Michael Shurtleff’s Twelve Guideposts

(A 5-Lesson 10th Grade Unit)

Work Sample

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WS Section I

Planning Process

Shurtleff’s Twelve Guideposts

Five Approaches to the Guideposts

4

Person Place Play

5

Last Secret

1

Truth

3

Fighting

2

Relationship

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Lesson 1: Truth   * Purpose: To use Formative Assessment and two of the Michael Shurtleff Guideposts to hook students into information that will help them in acting.  1. The Moment Before 2. Humor  * Activities:   + Guidepost Term Sheets   + Formative Assessment   + Guidepost Definitions   + Improvisation Games | Lesson 2: Relationship   * Purpose: To lay the foundation of approaches that students use to address how their character relates to another in scene work.  1. Relationship    * “Where’s the Love?”    * Opposites    * Discoveries  * Activities:   + Relationship discussion   + Guidepost Definitions   + Written Analysis in Scene | | | Lesson 3: Fighting   * Purpose: To activate in students the drive to interpret and fight for their characters’ objectives in scenes using various strategies.   1. What are you  fighting for?   1. Communication and Competition 2. Importance  * Activities:   + “Dragon” improvisation game   + Guidepost Definitions   + Paired Scenework |
| Lesson 4: Person Place Play   * Purpose: To explore tools of observation and “scorekeeping” to the student actor’s use in acting.  1. Find the Events 2. Place 3. Game/Role Playing  * Activities:   + Exploring the “world of the scene”   + Guidepost Definitions   + Internet Activity | |  | Lesson 5: Last Secret   * Purpose: To integrate and verify various approaches of the 12 Guideposts in an Acting exercise.  1. Mystery and Secret  * Activities:   + “Murder Mystery” Game   + Guidepost Definition   + Scene Presentations   + Summative Assessment | |

Planning Map\*

\* Numbered points are listings of Michael Shurtleff’s Guideposts to be used in each lesson.

Lesson Outcomes

Students will apply Michael Shurtleff’s “12 Guideposts” to their work in Improvisation, Script Analysis, Scene work, Monologue work, and other applications that pertain to acting.

Unit Objective

By the end of this Unit, students will present a scene with their acting partner

that has been prepared using Michael Shurtleff’s 12 Guideposts as building blocks for the development of the scene. Students will understand the definition of each Guidepost, relate the Guideposts to one another, and reflect on the incorporation of Guideposts to their scene.

Calendar

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Monday | Tuesday | Wednesday | Thursday | Friday |
| Week One | Lesson 1: Truth | Off | Lesson 2: Relationship | Off | Lesson 3: Fighting |
| Week Two | Lesson 4: Person Place Play | Off | Lesson 5: Last Secret | Off | Off |

\*The Calendar, which is a Block Schedule, would typically be in hour-and-a-half long periods. Though the following lessons are designed for 50 minutes, the amount of individual practice that is needed for scenework allows for these lessons to occur in a either a block schedule or a traditional 50-minute period schedule. Lesson Three takes place during a 50-minute class period.

WS Section II

Description of Setting

**The Community: Highlands Ranch, CO**

1. Size of community served by school (sq. miles, population, and towns/neighborhoods)

* Population: 96, 713
* School Attendance in entire community:
  + 32.0% of the Population was under the age of 18 (30,918)

- Student population of the district: 61,000+

*(Highlands Ranch CDP)*

1. Opportunities/facilities for student community involvement outside school (recreation centers, parks, clubs, gathering places)

- Several recreation centers, parks and trails, sports and activity organizations and leagues. See <http://highlandsranch.org/services/recreation/> for more details.

1. Socioeconomic level (breakdown)

* The median income for a household in the city is $104,411. The per capita income for the city is $43,137. About 1.6% of the population is below the poverty line. There is a homeownership rate of 84.4%.

*(Highlands Ranch CDP)*

1. Ethnic mix (breakdown)

Highlands Ranch

* Population in 2010= 96,713
  + White – 88.7% = 85,784
  + Black – 1.2% = 1,161
  + Asian – 5.6% = 5,416
  + Hispanic – 7.2% = 6,963
  + Persons Reporting Two or More Races – 2.6% = 2,515

*(Highlands Ranch CDP)*

1. Occupational mix (breakdown; e.g. retired, commuters, local agricultural, local

industrial, local professional)

