soundtrack of My Life Project.

Objectives: Individually, you will create a **20-song list** that is appropriate for different times in your life. You will also create a CD cover and album art for the "Soundtrack of Your Life."

Events in the class:

- The students entered the classroom and got chairs.
- The students began class by watching a 9 minute interview/informational news segment about *Hamilton*
- The students responded to the prompt "What struck you about the clip?"
- After they finished writing in their notebooks, Ms. Bishop collected the notebooks and asked the students to put away their chairs.
- The students then went to the cafeteria and used their phones to work on the "Soundtrack to My Life" project for the rest of the period.
- During individual time, Ms. Bishop circulated to the students and checked in with them individually.

Strengths in the design of the lesson:

- The students responded intensely to *Hamilton* – they were so excited to see actors who looked like them and sounded like them performing. The students kept asking if they could see the show. I thought that in a lesson about sound design and the mood of music, starting with *Hamilton* was a strong choice – the music is incredibly compelling and it shows students how different styles of music can be incorporated into theatrical productions.

- The project itself seems strong, and the students appeared engaged with the project during their working time.
- The Grading Rubric was on the assignment and the instructions were incredibly clear.
- I think that asking students to think about the mood of their own music will help them think about how music creates an environment for a show.

Ways in which the lesson could be strengthened:

- I think a bit more intentional connection between Hamilton and the design project would have helped contextualize the clip a bit more.
- Perhaps Ms. Bishop could have checked in with the students more?
- While I like that students got to create a soundtrack for their lives, I do wonder how this project might translate to creating a soundtrack for a specific play. I know this is the final project in the unit, my biggest question is about how this project connects back to theatre and how Ms. Bishop is helping students make that connection. (She may have done this in a later lesson and I just didn't get to see it).
- Perhaps some final reflection? I think that it would have been nice for the students to come back together as a group at the end.

Classroom management:

- Ms. Bishop was very loving and supportive with her students. It was clear that the students respect her – they stayed on task throughout the lesson with very little instruction from Ms. Bishop.
- She joked with them throughout the period – she's created a very relaxed and kind environment.

Student engagement:

- Students were engaged when watching the Hamilton clip but not many of them wrote about it afterwards
- Students worked diligently on their Soundtrack projects. There was some slightly off topic conversation, but in general, the students seemed engaged with their work and were eager to share what they had accomplished with Ms. Bishop and with each other.

Final Reflection

Reflection on My In Class Teaching:

I was very proud of my in class teaching this semester. Going into the lesson, I had two goals: 1) To try a strategy I've had issues facilitating in the past, 2) To work on slowing the pace of my speech while teaching. Through my lesson, I felt I was able to accomplish both of these goals.

I have tried several times to facilitate Real and Ideal images, and I have always struggled with this strategy. I think this may be due to the fact that the content felt too big or too complex (I've done it with environmental issues, and it can be tricky – creating that middle image can be difficult and it can be hard to create images that feel authentic and not like you're waving a magic wand and fixing the problem). That being said, this time when I facilitated the strategy I was incredibly proud of the result! I think that the very specific scaffolding and the smaller scope of the content helped my participants create dynamic images that felt doable. I also think that the scaffolding before and after – engagement through Role on the Wall and synthesis through the Scene Partner Contract – helped students really understand the context for the images and the way in which we can synthesize those images to create an action plan.

While teaching this lesson, I also made a concerted effort to slow down my speech during facilitation. I know I speak quickly, but watching my teaching videos during Bob Duke's class this semester helped me realize just how fast I talk. During this lesson I made a concerted effort to slow the pace of my speech, and I felt like I was successful! I also felt like for the first

time, I allowed exactly enough time for each of the activities. I am a chronic over-planner when it comes to creating lessons. I always try to squeeze in too much in a short period of time. Facilitating what I thought was going to be a 30 minute lesson in 45 minutes helped me understand how it feels to give yourself space to breathe within a lesson. Because I wasn't rushing to fit in five more activities, I felt like I was able to be more present with the students and receptive to what they gave me in the moment and what they needed to be successful. I also, possibly for the first time, gave myself enough time to really process the frozen images the students created. While I know this will obviously change when I get into a larger classroom, this lesson helped me understand how much time it takes to successfully facilitate the Real/Idea Images strategy.

Overall I was very proud of this lesson and I am excited to use it as a means of assessment and establishing rehearsal procedures for my students in class.

