

# Unit Title: Ensemble Building

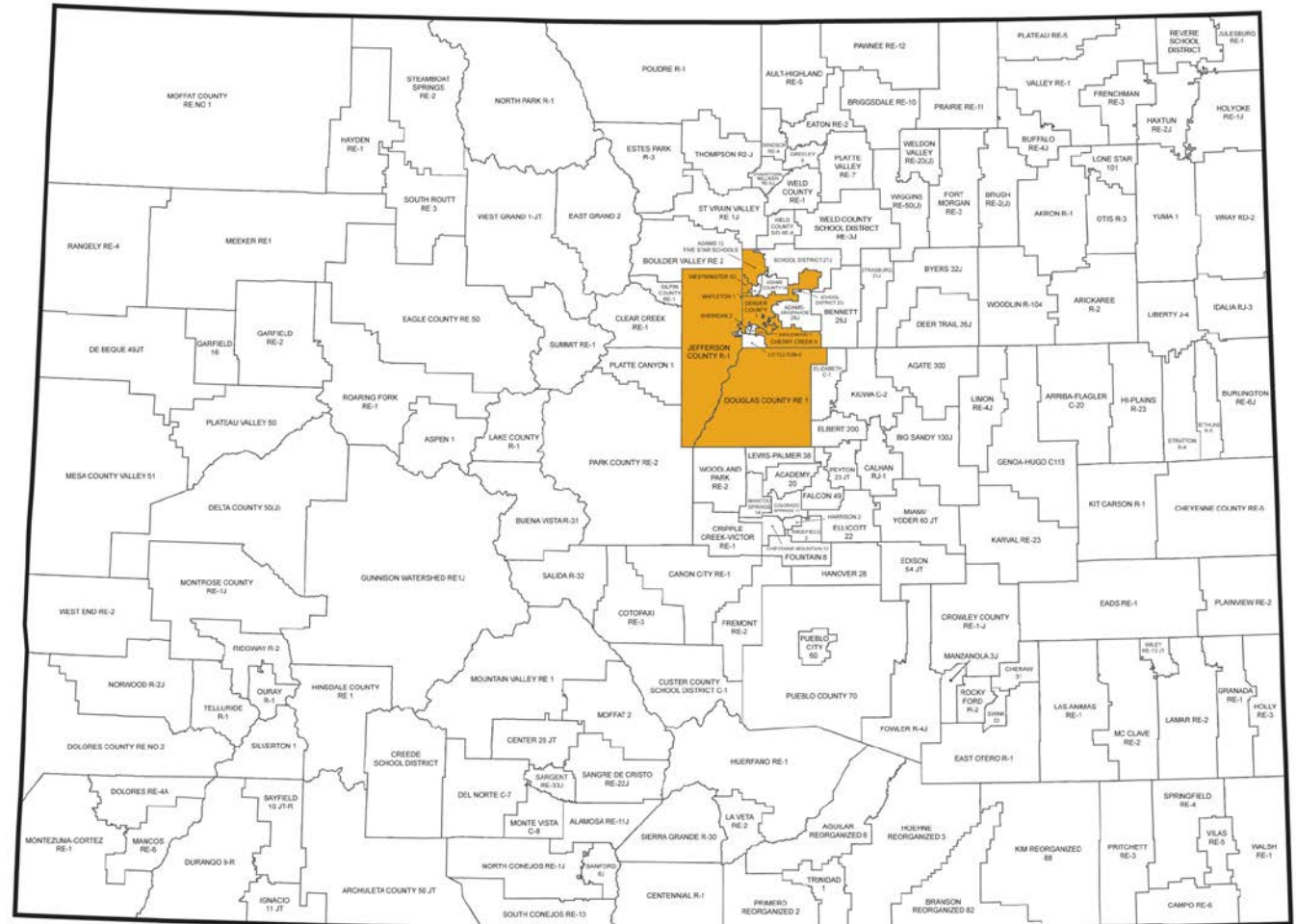
## Extended Pathway Focus

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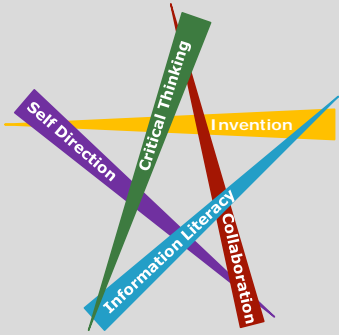
*This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.*