|  |  |  |
| --- | --- | --- |
| **Economy** | **Highlands Ranch, CO** | **United States** |
| [**Unemployment Rate**](javascript:alert(%22The%20most%20recent%20unemployment%20data%20for%20an%20area.%20%20The%20unemployment%20rate%20is%20expressed%20as%20a%20percentage%20of%20the%20available%20work%20force%20that%20is%20not%20employed.%20Updated:%20September,%202011%22);) | **7.00%** | **9.10%** |
| [**Recent Job Growth**](javascript:alert(%22The%20percentage%20of%20increase%20or%20decrease%20in%20available%20jobs%20over%20the%20most%20recent%2012-month%20period.%20%20A%20decrease%20in%20available%20jobs%20is%20represented%20as%20a%20negative%20number.%20Updated:%20September,%202011%22);) | **-0.77%** | **-0.12%** |
| [**Future Job Growth**](javascript:alert(%22The%20projected%20change%20in%20job%20availability%20over%20the%20next%20ten%20years%20based%20on%20migration%20patterns,%20economic%20growth,%20and%20other%20factors.%20%20A%20projected%20decrease%20in%20available%20jobs%20is%20represented%20as%20a%20negative%20number.%20Updated:%20September,%202011%22);) | **31.46%** | **31.25%** |
| [**Sales Taxes**](javascript:alert(%22The%20total%20of%20all%20sales%20taxes%20for%20an%20area,%20including%20state,%20county%20and%20local%20taxes.%20Updated:%20September,%202011%22);) | **8.10%** | **6.80%** |
| [**Income Taxes**](javascript:alert(%22The%20total%20of%20all%20income%20taxes%20for%20an%20area,%20including%20state,%20county%20and%20local%20taxes.%20%20Federal%20income%20taxes%20are%20not%20included.%20Updated:%20September,%202011%22);) | **4.63%** | **6.25%** |
| [**Income per Cap.**](javascript:alert(%22The%20average%20income%20of%20every%20resident%20of%20a%20geographic%20area,%20including%20all%20adults%20and%20children.%20Updated:%20September,%202011%22);) | **$43,170** | **$27,067** |
| [**Household Income**](javascript:alert(%22The%20median%20income%20of%20all%20households%20in%20a%20given%20geographic%20area.%20%20The%20median%20is%20the%20middle%20value%20when%20all%20are%20arranged%20from%20highest%20to%20lowest.%20Updated:%20September,%202011%22);) | **$104,005** | **$52,954** |
| **ESTIMATED HOUSEHOLDS BY HOUSEHOLD INCOME** |  |  |
| [**Income Less Than 15K**](javascript:alert(%22The%20percentage%20of%20all%20households%20that%20make%20less%20than%20$15,000%20per%20year.%20Updated:%20September,%202011%22);) | **1.61%** | **12.10%** |
| [**Income between 15K and 25K**](javascript:alert(%22The%20percentage%20of%20all%20households%20that%20make%20between%20$15,000%20and%20$25,000%20per%20year.%20Updated:%20September,%202011%22);) | **1.95%** | **10.18%** |
| [**Income between 25K and 35K**](javascript:alert(%22The%20percentage%20of%20all%20households%20that%20make%20between%20$25,000%20and%20$35,000%20per%20year.%20Updated:%20September,%202011%22);) | **2.85%** | **10.56%** |
| [**Income between 35K and 50K**](javascript:alert(%22The%20percentage%20of%20all%20households%20that%20make%20between%20$35,000%20and%20$50,000%20per%20year.%20Updated:%20September,%202011%22);) | **6.70%** | **14.98%** |
| [**Income between 50K and 75K**](javascript:alert(%22The%20percentage%20of%20all%20households%20that%20make%20between%20$50,000%20and%20$75,000%20per%20year.%20Updated:%20September,%202011%22);) | **15.16%** | **19.53%** |
| [**Income between 75K and 100K**](javascript:alert(%22The%20percentage%20of%20all%20households%20that%20make%20between%20$75,000%20and%20$100,000%20per%20year.%20Updated:%20September,%202011%22);) | **18.90%** | **12.52%** |
| [**Income between 100K and 150K**](javascript:alert(%22The%20percentage%20of%20all%20households%20that%20make%20between%20$100,000%20and%20$150,000%20per%20year.%20Updated:%20September,%202011%22);) | **29.79%** | **12.14%** |
| [**Income between 150K and 250K**](javascript:alert(%22The%20percentage%20of%20all%20households%20that%20make%20between%20$150,000%20and%20$250,000%20per%20year.%20Updated:%20September,%202011%22);) | **12.52%** | **3.91%** |
| [**Income between 250K and 500K**](javascript:alert(%22The%20percentage%20of%20all%20households%20that%20make%20between%20$250,000%20and%20$500,000%20per%20year.%20Updated:%20September,%202011%22);) | **9.30%** | **3.34%** |
| [**Income greater than 500K**](javascript:alert(%22The%20percentage%20of%20all%20households%20that%20make%20more%20than%20$500,000%20per%20year.%20Updated:%20September,%202011%22);) | **1.22%** | **0.75%** |
| **POPULATION BY OCCUPATION** |  |  |
| [**Management, Business, and Financial Operations**](javascript:alert(%22Percentage%20of%20population%20that%20works%20in%20management,%20business,%20and%20financial%20operations.%20Updated:%20September,%202011%22);) | **27.87%** | **13.81%** |
| [**Professional and Related Occupations**](javascript:alert(%22Percentage%20of%20population%20that%20works%20in%20professional%20and%20related%20occupations.%20Updated:%20September,%202011%22);) | **29.52%** | **22.68%** |
| [**Service**](javascript:alert(%22Percentage%20of%20population%20that%20works%20in%20the%20service%20business.%20Updated:%20September,%202011%22);) | **10.44%** | **14.51%** |
| [**Sales and Office**](javascript:alert(%22Percentage%20of%20population%20that%20works%20in%20sales%20and%20office.%20Updated:%20September,%202011%22);) | **28.16%** | **25.22%** |
| [**Farming, Fishing, and Forestry**](javascript:alert(%22Percentage%20of%20population%20that%20works%20in%20Farming,%20Fishing,%20and%20Forestry.%20Updated:%20September,%202011%22);) | **0.02%** | **0.68%** |
| [**Construction, Extraction, and Maintenance**](javascript:alert(%22Percentage%20of%20population%20that%20works%20in%20Construction,%20Extraction,%20and%20Maintenance.%20Updated:%20September,%202011%22);) | **3.85%** | **9.37%** |
| [**Production, Transportation, and Material Moving**](javascript:alert(%22Percentage%20of%20population%20that%20works%20in%20Production,%20Transportation,%20and%20Material%20Moving.%20Updated:%20September,%202011%22);) | **5.70%** | **15.86%** |

*(Economy in Highlands Ranch)*

**The School: Mountain Vista High School**

1. Site description

- MVHS is a two story facility with the auditorium and arts facilities located on the South wing of the facility, and the academic and other facilities on the North Side of the school.. The grounds include two soccer fields, a rubber track, football field, track & field facilities, three baseball fields, a batting practice area, and two separate and sectionalized parking lots. Across from the Eastern Parking Lot is Mountain Range Middle School.