Reflection on Teaching with Liz's Students

Teaching with Liz's students was a pleasure! I facilitated a 45-minute portion of my new Sound Design lesson with her students this past Tuesday, December 8. Luckily I was able to facilitate the lesson with the same students I observed the week before, and my lesson fit well at the end of their Sound Design Unit. For the purposes of the 45-minute class, I focused my lesson on the elements of Sound Design, and specifically how we can create sounds by using our voices and by using live Foley. As students entered the room, they listened to an underwater sound scape, and then heard a more specific sound design. After listening to the sound design, students named out specific elements of sound and what they noticed about the

sound. The sound scape was originally an underwater sound scape, but many students heard other locations (namely a rain forest) and were able to provide convincing arguments supported by specific sound examples they heard. We transitioned from this portion of the lesson in to a brief overview of the different elements of Sound Design (Silence, Dialogue, Sound Effects, and Music) and we watched a brief clip about how Sound Design was created for *The Hobbit*. Students were able to easily pull out the different elements of sound design they saw in the clip, and the different ways the designers created and recorded sounds.

After this reflection, we moved into some sound exploration. I brought in a variety of objects from home and students explored the different sounds those objects could make. Even though there were only seven students in the class, this portion of the lesson got a bit chaotic. Students were incredibly engaged with their objects and the sounds they made that it was hard to get them to listen to the sounds others were sharing. In the future, I will definitely have the students sit in a circle and put their objects in front of them while others were sharing. I wasn't thinking as much about classroom management because it was such a small group of students, but I quickly learned that even though they were a small group, they could still create a ton of distractions for themselves and their peers. All of that being said, the students were incredibly engaged with the Foley activity and they created some amazing sounds using their objects! They all came up with really interesting uses for the objects and possible sounds they could create (my favorite was a student who figured out that if you brush fabric quickly against plastic it sounds like mixing bowl of batter).

I was surprised that the students were ready to share their Foley sounds far faster than I anticipated. I actually rearranged the order of the lesson (they were supposed to create vocal

soundscapes before the Foley) to make sure I could try out the new Foley activity, but they ended up coming up with sounds very quickly so I still had time for the sound scape activity. Facilitating these activities in the reverse order (Foley first sound scape second) I realized that the sound scape activity was far less exciting after the Foley activity and students were slightly less engaged. In the future, I will stick to my plan and start with the sound scape activity then move into the Foley activity.

Overall I was very pleased with my lesson. Liz was thrilled and said that she would definitely use the lesson in the future. She did provide a wonder about what this lesson would look or feel like with a larger group. I think given the element of volume, I might modify this lesson if I was working with a huge group and I had some behavioral issues. In that case, I might modify the lesson so that students work in small groups to explore the Foley sounds. In general I was proud of the work I did, and I am excited to facilitate the whole lesson in the future!

Reflection on the Semester/My curriculum

While working on my Curriculum this semester, I realized some important things about my own personal planning process. First and foremost I learned that I need some sort of clear structure and procedure to start with. The structure that Cortney provided in class was incredibly helpful for my own planning process, and I used her technique to create all of the objectives for my curriculum. Engaging and playing with this structure helped me realize that I need to seek out similar structures for my curriculum planning in the future (I'm definitely going to buy that *Understanding By Design* workbook!). I realized that if I have a structure to work

with, I can be creative within that structure, even if it means breaking that structure when necessary to best suit my needs as an educator.

I also spent a lot of time this semester thinking about objectives. As I'm sure you can see in my document, I spent a lot of time breaking the TEKS into their component objectives and then re-configuring these objectives into my units. In hindsight, I'm glad I started by creating my overarching objectives/units and then tweaking those units based on the TEKS. This way, I was able to state my values first and then think about how to structure the units based on the TEKS objectives I developed so that both my values as an artist and educator AND the TEKS were represented in the final curriculum. This particular process also made me appreciate the TEKS a lot more. On my first two passes at my curriculum, I didn't do a great job at incorporating technology into my overarching plan. Yet when I looked at the TEKS objectives I developed, I realized that technology needed to find a home within my curriculum. Now my curriculum reflects how students can use technology in their design presentations and within their final devising unit. This project helped me understand the true purpose of the TEKS, and again, how I can be creative with my implementation of these objectives.

Overall I am very proud of this curriculum. I am excited to see how it shifts and changes as I implement it in the next few years. I know I will learn a lot from my students as they participate in different lessons and complete different projects, and I am looking forward to seeing what stories they create and how they choose to engage with their community.

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