### Colorado Teacher-Authored Sample Instructional Unit

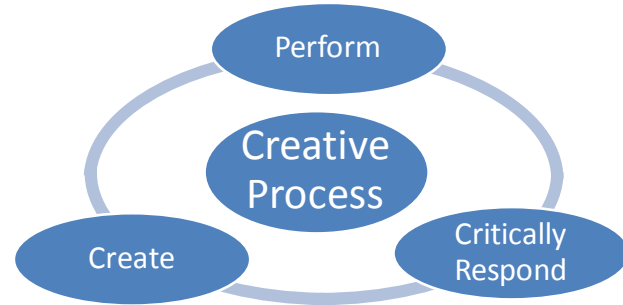
Content Area	Drama and Theatre Arts		Grade Level	High School
Course Name/Course Code	Ensemble Building (Extended)			
Standard	Fundamental Pathway Grade Level Expectations (GLE)		Extended Pathway Grade Level Expectations (GLE)	
1. Create	1. Creative process in character development and script improvisation	DTA09-HSFP-S.1-GLE.1	1. Character development in improvised and scripted works	DTA09-HSEP-S.1-GLE.1
	2. Technical elements of theatre in improvised and scripted works	DTA09-HSFP-S.1-GLE.2	2. Technical design and application of technical elements	DTA09-HSEP-S.1-GLE.2
	3. Expression, imagination, and appreciation in group dynamics	DTA09-HSFP-S.1-GLE.3	3. Ideas and creative concepts in improvisation and play building	DTA09-HSEP-S.1-GLE.3
	4. Interpretation of drama using scripted material	DTA09-HSFP-S.1-GLE.4	4. Creation, appreciation, and interpretation of scripted works	DTA09-HSEP-S.1-GLE.4
2. Perform	1. Communicate meaning to engage an audience	DTA09-HSFP-S.2-GLE.1	1. Drama and theatre techniques, dramatic forms, performance styles, and theatrical conventions that engage audiences	DTA09-HSEP-S.2-GLE.1
	2. Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-HSFP-S.2-GLE.2	2. Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-HSEP-S.2-GLE.2
	3. Directing as an art form	DTA09-HSFP-S.2-GLE.3	3. Direction or design of a theatrical performance for an intended audience	DTA09-HSEP-S.2-GLE.3
3. Critically Respond	1. Analysis and evaluation of theatrical works	DTA09-HSFP-S.3-GLE.1	1. Contemporary and historical context of drama	DTA09-HSEP-S.3-GLE.1
	2. Evaluation of elements of drama, dramatic techniques, and theatrical conventions	DTA09-HSFP-S.3-GLE.2	2. Elements of drama, dramatic forms, performance styles, dramatic techniques, and conventions	DTA09-HSEP-S.3-GLE.2
	3. Respect for theatre, its practitioners, and conventions	DTA09-HSFP-S.3-GLE.3	3. Respect for theatre professions, cultural relationships, and legal responsibilities	DTA09-HSEP-S.3-GLE.3

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Colorado 21<sup>st</sup> Century Skills



- Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*
- Information Literacy:** *Untangling the Web*
- Collaboration:** *Working Together, Learning Together*
- Self-Direction:** *Own Your Learning*
- Invention:** *Creating Solutions*



The Colorado Academic Standards for Drama and Theatre Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all three drama and theatre arts standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Ensemble Building (Extended)	4 Weeks	Instructor Choice

## Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Ensemble Building (Extended)		Length of Unit	4 Weeks
Focusing Lens(es)	Collaboration	Standards and Grade Level Expectations Addressed in this Unit	Fundamental:	Extended:
			DTA09-HSFP-S.1-GLE.1, DTA09-HSFP-S.1-GLE.2, DTA09-HSFP-S.1-GLE.3, DTA09-HSFP-S.1-GLE.4 DTA09-HSFP-S.2-GLE.1, DTA09-HSFP-S.2-GLE.2, DTA09-HSFP-S.2-GLE.3 DTA09-HSFP-S.3-GLE.1, DTA09-HSFP-S.3-GLE.2, DTA09-HSFP-S.3-GLE.3	DTA09-HSEP-S.1-GLE.1, DTA09-HSEP-S.1-GLE.2, DTA09-HSEP-S.1-GLE.3, DTA09-HSEP-S.1-GLE.4 DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.2, DTA09-HSEP-S.2-GLE.3 DTA09-HSEP-S.3-GLE.1, DTA09-HSEP-S.3-GLE.2, DTA09-HSEP-S.3-GLE.3
Inquiry Questions (Engaging-Debatable):	<p><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li>How does placing equal value on all members of a production team change the concept of theatre? (DTA09-HSFP-S.1-GLE.3,4) and (DTA09-HSFP-S2-GLE.2) and (DTA09-HSFP-S.3-GLE.2,3)</li> <li>How do the role of each individual and the elements of theatrical positions and duties contribute to the success of a production?</li> <li>How can proper theatrical behavior be used to perpetuate the culture in a mentorship role?</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li>How does working with an original written and/or directed work change the ensemble focus and process? (DTA09-HSEP-S.1-GLE.3,4) and (DTA09-HSEP-S2-GLE.3) and (DTA09-HSEP-S.3-GLE.3)</li> </ul>			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Culture, Tradition, Value, Ensemble, Rules, Relationships, Creativity, Technique, Environment, Direction, Artistic Choices, Influence, Behavior, Mentorship			

Generalizations My students will <b>Understand</b> that...	Guiding Questions	
	Factual	Conceptual
<b>Fundamental:</b> All members of the theatrical ensemble promote the relationships and rules as part of the culture within the art form. (DTA09-HSFP-S.3-GLE.3)	What are the members of an ensemble responsible for?	How do the actions of one member affect others?
<b>Fundamental:</b> Theatrical traditions of ensemble work for theatre create the foundations for creativity (DTA09-HSFP-S.3-GLE.3)	What are the current traditions used in the theatre program?	How can one provide examples of positive traditions and values?
<b>Fundamental:</b> Theatrical ensemble work techniques often transfers across work environments (DTA09-HSFP-S.3-GLE.3)	What others careers benefit from effective group dynamics?	How can one apply other theatrical techniques to a career?