1. Grade levels served

- 9th – 12th Grades

1. General schedule

<http://mountainvistaonline.org/wp-content/uploads/2012/07/Regular-Bell-Schedule_2012-13.pdf>

1. Number of administrators, teachers, staff, and students

- 2040 Students, 111 Teaching Staff, 1 Principal, 4 Assistant Principals, 1 Athletic Director

1. Student-to-teacher ratio relative to region and/or state averages

- MVHS 18/1

1. Spending per pupil relative to region and/or state averages

- US Spending Per Pupil $10,499

- Colorado Spending Per Pupil $8,718

- Douglas County School District Spending Per Pupil $8,307

*(Current Spending Statistics)*

1. Special services provided by school

- 21 Advanced Placement courses provided

- Unified Sports (Universal Involvement for Sports)

- Drama

- (Eagle) Vista Vision (Broadcasting)

- Aerie Yearbook

- Involvement of Technology in Academics and all facets

*(Points of Pride)*

1. Socioeconomic breakdown (2009-2010)

- 96.4% Above Poverty Line (Not Eligible for Free and Reduced Lunch)

- 3.6% Below Poverty Line (Eligible for Free and Reduced Lunch) *(Mountain Vista High School)*

1. Ethnic breakdown (2009 - 2010)

- 1687 White (85.4%)

- 39 African American (2%)

- 133 Latino (6.7%)

- 109 Asian (5.5%)

- 8 Native American (0.4%)

- TOTAL: 1976

*(Mountain Vista High School)*

1. First languages by percentage

- 95% English

-4% Spanish

-1% Other

*(Sui Compositum)*

1. % of students qualifying for special education services/identified with special

needs, with breakdown by broad categories

- Severe Special Needs: 15 students

-Resource Students: 40 students

-Students with IEPs: 140 students

*(Sui Compositum)*

1. % of student body involved in music programs, drama, athletics, any other

extracurricular activities

* Athletics: 450 students
* Drama: 150 students
* Choir: 250 students
* Band: 125 students

*(Sui Compositum)*

1. School ranking in region and/or state based on CSAP, school grades, other measures

* Douglas County District is Ranked 11th of 124 School Districts
* Ranked 33 out of 336 Colorado High Schools based on CSAP scores *(Mountain Vista High School)*

1. Graduation rate

* 2011/2012 School Year: 90%

*(Sui Compositum)*

1. College rates (% going on to college or technical school, completing 2 or 4 year degrees, graduate school)

* 75%

*(Sui Compositum)*

**The Classroom: Theater II**

1. Total number of students

- 16 students

1. Number of males and females

- Males: 7

- Females: 9

1. Cultural makeup of students

- 15 White

- 1 Hispanic

1. Number of special needs students and their disabilities

- 1 student with IEP

1. Number of ESL students

- 1 Student (Spanish)

1. Physical description of how the classroom is set up

* Classroom is established in a 40’ x 20’ space that has a large open floor. Movable seats line up the outside of the classroom and 4 doors line its walls, (2 dressing room doors on the East side, a door to the stage on the South side, the classroom entrance on the North side). Class also may use the Auditorium as a working space.

*(Sui Compositum)*

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WS Section III

Unit Goals, Standards, and Lesson Objectives

Unit Goals

By the end of this Unit, students will present a scene with their acting partner

Standards

*Overview of the Three Primary Standards*

**Standard 1**

Create:

The creation of drama and theatre is a demonstration of learned skills in forming new theatrical works, interpreting theatrical works for performance and design, and developing characters and analyzing roles.

**Standard 2**

Perform:

The theatre process is a product of the knowledge and essential skills gained in the study of theatre toward the expression of the human experience in story, movement, speech, and staging for an intended audience.

**Standard 3**

Critically Respond:

An informed literacy, ethical judgment, and cultural research are key aspects of theatre arts study. Responding focuses on the artistic and scientific knowledge of conventions, cultures, styles, genres, theories, and technologies needed to know better choices and best practices.

*Detailed Standards for the Drama Fundamental Pathway*

**CREATE**

1. Creative process in character development and script improvisation

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Apply these vocal techniques: Breath control, diction, projection, inflection, rhythm, and pace (DOK 1-2)
2. Employ these movement techniques: body alignment, control of isolated body parts, and rhythms (DOK 1-2)
3. Demonstrate knowledge of motivation (what the character wants) through the recall of emotional experience, blocking, and observations of the external world (DOK 2-3)
4. Recognize and work against the obstacle - what's in the character's way (DOK 1-3)
5. Identify and employ several tactics to get what the character wants (DOK 1-3)
6. Connect feelings to thought process when creating a character (DOK 1-3)

**Inquiry Questions:**

1. How does analyzing character help to understand human behavior?
2. How does creating characters enhance real-world connections to literary and historical characters and diverse cultures?
3. How can using current technologies such as social networking, Internet research, and media support and assist with creating a character?
4. What does this improvisation tell us about the various guideposts? Specifically The Moment Before and Humor?
5. How can we use our character training to make this improvisation work?