### Colorado Teacher-Authored Sample Instructional Unit

<p><b>Extended:</b> The traditional theatrical ensemble transforms the culture and values with the addition of student written scripts (DTA09-HSEP-S.1-GLE.3) and (DTA09-HSEP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3)</p>	<p>What affect does creating the script have on the values of the ensemble?</p>	<p>How can one make individual artistic choices within the confines of an ensemble?</p>
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<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<p><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li>• The traditions of the theatre program (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3)</li> <li>• The expectations of behavior as it relates to others (DTA09-HSFP-S.3-GLE.3)</li> <li>• The importance of each member of a group (DTA09-HSFP-S.2-GLE.2)</li> <li>• Each member of the ensemble has a defined role (DTA09-HSFP-S.2-GLE.2)</li> <li>• The value of each member within the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Strategies to create a group piece of theatre working from the ideas of all members of the ensemble (DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S.2-GLE.2)</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li>• The influence of adding a playwright to the mix of an ensemble (DTA09-HSEP-S.1-GLE.3)</li> <li>• How a student director works within an ensemble to create their own vision (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>	<p><b>Fundamental and Extended:</b></p> <ul style="list-style-type: none"> <li>• Work together defining and valuing each member of the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Create integrated performance by utilizing ensemble techniques (DTA09-HSFP-S.2-GLE.2)</li> <li>• Define and Take responsibilities for individual roles (DTA09-HSFP-S.2-GLE.2)</li> <li>• Apply ensemble collaboration skills and principles of respecting individual roles to everyday situations (DTA09-HSEP-S.3-GLE.4)</li> <li>• Develop interpersonal skills such as self-direction, reflection (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3)</li> <li>• Create a safe working environment to promote creativity (DTA09-HSEP-S.3-GLE.3)</li> <li>• Compose an original theatre selection for performance incorporating the ensemble process (DTA09-HSEP-S.1-GLE.3)</li> <li>• Direct peers in an ensemble production (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>

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**Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.  
 EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”*

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

*The importance of ensemble building and collaboration in a theatrical setting is fundamental to creating and performing a theatrical selection and/or piece.*

**Academic Vocabulary:**

Culture, texture, light, color, costume, time period, era, social mores, architecture, exposition, conflict, resolution, climax, character, relationship, communication, theme, plot, body language, facial expressions, and motivation

**Technical Vocabulary:**

Up Stage, Down Stage, (etc.,) stage set, curtain names, ensemble, team building, leadership, playwright, director, dynamics.

### Colorado Teacher-Authored Sample Instructional Unit

<b>Unit Description:</b>	In this unit, students will develop the <b>Extended</b> strand of the ensemble building overview. The <b>Extended</b> strand focuses on the development of an ensemble in theatre by using student written scripts as a vehicle. Students will experience group bonding and ensemble development activities that also focus on collaboration, character development, relationship development, environment development, script analysis, and script creation.
<b>Considerations:</b>	The unit is designed to scaffold the playwriting process in order to build an ensemble. Plays are collaborative by nature, so this unit will help student playwrights relinquish and share ownership of their work with actors, directors, and audience members. Be sure to model encouraging and productive feedback, so the students will also encourage one another. This unit should emphasize students' current strengths and utilize collaboration as a tool to overcome any weaknesses.
<b>Unit Generalizations</b>	
<b>Key Generalization:</b>	<b>Extended:</b> The traditional theatrical ensemble transforms the culture and values with the addition of student written scripts.
<b>Supporting Generalizations:</b>	<b>Fundamental:</b> All members of the theatrical ensemble promote the relationships and rules as part of the culture within the art form.
	<b>Fundamental:</b> Theatrical traditions of ensemble work for theatre create the foundations for creativity.
	<b>Fundamental:</b> Theatrical ensemble work techniques often transfers across work environments.

<b>Performance Assessment:</b> <i>The capstone/summative assessment for this unit.</i>	
<b>Claims:</b> (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	<b>Extended:</b> The traditional theatrical ensemble transforms the culture and values with the addition of student written scripts.
<b>Stimulus Material:</b> (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	<p>You are auditioning for a local community improvisation troupe. The auditions will consist of enacting a scripted work/scene as written, and then the judges will ask you to repeat the scene changing specific elements such as:</p> <ul style="list-style-type: none"> <li>• Props</li> <li>• Environment</li> <li>• Character motivation</li> </ul> <p>The audition sheet delineates that all actors will be rated based on their ability to work within an ensemble, such as collaboration, when to lead and follow, listening, and encouraging. The last line of the audition sheet states: "Divas need not apply. Leave your ego at the door."</p>
<b>Product/Evidence:</b> (Expected product from students)	<p>Students will demonstrate the ability to present a student written scripted work in two forms: as written, and with prompting from the audience/judging panel to adjust ensemble reactions to changes in theatrical components. Students will be asked to focus on collaboration, ability to lead and follow, listening, and encouraging.</p> <p><i>And</i></p> <p>Students will complete a reflection sheet as a performer and audience member. They should address what changes in theatrical elements impacted the final performance and why.</p>
<b>Differentiation:</b>	Students may take on various roles dependent on their comfort level such as:

### Colorado Teacher-Authored Sample Instructional Unit

(Multiple modes for student expression)	<ul style="list-style-type: none"> <li>• Lead actor</li> <li>• Lead writer</li> <li>• Lead judge</li> <li>• Technical consultant</li> </ul>
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#### Texts for independent reading or for class read aloud to support the content

Improv Texts	Sketch Comedy Texts
<p><i>-Theatre for Community Conflict and Dialogue: The Hope is Vital-</i> Michael Rohd</p> <p><i>-Games for Actors and Non-Actors-</i> Augusto Boal</p> <p><i>-Improvisation for the Theater-</i> Viola Spolin</p> <p><i>-Impro-</i> Keith Johnstone</p> <p><i>-Privilege, Power and Difference-</i> Allan G. Johnson</p> <p><i>-Drama and Diversity: A Pluralistic Perspective for Educational Drama-</i> Sharon Grady</p> <p><i>-Making a Leap Theatre of Empowerment: A Practical Handbook for Creative Drama Work with Young People-</i> Sara Clifford, Anna Herrmann</p> <p><i>-Young People, New Theatre: A Practical Guide to Intercultural Process-</i> Noel Greig</p>	<p>Fairytales</p> <p>Any scripts suitable for devising theatre pieces</p>

#### Ongoing Discipline-Specific Learning Experiences

1.	Description:	Studying improvisation and script creation encourages group bonding and ensemble development.	Teacher Resources:	<ul style="list-style-type: none"> <li>• The resources listed above</li> <li>• <a href="https://www.youtube.com/watch?v=gCD3vl7mQvo">https://www.youtube.com/watch?v=gCD3vl7mQvo</a> (BA (Hons) Acting - Collaborative and Devised Theatre)</li> <li>• <a href="https://www.youtube.com/watch?v=TUP8zpj4CTM&amp;list=PL3uV1EPHY8knqnkF73v1pWb9Y--lrdUo">https://www.youtube.com/watch?v=TUP8zpj4CTM&amp;list=PL3uV1EPHY8knqnkF73v1pWb9Y--lrdUo</a> (National Theatre: Playwriting Advice: Plan Your Story, Don't Be Boring, Write What You Want To Learn About, How To Build A Plot)</li> <li>• <a href="http://qualifications.pearson.com/content/dam/pdf/BTEC-Nationals/Performing-Arts/2010/Specification/Unit_9_Devising_Plays.pdf">http://qualifications.pearson.com/content/dam/pdf/BTEC-Nationals/Performing-Arts/2010/Specification/Unit_9_Devising_Plays.pdf</a></li> <li>• <a href="http://www.artsonthemove.co.uk/resources/writing.php">http://www.artsonthemove.co.uk/resources/writing.php</a></li> </ul>
			Student	Legos, props, worksheets, rubrics, scripts



### Colorado Teacher-Authored Sample Instructional Unit

			Resources:	
	Skills:	<p>As a group, use improvisation/devising methods, and change theatrical elements to develop a script.</p> <p>Analyze how changes in theatrical elements affect the outcome and why.</p> <p>Determine how the collaborative exercises produce an ensemble.</p>	Assessment:	<ul style="list-style-type: none"> <li>• Throughout the unit, students will use the resources above, and will use appropriate theatre terminology/vocabulary</li> <li>• Presentation</li> </ul>

<b>Prior Knowledge and Experiences</b>
<p>The description of the working knowledge and skills necessary for students to access the learning experiences throughout the unit. Teachers will use their professional judgment and knowledge of their students (including information gained from relevant pre-assessments) to determine the kinds of introductory learning experiences and/or reinforcement experiences that may need to be delivered prior to, or during, the unit.</p>

<b>Learning Experiences # 1 – 8</b> <b>Instructional Timeframe: Teacher Determined</b>
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<b>Learning Experience # 1</b>	
The teacher may introduce collaboration opportunities so that students can understand how ensembles rely on teamwork.	
<b>Generalization Connection(s):</b>	<b>Fundamental:</b> All members of the theatrical ensemble promote the relationships and rules as part of the culture within the art form.
<b>Teacher Resources:</b>	N/A
<b>Student Resources:</b>	Lego pieces of various sizes

### Colorado Teacher-Authored Sample Instructional Unit

<b>Assessment:</b>	<p>Students will work toward the same goal building a Lego model (e.g. car, tower, house) using different resources such as:</p> <p>Group 1: Set of Lego pieces of varied sizes</p> <p>Group 2: Same Lego pieces with the box</p> <p>Group 3: Same Lego pieces with the box and Directions</p> <p>In a class discussion, students will reflect on how teamwork was required to complete a task regardless of initial materials provided with special attention to what the team needed to adjust without all materials.</p>	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may use other building materials.	Students may work as a whole class or be assigned to a group. Very specific directions may be given.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may have access to larger sets of Lego pieces to add more detail.	Students may set additional parameters, such as only one member can touch materials, must build silently, etc.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• The expectations of behavior as it relates to others</li> <li>• The importance of each member of a group</li> <li>• The importance of taking a risk</li> <li>• Reflection &amp; evaluation on what worked and what did not</li> </ul> <p>Fundamental:</p> <ul style="list-style-type: none"> <li>• The traditions of the theatre program (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3)</li> <li>• The expectations of behavior as it relates to others (DTA09-HSFP-S.3-GLE.3)</li> <li>• The importance of each member of a group (DTA09-HSFP-S.2-GLE.2)</li> <li>• Each member of the ensemble has a defined role (DTA09-HSFP-S.2-GLE.2)</li> <li>• The value of each member within the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Strategies to create a group piece of theatre working from the ideas of all members of the ensemble (DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S.2-GLE.2)</li> </ul> <p>Extended:</p> <ul style="list-style-type: none"> <li>• The influence of adding a playwright to the mix of an ensemble (DTA09-HSEP-S.1-GLE.3)</li> <li>• How a student director works within an ensemble to create their own vision (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>	
<b>Key Skills:</b>	<p>Communication, creativity, innovation, leadership, listening, participation</p> <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> <li>• Work together defining and valuing each member of the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Create integrated performance by utilizing ensemble techniques (DTA09-HSFP-S.2-GLE.2)</li> <li>• Define and Take responsibilities for individual roles (DTA09-HSFP-S.2-GLE.2)</li> </ul>	

### Colorado Teacher-Authored Sample Instructional Unit

	<ul style="list-style-type: none"> <li>• Apply ensemble collaboration skills and principles of respecting individual roles to everyday situations (DTA09-HSEP-S.3-GLE.4)</li> <li>• Develop interpersonal skills such as self-direction, reflection (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3)</li> <li>• Create a safe working environment to promote creativity (DTA09-HSEP-S.3-GLE.3)</li> <li>• Compose an original theatre selection for performance incorporating the ensemble process (DTA09-HSEP-S.1-GLE.3)</li> <li>• Direct peers in an ensemble production (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>
<b>Critical Language:</b>	Collaboration, team work, adapting, advocacy, encouragement, analyzing, leadership