**Relevance & Application:**

1. Analyzing character helps to understand human behavior (e.g., pedagogical growth, and mental health issues).
2. Creating characters enhances real-world connections to literary and historical characters, and diverse cultures.
3. Using current technologies, such as social networking, Internet research, and media can support assist with creating a character.
4. Creating a character can assist in developing one's personal voice.
5. Identification with a character connects one's empathy to themselves and others as human beings who live and work together.
6. Application of the Twelve Guideposts will help students to understand how communication occurs both in theatrical scenes and in the real world.

**Nature Of:**

1. The process of creating a character is the foundation of human development and interaction.

2. Technical elements of theatre in improvised and scripted works

**Students in the fundamental pathway can:**

f. Understand and use technology to enhance activities and dramatizations (DOK 2-4)

1. Create a project that uses electronic media to present a dramatic form in a new or enhanced way (DOK 2-3)

**Inquiry Questions:**

1. How do the technical aspects of a production support the overall presentation?
2. How is the creative process influenced by the technical aspects of a production?
3. How can technology improve how actors research a character?
4. How can the internet change your approach to information that is given to you in class?

**Relevance & Application:**

1. Investigating the roles of live theatre, film, cinema, television, and electronic media help to interpret the world at large.
2. Studying technical arts can lead to careers in many disciplines such as architecture and design, the practice of law, engineering, and broadcast.
3. Understanding improvisational technique in theatre gives insight to improvisation in music.
4. The use of internet and everyday technological resources helps students to understand how theatre and technical theatre can connect to everyday experiences.

**Nature Of:**

1. Drama and theatre are multifaceted collaborations that involve numerous levels of production aspects, problem-solving, and critical thinking skills to achieve a vision or concept.

3. Expression, imagination, and appreciation in group dynamics

**Students in the fundamental pathway can:**

1. Create scenes and narrative structures to convey a dramatic intention (DOK 1-3)
2. Develop improvisation skills through games, and make, accept, and extend offers in improvisation (DOK 2-3)
3. Use improvisation as a form and a key technique to develop play building (DOK 2-4)

**Inquiry Questions:**

1. What does improvisation do for the development of the individual?
2. How can improvisation assist in the development of characterization?
3. How does improvisation facilitate an understanding of the Twelve Guideposts?
4. How do we create new performances through the use of the Twelve Guideposts and an already written scene?

**Relevance & Application:**

1. Using current social, political, historical, and cultural themes, issues, or philosophies improves creative works.
2. Employing improvisational skills builds on the play making and playwriting processes and develops spontaneous ingenuity in the workplace.
3. Building on various technical sources augments creative works.
4. Improvisation helps actors to examine their technique and realize that technique in everyday experiences.

**Nature Of:**

1. In creating devised works, an inventive, collaborative process is employed.

4. Interpretation of drama using scripted material

**Students in the fundamental pathway can:**

1. Select a scene from literature, original, or scripted material, and contribute to the direction of a scene as a member of an ensemble (DOK 1-4)
2. Articulate the rationale for all artistic choices concerning historical periods, genres, and relevant playwrights (DOK 1-4)
3. Determine casting, staging, and technical requirements (DOK 1-3)

**Inquiry Questions:**

1. How does the selection of a literary work reflect the capabilities of the ensemble process?
2. How does the ensemble process help to build character and self direction?
3. How can music, dance, or art convey a culture or experience?
4. How is a performance of a scene impacted through the approach that actors take to that scene?
5. How do the basic technical requirements of a scene impact the choices made in the performance that scene?

**Relevance & Application:**

1. Participating in theatrical experiences builds confidence and fosters problem-solving skills.
2. Using technology can recreate environment, enhance a production, and bring a creative work to life.
3. Understanding the historical and cultural relevance of a play's structure helps to establish the connection among time, place, function, and environment.
4. Experiencing the process of bringing a selected scene to performance helps students understand a process for approaching other tasks in school and in life.

**Nature Of:**

1. The ability to work collaboratively is realized through coordinating with a production staff to finalize production details.

**PERFORM**

1. Communicate meaning to engage an audience

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Rehearse and perform a scripted or improvised scene (DOK 1-3)
2. Use previously acquired skills to demonstrate the ability to rehearse and exhibit the following: 1. Original works, scripted plays, scenes, and monologues 2. Ensemble works 3. Improvisation and purposeful movement 4. Vocal control 5. Design and media 6. Public speaking (DOK 2-4)
3. Demonstrate the ability to utilize the conventions of the following styles: Realism, mime, vaudeville, puppetry, clowning, comedy, tragedy, improvisation, and melodrama (DOK 1-3)

**Inquiry Questions:**

1. Why rehearse and perform theatrical material?
2. What roles does an audience play in a variety of performances?
3. How can audiences respond to performances in a positive and beneficial manner?
4. What is the value of rehearsing to create an effective scene?
5. How can the guideposts be applied to a performance through the rehearsal process?

**Relevance & Application:**

1. Understanding the historical and cultural background of different forms of theatre aids one in creating believable performances.
2. Studying drama and theatre techniques, forms, styles, and conventions enhances and supports studies in other fields such as music and dance, advertising and marketing, and politics.
3. The rehearsal process gives insight into the development of successful performances for all artistic processes and works.