Learning Experience # 2		
The teacher may test collaboration in a performance format so that students can understand how ensembles persevere as a team.		
<b>Generalization Connection(s):</b>	Theatrical traditions of ensemble work for theatre create the foundations for creativity.	
<b>Teacher Resources:</b>	Props	
<b>Student Resources:</b>	Students will be provided with a variety of props. There must be the same number of props for each group and the number of props must equal the number of groups. If there are five groups, each group must have five props.	
<b>Assessment:</b>	Students will create and perform a prepared improvised scene inspired by the props given to them by the teacher. Each group will be given the same props and plan their scene around the importance of each prop. After each group has a chance to perform their scene, they will be asked to perform their scene again. In the second performance, a prop will be taken away from each group. The groups must work together to adapt their scenes and justify the content of each scene with this new missing element. The students will perform their scenes again with this missing element.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may be given physical props or a list of props in which to pantomime.	Students may be assigned to groups or choose groups.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may have more than one prop taken away or students may have other elements of their scene change (setting, characterization, relationships, etc.).
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• The expectations of behavior as it relates to others</li> <li>• The importance of each member of a group</li> <li>• The ability to experiment and take risks</li> <li>• Make the invisible, visible</li> </ul>	

### Colorado Teacher-Authored Sample Instructional Unit

	<ul style="list-style-type: none"> <li>• Cause and effect</li> </ul> <p>Fundamental:</p> <ul style="list-style-type: none"> <li>• The traditions of the theatre program (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3)</li> <li>• The expectations of behavior as it relates to others (DTA09-HSFP-S.3-GLE.3)</li> <li>• The importance of each member of a group (DTA09-HSFP-S.2-GLE.2)</li> <li>• Each member of the ensemble has a defined role (DTA09-HSFP-S.2-GLE.2)</li> <li>• The value of each member within the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Strategies to create a group piece of theatre working from the ideas of all members of the ensemble (DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S.2-GLE.2)</li> </ul> <p>Extended:</p> <ul style="list-style-type: none"> <li>• The influence of adding a playwright to the mix of an ensemble (DTA09-HSEP-S.1-GLE.3)</li> <li>• How a student director works within an ensemble to create their own vision (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>
<b>Key Skills:</b>	<p>Endowment, size, shape, weight, dimension, adaptation, justification, imagination</p> <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> <li>• Work together defining and valuing each member of the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Create integrated performance by utilizing ensemble techniques (DTA09-HSFP-S.2-GLE.2)</li> <li>• Define and Take responsibilities for individual roles (DTA09-HSFP-S.2-GLE.2)</li> <li>• Apply ensemble collaboration skills and principles of respecting individual roles to everyday situations (DTA09-HSEP-S.3-GLE.4)</li> <li>• Develop interpersonal skills such as self-direction, reflection (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3)</li> <li>• Create a safe working environment to promote creativity (DTA09-HSEP-S.3-GLE.3)</li> <li>• Compose an original theatre selection for performance incorporating the ensemble process (DTA09-HSEP-S.1-GLE.3)</li> <li>• Direct peers in an ensemble production (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>
<b>Critical Language:</b>	Collaboration, team work, adapting, improvising, encouragement, analyzing

<b>Learning Experience # 3</b>	
The teacher may facilitate a group improvised scene so that students can experience the importance of character development within a scene.	
<b>Generalization Connection(s):</b>	<b>Fundamental:</b> Theatrical traditions of ensemble work for theatre create the foundations for creativity.
<b>Teacher Resources:</b>	N/A
<b>Student Resources:</b>	N/A
<b>Assessment:</b>	Students will perform an improvised scene inspired by environment. One student will begin the scene by pantomiming in

### Colorado Teacher-Authored Sample Instructional Unit

	<p>an environment. Once other students know where the scene takes place, they may enter and silently live in the environment. Without any particular character drawing too much attention, students will create a realistic environment on stage. Once students successfully perform the scene silently, they will perform a spoken scene in a new location. Scenes often last 5-15 minutes.</p>	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may be assigned environments, relationships, and characters depending on individual need.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<p>The teacher may run this activity multiple times with different areas of focus:</p> <ul style="list-style-type: none"> <li>• Environment Development</li> <li>• Character Development</li> <li>• Relationship Development</li> <li>• Shared Focus</li> <li>• Rules of Improv</li> </ul>	Students may be as prominent or discrete in the scene as they choose. Rather than the full class performing together, the class could also be divided into groups.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Improvisation</li> <li>• Commitment to character</li> <li>• When you are interested, you will be interesting to watch</li> </ul> <p>Fundamental:</p> <ul style="list-style-type: none"> <li>• The traditions of the theatre program (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3)</li> <li>• The expectations of behavior as it relates to others (DTA09-HSFP-S.3-GLE.3)</li> <li>• The importance of each member of a group (DTA09-HSFP-S.2-GLE.2)</li> <li>• Each member of the ensemble has a defined role (DTA09-HSFP-S.2-GLE.2)</li> <li>• The value of each member within the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Strategies to create a group piece of theatre working from the ideas of all members of the ensemble (DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S.2-GLE.2)</li> </ul> <p>Extended:</p> <ul style="list-style-type: none"> <li>• The influence of adding a playwright to the mix of an ensemble (DTA09-HSEP-S.1-GLE.3)</li> <li>• How a student director works within an ensemble to create their own vision (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>	
<b>Key Skills:</b>	<p>Improvisation, observation, application, relationships, truth, non-verbal, yes, and, character, objective, given circumstances</p> <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> <li>• Work together defining and valuing each member of the ensemble (DTA09-HSFP-S.3-GLE.3)</li> </ul>	

### Colorado Teacher-Authored Sample Instructional Unit

	<ul style="list-style-type: none"> <li>• Create integrated performance by utilizing ensemble techniques (DTA09-HSFP-S.2-GLE.2)</li> <li>• Define and Take responsibilities for individual roles (DTA09-HSFP-S.2-GLE.2)</li> <li>• Apply ensemble collaboration skills and principles of respecting individual roles to everyday situations (DTA09-HSEP-S.3-GLE.4)</li> <li>• Develop interpersonal skills such as self-direction, reflection (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3)</li> <li>• Create a safe working environment to promote creativity (DTA09-HSEP-S.3-GLE.3)</li> <li>• Compose an original theatre selection for performance incorporating the ensemble process (DTA09-HSEP-S.1-GLE.3)</li> <li>• Direct peers in an ensemble production (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>
<b>Critical Language:</b>	Character Development, environment, relationships, team work, adapting, improvising, analyzing, objective, shared focus

<b>Learning Experience # 4</b>		
The teacher may encourage character and environment development within an improvised scene so that students can understand the relationship between characterization and environmental influences.		
<b>Generalization Connection(s):</b>	Theatrical ensemble work techniques often transfers across work environments.	
<b>Teacher Resources:</b>	Teachers may use the provided character secrets as inspiration.	
<b>Student Resources:</b>	Students will be given a character secret or mystery objective.	
<b>Assessment:</b>	Students will each be assigned a secret or a mystery objective. Students must either maintain their secret or complete their objective over the course of an improvised dinner party. Once students have their individual prompts, they will be asked to develop a character that is suitable to the secret or mystery. Students will interact with each other for fifteen minutes and try to accomplish their objective or maintain their secret.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Rather than randomly selecting roles for students, teachers may assign roles based on student capability.	During the activity, the teacher will also act as a character. If students need clarification about character or objective, they may ask the teacher throughout the activity.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	During the scene, the teacher may prompt certain conflicts and confrontations by interacting with characters.	Students may formally develop a character before the scene begins. Students may also perform the scene multiple times with different roles.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Commitment to character’s objective</li> <li>• Identifying an objective</li> <li>• Critical thinking and application of abstract concepts</li> </ul>	

### Colorado Teacher-Authored Sample Instructional Unit

	<ul style="list-style-type: none"> <li>• Mystery/Secret</li> <li>• Michael Shurtleff</li> </ul> <p>Fundamental:</p> <ul style="list-style-type: none"> <li>• The traditions of the theatre program (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3)</li> <li>• The expectations of behavior as it relates to others (DTA09-HSFP-S.3-GLE.3)</li> <li>• The importance of each member of a group (DTA09-HSFP-S.2-GLE.2)</li> <li>• Each member of the ensemble has a defined role (DTA09-HSFP-S.2-GLE.2)</li> <li>• The value of each member within the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Strategies to create a group piece of theatre working from the ideas of all members of the ensemble (DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S.2-GLE.2)</li> </ul> <p>Extended:</p> <ul style="list-style-type: none"> <li>• The influence of adding a playwright to the mix of an ensemble (DTA09-HSEP-S.1-GLE.3)</li> <li>• How a student director works within an ensemble to create their own vision (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>
<b>Key Skills:</b>	<p>Character Development, observation, application, understanding, evaluation, listening, creating, analysis</p> <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> <li>• Work together defining and valuing each member of the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Create integrated performance by utilizing ensemble techniques (DTA09-HSFP-S.2-GLE.2)</li> <li>• Define and Take responsibilities for individual roles (DTA09-HSFP-S.2-GLE.2)</li> <li>• Apply ensemble collaboration skills and principles of respecting individual roles to everyday situations (DTA09-HSEP-S.3-GLE.4)</li> <li>• Develop interpersonal skills such as self-direction, reflection (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3)</li> <li>• Create a safe working environment to promote creativity (DTA09-HSEP-S.3-GLE.3)</li> <li>• Compose an original theatre selection for performance incorporating the ensemble process (DTA09-HSEP-S.1-GLE.3)</li> <li>• Direct peers in an ensemble production (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>
<b>Critical Language:</b>	Character Development, team work, adapting, improvising, analyzing, objective

<b>Learning Experience # 5</b>	
The teacher may guide the class in summarizing a well-known plot so that students can differentiate the major and minor components of a storyline.	
<b>Generalization Connection(s):</b>	Theatrical ensemble work techniques often transfer across work environments.
<b>Teacher Resources:</b>	N/A
<b>Student Resources:</b>	N/A