**Nature Of:**

1. Participation in individual and ensemble projects instills discipline, initiative, and responsibility, teaches conflict resolution, and promotes taking risks.

**CRITICALLY RESPOND**

1. Analysis and evaluation of theatrical works

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Research the ways in which other artists have used self reflection to document and refine their work (DOK 1-2)
2. Identify and describe orally and in writing the influence of other artists on the development of their own artistic work (DOK 1-2)
3. Demonstrate knowledge of conventional theatre vocabulary (DOK 1)
4. Research the cultural and historical background of a specific play (DOK 1-2)
5. Communicate individual research to a collaborative team (DOK 1-2)

**Inquiry Questions:**

1. What can be gained by observing numerous and contrasting live performances?
2. How does objectivity relate to experiencing a piece of art?
3. Why is theatre live and what are the benefits of live theatrical performances?
4. How should audience members and crew conduct themselves before, during, and after a performance?
5. How does an audience get the most of observing a theatrical performance?
6. What knowledge is required for the audience in order to create a successful performance?

**Relevance & Application:**

1. Practicing proper behavior and dress at a public performance validates one's position as an adult in society.
2. Investigating the importance of copyright laws in scriptwriting, set and costume design, script adaptation, and the use of music in production supports respect for these vocations and artists.
3. Respecting the roles of the theatre family promotes maturity and social responsibility.
4. Understanding how to give positive and constructive criticism helps students understand how to effectively develop and help others to grow.

**Nature Of:**

1. Proper etiquette in a theatrical environment helps the audience appreciate the production and translates to a greater respect for the arts.

2. Evaluation of elements of drama, dramatic techniques, and theatrical conventions

**Students in the fundamental pathway can:**

1. Critique and evaluate artistic choices and personal reactions to dramatic presentations using guidelines for evaluating a theatrical production (DOK 2-4)
2. Investigate and compare common themes among theatre, various art forms, and content areas (DOK 1-3)
3. Compare and contrast practices and methods of performance with the practices and methods of film, cinema, television, and electronic media (DOK 2-3)
4. Perform improvised scenes reflecting content, character and plot from representational dramatic literature (DOK 3-4)

**Inquiry Questions:**

1. What are the guidelines for understanding a theatrical production?
2. How can artistic choices affect a production?
3. What types of themes and practices within a theatrical performance can be identified and compared with other medians?
4. What criteria make a play performance better or worse than another?
5. How does one write or speak about evaluations of theatrical works and performances?
6. How does one evaluate a theatrical presentation differently when interaction with those that produced the work?
7. How does one evaluate one’s own performance effectively?

**Relevance & Application:**

1. Analyzing and articulating knowledge of theatrical works from various cultures enhances a personal engagement with dramatic literature and awareness of other cultures and lifestyles.
2. Responding to the study of modern theatre and various media and various cultures validates studies and proficiency in language arts, world languages, business, social studies, sciences, mathematics, physical education, and performing arts.
3. Comparing and contrasting film and cinema and media presentations from various genres and cultures broadens the scope and appeal of artistic technologies from around the world.
4. Evaluating theatrical performances helps students to understand a process for evaluation that is both artistic and direct.

**Nature Of:**

1. Critical response to theatrical works objectifies and validates the importance of the field to the well-rounded growth of the individual and the overall growth and functionality of school, community, and culture.

3. Respect for theatre, its practitioners, and conventions

**Students in the fundamental pathway can:**

1. Attend live performances of extended length and complexity, and demonstrate an understanding of the protocol of audience behavior appropriate to the style of the performance (DOK 1-2)
2. Use group-generated criteria to assess one's own work and the work of others (DOK 1-2)
3. Demonstrate objectivity in assessing one's personal abilities in creative endeavors and ability to receive and act upon coaching feedback and constructive criticism (DOK 2-3)
4. Devise specific methods for documenting and assessing one's own artistic development throughout participation in a drama or theatre project (DOK 2-4)
5. Demonstrate a respect for copyright laws (DOK 1)
6. Address the importance of timelines and personal responsibility as a member of a production ensemble (DOK 1-2)

**Inquiry Questions:**

1. What can be gained by observing numerous and contrasting live performances?
2. How does objectivity relate to experiencing a piece of art?
3. Why is theatre live, and what are the benefits of live theatrical performances?
4. How should audience members and crew conduct themselves before, during, and after a performance?
5. How do theatrical performances change those that observe them?
6. When is a theatrical performance most significant?

**Relevance & Application:**

1. Practicing proper behavior and dress at a public performance validates one's position as an adult in society.
2. Investigating the importance of copyright laws in scriptwriting, set and costume design, script adaptation, and the use of music in production supports respect for these vocations and artists.
3. Respecting the roles of the theatre family promotes maturity and social responsibility.
4. Adhering to schedules, time restraints, and deadlines, and learning to prioritize are valuable life skills that promote positive social and work related relationships.
5. Understanding the backgrounds of theatre practitioners helps students to understand the perspective of other human beings that seek to make an impact on society.

**Nature Of:**

1. Proper etiquette in a theatrical environment helps the audience appreciate the production and translates to a greater respect for the arts.

Lesson Objectives

**Lesson 1: Truth**

Students will:

1. Identify examples of the 12 guideposts in verbal scenarios.
2. Discuss elements of communication in a scene and relation to the 12 guideposts.
3. Understand how the guideposts can help an actor analyze a scene.
4. Analyze the impact that “The Moment Before” and “Humor” has on a scene.
5. Create improvisations and discussions that reveal the impact of guideposts on communication in a scene.

Create: 1cdef; 3ab; 4a; Perform: 1ab; Respond: 3cd

**Lesson 2: Relationship**

Students will:

1. Understand the guidepost definitions of Relationship, Opposites, and Discoveries.
2. Apply understanding of the Relationship guidepost to observe how one character relates to another.
3. Evaluate the use of Opposites and Discoveries in scene work.
4. Analyze scene with partner using Relationship, Opposites, and Discoveries.
5. Analyze Guideposts in relation to one another.

Create: 1cef, 4a; Perform: 1ab; Respond: 1ce, 2a, 3cd

**Lesson 3: Fighting**

Students will:

1. Understand the guidepost definitions of Conflict, Communication & Competition, and Importance.
2. Analyze how character objectives affect conflict in student scenes to answer: “what are you fighting for?”
3. Examine how the definitions in communication & competition, as well as how selective truth, impacts a scene.
4. Apply high stakes to scene work.
5. Analyze Guideposts in relation to one another.

Create: 1cdef, 3b, 4a; Perform: 1ab; Respond: 2bc, 3cd

**Lesson 4: Person Place Play**

Students will:

1. Understand the guidepost definitions of Find the Events, Place, and Game/Role Playing.
2. Research internet sources for information on guideposts, compile and compare the information on the guideposts, and prepare to present that information.
3. Define how their character feels about the setting their scene occurs in.
4. Evaluate how “score keeping,” “playing to win,” and a character’s feelings for a setting become useful tools in scene work.
5. Apply today’s guideposts to scene work.

Create: 1bcdef, 2fg, 3b, 4a; Perform: 1ab; Respond: 1c, 2bc, 3cd

**Lesson 5: Last Secret**

Students will:

1. Understand the guidepost definition of Mystery & Secret.
2. Evaluate comprehension of the 12 Guidepost definitions.
3. Apply all guideposts to scene work.
4. Reflect on the impact of specific guideposts on scene work.

Create: 1abcdef, 2fg, 3ab, 4a; Perform: 1ab; Respond: 1c, 2abc, 3bcd

WS Section IV

Lesson Plan with Supporting Materials

Lesson 1: Truth

**Number of Participants:** 20 - 25

**Classroom:** Open space with a couple of chairs and tables on the stage

**Materials Required:** Pencil/Pen, Scripts, 12 Guidepost Signs, Pretests, Shurtleff Quotes (Computer PowerPoint and display screen), Blackboard

**Age Range:** 16-18

**Class Setting:** Theatre II: Semester 2

**Time:** 50 minutes

**Outside Work:**

* Journal Response to today’s Events.
* Partner Scene Work
* Draw comparisons between your guidepost and others