**Colorado Teacher-Authored Sample Instructional Unit**

<p><b>Assessment:</b></p>	<p>Students will choose a well-known story or movie and identify the major events in the plot. Starting from the beginning of the story or movie, the class will shout out plot points. While the students are stating plot points, the teacher should write or project them for the entire class to see. The teacher should write down every plot point given. Once the list is complete, the students should identify the top ten events in the story or movie. Then students should identify the top five events. Then students should identify the top three events. Finally, students should identify the single most important event in the story or movie.</p>	
<p><b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p><b>Access</b> (Resources and/or Process)</p>	<p><b>Expression</b> (Products and/or Performance)</p>
	<p>N/A</p>	<p>N/A</p>
<p><b>Extensions for depth and complexity:</b></p>	<p><b>Access</b> (Resources and/or Process)</p>	<p><b>Expression</b> (Products and/or Performance)</p>
	<p>N/A</p>	<p>Rather than pulling from a well-known movie or fairy tale, students could be given a play to read as a class. This play could then be the topic of the summary.</p>
<p><b>Critical Content:</b></p>	<ul style="list-style-type: none"> <li>• Story structure</li> <li>• Major events</li> <li>• Character</li> <li>• Plot points</li> <li>• Rising action</li> <li>• Conflict</li> <li>• Dialogue</li> <li>• Climax</li> <li>• Exposition</li> <li>• Character</li> <li>• Relationship</li> <li>• Objective</li> <li>• Falling Action</li> <li>• Denouement</li> <li>• Crisis</li> <li>• Major Dramatic Question</li> </ul> <p>Fundamental:</p> <ul style="list-style-type: none"> <li>• The traditions of the theatre program (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3)</li> <li>• The expectations of behavior as it relates to others (DTA09-HSFP-S.3-GLE.3)</li> <li>• The importance of each member of a group (DTA09-HSFP-S.2-GLE.2)</li> <li>• Each member of the ensemble has a defined role (DTA09-HSFP-S.2-GLE.2)</li> </ul>	



### Colorado Teacher-Authored Sample Instructional Unit

	<ul style="list-style-type: none"> <li>The value of each member within the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>Strategies to create a group piece of theatre working from the ideas of all members of the ensemble (DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S.2-GLE.2)</li> </ul> <p>Extended:</p> <ul style="list-style-type: none"> <li>The influence of adding a playwright to the mix of an ensemble (DTA09-HSEP-S.1-GLE.3)</li> <li>How a student director works within an ensemble to create their own vision (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>
<b>Key Skills:</b>	<p>Analysis, evaluation, summary, story structure, recall, prioritize</p> <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> <li>Work together defining and valuing each member of the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>Create integrated performance by utilizing ensemble techniques (DTA09-HSFP-S.2-GLE.2)</li> <li>Define and Take responsibilities for individual roles (DTA09-HSFP-S.2-GLE.2)</li> <li>Apply ensemble collaboration skills and principles of respecting individual roles to everyday situations (DTA09-HSEP-S.3-GLE.4)</li> <li>Develop interpersonal skills such as self-direction, reflection (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3)</li> <li>Create a safe working environment to promote creativity (DTA09-HSEP-S.3-GLE.3)</li> <li>Compose an original theatre selection for performance incorporating the ensemble process (DTA09-HSEP-S.1-GLE.3)</li> <li>Direct peers in an ensemble production (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>
<b>Critical Language:</b>	Summarizing, script analysis, script development, plot outline

<b>Learning Experience # 6</b>		
The teacher may facilitate a pitch meeting so that students can receive feedback and audience buy-in from their peers.		
<b>Generalization Connection(s):</b>	All members of the theatrical ensemble promote the relationships and rules as part of the culture within the art form.	
<b>Teacher Resources:</b>	Marsha Norman Play Summary Worksheet	
<b>Student Resources:</b>	Marsha Norman Play Summary Worksheet	
<b>Assessment:</b>	Students will create a title for their scene before they begin the activity. Students will then complete the Marsha Norman Summary Worksheet. Each summary should be different from the other four, but should still relate to the title. Once students have their summary sheet completed, they will pitch their ideas to the entire class or a smaller group of students. The group will vote on the most interesting scene for the playwright to pursue.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	The teacher may walk through as many examples as necessary until the students understand the concept.	Students may request an example from a popular movie or story. Rather than completing all five summaries, some students may complete less.

### Colorado Teacher-Authored Sample Instructional Unit

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may be asked to do more than five summaries. Students may also complete the sheet multiple times with multiple titles.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Summary</li> <li>• Main character</li> <li>• Objective</li> <li>• Conflict</li> <li>• Location and time</li> <li>• Lesson/Moral</li> <li>• Resolution/denouement</li> </ul> <p>Fundamental:</p> <ul style="list-style-type: none"> <li>• The traditions of the theatre program (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3)</li> <li>• The expectations of behavior as it relates to others (DTA09-HSFP-S.3-GLE.3)</li> <li>• The importance of each member of a group (DTA09-HSFP-S.2-GLE.2)</li> <li>• Each member of the ensemble has a defined role (DTA09-HSFP-S.2-GLE.2)</li> <li>• The value of each member within the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Strategies to create a group piece of theatre working from the ideas of all members of the ensemble (DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S.2-GLE.2)</li> </ul> <p>Extended:</p> <ul style="list-style-type: none"> <li>• The influence of adding a playwright to the mix of an ensemble (DTA09-HSEP-S.1-GLE.3)</li> <li>• How a student director works within an ensemble to create their own vision (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>	
<b>Key Skills:</b>	<p>Pitch ideas, Ethos, pathos, logos, Elevator pitch</p> <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> <li>• Work together defining and valuing each member of the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Create integrated performance by utilizing ensemble techniques (DTA09-HSFP-S.2-GLE.2)</li> <li>• Define and Take responsibilities for individual roles (DTA09-HSFP-S.2-GLE.2)</li> <li>• Apply ensemble collaboration skills and principles of respecting individual roles to everyday situations (DTA09-HSEP-S.3-GLE.4)</li> <li>• Develop interpersonal skills such as self-direction, reflection (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3)</li> <li>• Create a safe working environment to promote creativity (DTA09-HSEP-S.3-GLE.3)</li> <li>• Compose an original theatre selection for performance incorporating the ensemble process (DTA09-HSEP-S.1-GLE.3)</li> <li>• Direct peers in an ensemble production (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>	
<b>Critical Language:</b>	Summarizing, script analysis, script development, plot outline, audience appeal, collaboration	

## Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 7		
The teacher may provide the class with playwriting support so that students can develop and write their scripts.		
<b>Generalization Connection(s):</b>	The traditional theatrical ensemble transforms the culture and values with the addition of student written scripts.	
<b>Teacher Resources:</b>	<ul style="list-style-type: none"> <li>• Liz Lerman's Critical Response Technique <a href="http://www.morehshin.com/spring13x3danimation/wp-content/uploads/2012/12/LizLerman.pdf">http://www.morehshin.com/spring13x3danimation/wp-content/uploads/2012/12/LizLerman.pdf</a></li> <li>• Playwriting Rubric</li> <li>• Playwriting Format</li> </ul>	
<b>Student Resources:</b>	<ul style="list-style-type: none"> <li>• Playwriting Rubric</li> <li>• Playwriting Format</li> </ul>	
<b>Assessment:</b>	Students will write scripts based on the selected summary. These scripts should be between 3-5 minutes and contain only two characters.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may write a shorter scene or a silent scene.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may extend their scene beyond 5 minutes. Students may also write additional scenes for the remaining summaries.
<b>Critical Content:</b>	<p>Fundamental:</p> <ul style="list-style-type: none"> <li>• The traditions of the theatre program (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3)</li> <li>• The expectations of behavior as it relates to others (DTA09-HSFP-S.3-GLE.3)</li> <li>• The importance of each member of a group (DTA09-HSFP-S.2-GLE.2)</li> <li>• Each member of the ensemble has a defined role (DTA09-HSFP-S.2-GLE.2)</li> <li>• The value of each member within the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Strategies to create a group piece of theatre working from the ideas of all members of the ensemble (DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S.2-GLE.2)</li> </ul> <p>Extended:</p> <ul style="list-style-type: none"> <li>• The influence of adding a playwright to the mix of an ensemble (DTA09-HSEP-S.1-GLE.3)</li> <li>• How a student director works within an ensemble to create their own vision (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>	
<b>Key Skills:</b>	Writing, critical thinking, creativity	

### Colorado Teacher-Authored Sample Instructional Unit

	<p>Fundamental and Extended:</p> <ul style="list-style-type: none"> <li>• Work together defining and valuing each member of the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Create integrated performance by utilizing ensemble techniques (DTA09-HSFP-S.2-GLE.2)</li> <li>• Define and Take responsibilities for individual roles (DTA09-HSFP-S.2-GLE.2)</li> <li>• Apply ensemble collaboration skills and principles of respecting individual roles to everyday situations (DTA09-HSEP-S.3-GLE.4)</li> <li>• Develop interpersonal skills such as self-direction, reflection (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3)</li> <li>• Create a safe working environment to promote creativity (DTA09-HSEP-S.3-GLE.3)</li> <li>• Compose an original theatre selection for performance incorporating the ensemble process (DTA09-HSEP-S.1-GLE.3)</li> <li>• Direct peers in an ensemble production (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>	
<b>Critical Language:</b>	Summarizing, script analysis, script development	
<b>Learning Experience # 8</b>		
The teacher may oversee the rehearsal of the scripts so that students can critically respond to their original work in a performance setting.		
<b>Generalization Connection(s):</b>	The traditional theatrical ensemble transforms the culture and values with the addition of student written scripts.	
<b>Teacher Resources:</b>	Playwriting Rubric	
<b>Student Resources:</b>	Students will have scripts and direction from the student playwright.	
<b>Assessment:</b>	Students will perform in their scripts and in their peers’ scripts. The class will critically respond to the acting, directing, and writing of the scene.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Rather than a full performance, students may also perform a staged reading while holding their scripts.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	After seeing their scenes performed, students may be asked to make script revisions. Students may also be asked to direct their actors and provide feedback for a second performance.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Character</li> <li>• Believable dialogue</li> <li>• Conflict</li> <li>• Beginning, middle, end</li> </ul> <p>Fundamental:</p>	

### Colorado Teacher-Authored Sample Instructional Unit

	<ul style="list-style-type: none"> <li>• The traditions of the theatre program (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3)</li> <li>• The expectations of behavior as it relates to others (DTA09-HSFP-S.3-GLE.3)</li> <li>• The importance of each member of a group (DTA09-HSFP-S.2-GLE.2)</li> <li>• Each member of the ensemble has a defined role (DTA09-HSFP-S.2-GLE.2)</li> <li>• The value of each member within the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Strategies to create a group piece of theatre working from the ideas of all members of the ensemble (DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S.2-GLE.2)</li> </ul> <p>Extended:</p> <ul style="list-style-type: none"> <li>• The influence of adding a playwright to the mix of an ensemble (DTA09-HSEP-S.1-GLE.3)</li> <li>• How a student director works within an ensemble to create their own vision (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>
<b>Key Skills:</b>	<p>Critical response and evaluation, revision, performance, logical plot outcomes, writing good verbs</p> <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> <li>• Work together defining and valuing each member of the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Create integrated performance by utilizing ensemble techniques (DTA09-HSFP-S.2-GLE.2)</li> <li>• Define and Take responsibilities for individual roles (DTA09-HSFP-S.2-GLE.2)</li> <li>• Apply ensemble collaboration skills and principles of respecting individual roles to everyday situations (DTA09-HSEP-S.3-GLE.4)</li> <li>• Develop interpersonal skills such as self-direction, reflection (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3)</li> <li>• Create a safe working environment to promote creativity (DTA09-HSEP-S.3-GLE.3)</li> <li>• Compose an original theatre selection for performance incorporating the ensemble process (DTA09-HSEP-S.1-GLE.3)</li> <li>• Direct peers in an ensemble production (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>
<b>Critical Language:</b>	Character development, relationship development, team work, script analysis, performance