|  |  |
| --- | --- |
| **1.) Learning Set** | |
| * **Gain Attention** | Topic (“Truth: The Guideposts”) and relevancy (tools to apply to the scene so that the actor can make the scene successful) are immediately stated.  Students enter the classroom, the teacher has the students place their backpacks in a corner of the room, and the teacher welcomes them to their new Unit on the Twelve Michael Shurtleff Guideposts. The room contains cards with each of the twelve Michael Shurtleff guideposts (Relationship, Conflict, Moment Before, Humor, Opposites, Discoveries, Communication and Competition, Importance, Major Events, Place, Game/Role Playing, and Mystery and Secret) individually written on the front of the cards with each of the other guideposts written on the back of the cards. Students are given ownership of a guidepost and are informed that they will use their cards to define each guidepost throughout the unit, and then connect their guidepost to each of the others. |
| * **1.2 Review/State Prerequisite** | Transition: “From where you are standing, I would like members of the class to tell me about the work we did in the last two weeks.”   * The class has been working on Character Analysis   “What are some ways that we learned how to more fully understand and apply our understanding of a character?”   * Physical Life * Emotional Recall * Goals/Obstacles/Tactics/Expectations   “This character work allowed us how to communicate a character to an audience: the guideposts build on that to help us communicate even more. What are some things you think we need to communicate in a scene? Who do we need to communicate with?” |
| * **1.3 Objective** | **A)Unit Objective**  By the end of this Unit, each student will  present a scene with an acting partner that has been prepared using Michael Shurtleff’s 12 Guideposts as building blocks for the development of the scene. Students will understand the definition of each Guidepost, relate the Guideposts to one another, and reflect on the incorporation of Guideposts to their scene.  **B)Teaching Objectives:**   1. To introduce the pillars for examining a scene. 2. To develop an understanding of truthful acting from two guideposts. (moment before and humor) 3. To create improvisations and discussions that reveal the impact of guideposts on communication in a scene 4. To inspect the larger impact of effective communication.   **Student Objectives:**  **Students Will:**  **1.)** Identify examples of the 12 guideposts in verbal scenarios.  **2.)** Discuss elements of communication in a scene and relation to the 12 guideposts.  **3.)** Understand how the guideposts can help an actor analyze a scene.  **4.)** Analyze the impact that “The Moment Before” and “Humor” has on a scene.  **5.)** Create improvisations and discussions that reveal the impact of guideposts on communication in a scene.  **C)Standards**  This lesson meets the following Colorado Academic Standards for Theatre:  HS Fundamental Create: 1cdef, 3ab, 4a  HS Fundamental Perform: 1ab  HS Fundamental Respond: 3cd |
| * **1.4 Advance Organizer** | **1.)** Guideposts activity/ Prerequisites/ Standards/ Objectives (10 minutes)  **2.) “**What makes the scene work”… Worksheet and Pre-Assessment (10 min)  **3.)** Reflection and Transition: “Were there any words that were hard to define? I want to look at 2 of these words today:” Present Shurtleff quotes on “The Moment Before” and Humor (5 minutes).  **4.)** Improvisation for Moment Before and Humor: (10 minutes)  **5.)** Wrap up (5 minutes) |
| **2.) Present Information** | |
| * **2.1 Describe** | The teacher will use a Formative Assessment to understand student understanding of the Twelve Guideposts.  The class will describe challenges with words they attempted to define on the pretest through discussion.  The teacher will present the definitions for today’s two guideposts by PowerPoint.  - The Moment Before: Every scene begins in the middle of an event; the previous action is determined based on script cues and on the object that a character is fighting for in a scene. Combined with the first two guideposts, this allows actors to jump right into the scene.  - Humor: Not always created as a joke, but is seen in the lightness that people try to put in all events of their life as a means of coping. Humor exists even in the humorless, and comes when we observe moments of profound truth. |
| * **2.2 Demonstrate** | The teacher will also present Shurtleff Quotes in the PowerPoint to demonstrate the first two guideposts.  - Audition: Pg. 48 – 49 (all emphasized sections) - Audition: Pg. 53 – 55 (all emphasized sections) |
| **3.) Students Refine Learning** | |
| * **3.1 Practice** | The class will use two improvisation games to apply the two guideposts.  The games will be “Freeze” (where two students begin a scene, and individuals from the class call out ‘freeze’ and take the place of one student to start a new scene) and “What are you doing?” (where one student asks another what they are doing, and must do whatever the other student says that THEY are doing. The actions being done are different than the answers given).  At the end of this lesson, students will pair up and use scenes as a basis for application of the Twelve guideposts. |
| * **3.2 Feedback** | * What word do you associate with this event? * Why do you associate that word to this event; where do you see that word occurring in this event? * What other words can describe this event? * Why am I requiring you to all choose different words from these 12 to connect with this event? * What words on your worksheet stood out to you as confusing or hard to define? * What does improvisation do for the development of the individual? * Why would it be important to think about a moment before the scene? * What events or people are funny to you: why do you find them funny? * The quotes in this PowerPoint are from a man named Michael Shurtleff. What do you believe he means by them? * What does this improvisation tell us about moment before? * How can we use our character training to make this improvisation work? * How do we use the guideposts to help us as actors? |
| **4.) Closure** | |
| * **4.1 Summary** | “Great job! Let’s go ahead and get back in a circle. We did a ton today: you received sheets to begin defining the guideposts and compare them to your own guidepost, discussed elements of communication in a scene with relation to the twelve guideposts, classified the importance of understanding elements that make a scene work, used role-play to evaluate humor and “moment before” through improvisations, constructed previous life, and discovered humor through established settings and events.  You now have a grasp on a couple of the guideposts that you can begin to use in combination with the work we have already done in character analysis as you begin your scenework with your partner.” |
| * **4.2 Transfer** | “What are the two guideposts we used today?”   * Moment Before * Humor   “These two guideposts are the tip of the iceberg in what we can use to analyze a monologue, scene, or play. Now how can knowledge of the guideposts be helpful in everyday life?” |
| * **4.3 Near Transfer** | “Let’s take this a step further. How have you seen these two guideposts in any theatre or movies that you recently watched?”   * Moment Before * Humor   “How do you think we might approach mastering these guideposts in our theater class?” “Please come grab your scenes and find out who your scene partner is!” |

Supporting Materials/ Information Used in Lesson

*STANDARDS USED:*

**CREATE**

1. Creative process in character development and script improvisation

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Demonstrate knowledge of motivation (what the character wants) through the recall of emotional experience, blocking, and observations of the external world.
2. Recognize and work against the obstacle – what’s in the character’s way.
3. Identify and employ several tactics to get what the character wants.
4. Connect feelings to thought process when creating a character.

3. Expression, imagination, and appreciation in group dynamics

**Students in the fundamental pathway can:**

1. Create scenes and narrative structures to convey a dramatic intention.
2. Develop improvisation skills through games, and make, accept, and extend offers in improvisation.

4. Interpretation of drama using scripted material

**Students in the fundamental pathway can:**

1. Select a scene from literature, original, or scripted material, and contribute to the direction of a scene as a member of an ensemble.

**PERFORM**

1. Communicate meaning to engage an audience

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Rehearse and perform a scripted or improvised scene.
2. Use previously acquired skills to demonstrate the ability to rehearse and exhibit the following: 1. Original works, scripted plays, scenes, and monologues 2. Ensemble works 3. Improvisation and purposeful movement 4. Vocal control 5. Design and media 6. Public speaking.

**CRITICALLY RESPOND**

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

3. Respect for theatre, its practitioners, and conventions

**Students in the fundamental pathway can:**

1. Use group-generated criteria to assess one’s own work and the work of others.
2. Demonstrate objectivity in assessing one’s personal abilities in creative endeavors and ability to receive and act upon coaching feedback and constructive criticism.

*Shurtleff Quotes*

**Moment Before Content:**

* “Every scene you will ever act begins in the middle, and it is up to you, the actor, to provide what comes before” (Shurtleff 48).
* “The more *specific*, the more focused the moment before, the better the entire scene will go” (48-49).
* “It’s not enough to think about what the moment before should be; one has to seep oneself in it, drown in it, be overcome by it” (49).
* “The actress must come onstage with all of these fantasy expectations rich and full, or the beginning of the scene is flat and mundane” (50).
* “It is difficult to do any reading without creating a moment before that takes into account what you are fighting for in the relationship” (52).
* From this, students can examine the CONTENT of the moment before by observing the beginning of the scene and creating an event that led to this specific initial event in the scene. The moment before must be based on what the characters are fighting for in a relationship; this basis can be developed as the guideposts for relationship and conflict are introduced in this unit.

**Humor Content:**

* “Humor is not being funny. It is the coin of exchange between human beings that makes it possible for us to get through the day. Humor exists even in the humorless” (53).
* “…human beings cannot bear all that heavy weight, they alleviate the burden by humor” (53).
* “The actor must become *conscious* of humor, and look for it” (53).
* “…all human beings must have humor, however dispirited or tiny or unconscious. From that tiny flame; it could grow into something” (54).
* From this, students can examine the CONTENT of humor by observing points where the weight of a dramatic situation is lifted, by observing the humor of relationships and situations that alleviates. Students can also examine the natural humor in their lives and apply this humor to their work.

**Other Materials**

* Word activity with cards at the beginning will be revised. Each student will grab a card with a word (one of the twelve guideposts) and its definition on the card’s front, and the other guideposts listed on the back of the card. Students will be responsible for their guidepost and for writing down how it connects to the other guideposts throughout the unit.
* Improvisation activities developed from experiences working at the Denver Center Theatre Academy Children’s Camps. I am unsure how to cite this.

*Sections of Scenes From:*

Sure Thing – David Ives

Rabbit Hole – David Lindsay Abaire

Lobby Hero – Kenneth Lonnergan

Laundry and Bourbon – James McLure

*Lecture Material Selected from:*

Shurtleff, M. (1978). *Audition: Everything an Actor Needs to Know to Get the Part*. New York, NY: Walker Publishing Company.

*The Formative Assessment Appears in Section V of this Work Sample*

WS Section IV

Lesson Plan with Supporting Materials

Lesson 2: Relationship

**Number of Participants:** 20 - 25

**Classroom:** Open space with a couple of chairs and tables on the stage

**Materials Required:** Pencil/Pen, Scripts, Guidepost Connection Project, Shurtleff Quotes (Computer PowerPoint and display screen), Blackboard

**Age Range:** 16-18

**Class Setting:** Theatre II: Semester 2

**Time:** 50 minutes

**Outside Work:**

* Journal Response to today’s Events.
* Partner Scene Work
* Draw comparisons between your guidepost and others

|  |  |
| --- | --- |
| **1.) Learning Set** | |
| * **Gain Attention** | Topic (“Relationship”) and relevancy (tools to apply to the scene so that the actor can make the scene successful) are immediately stated.  Students will discuss the relationship they have to their best friend and how they relate to one another. The teacher will use questions to facilitate this discussion. Students can discuss a relationship they have seen onstage or in film if they are more comfortable doing so. These will be referenced when defining the points of a relationship in a play.  The teacher will identify the points of Relationship, Opposites, and Discoveries at the end of the activity. |
| * **1.2 Review/State Prerequisite** | Transition: “Well done! Can I have each person come up to the board and write down a Guidepost that we have worked on?”   * The class has been working on Guideposts:   + So Far… The Moment Before and Humor   “What does each guidepost mean?”   * Define guideposts * Discuss incorporation of guideposts into scenework   “Our last class allowed us to begin looking at the twelve guideposts with The Moment Before and Humor. We each took a word of the guideposts that we will compare to all other guideposts as we define those guideposts. You also received your scenes and made observations based on the humor and moment before.” |
| * **1.3 Objective** | **A)Unit Objective**  By the end of this Unit, each student will  present a scene with an acting partner that has been prepared using Michael Shurtleff’s 12 Guideposts as building blocks for the development of the scene. Students will understand the definition of each Guidepost, relate the Guideposts to one another, and reflect on the incorporation of Guideposts to their scene.  **B)Teaching Objectives:**  **1.)** To incorporate “relationship” guideposts into a scene.  **2.)** To develop an understanding of truthful acting from three guideposts. (Relationship, Opposites, and Discoveries).  **3.)** To create improvisations, written analysis, and discussions that reveal the impact of guideposts on communication in a scene  **4.)** To inspect the larger impact of effective communication.  **Student Objectives:**  **Students Will:**  **1.)** Understand the guidepost definitions of Relationship, Opposites, and Discoveries.  **2.)** Apply understanding of the Relationship guidepost to observe how one character relates to another.  **3.)** Evaluate the use of Opposites and Discoveries in scene work.  **4.)** Analyze scene with partner using Relationship, Opposites, and Discoveries.  **5.)** Analyze Guideposts in relation to one another.  **C)Standards**  This lesson meets the following Colorado Academic Standards for Theatre:  HS Fundamental Create: 1cef, 4a  HS Fundamental Perform: 1ab  HS Fundamental Respond: 1ce, 2a, 3cd |
| * **1.4 Advance Organizer** | **1.)** Relationship Discussion/ Prerequisites/ Standards/ Objectives (10 – 15 minutes)  **2.)** Describe: Three Guidepost Definitions/ Demonstrate: Shurtleff Quotes, Student Response, Analysis Example (10 – 15 minutes).  **3.)** Practice: Pair off for script analysis (10-15 minutes).  **4.)** Wrap up (10-15 minutes) |
| **2.) Present Information** | |
| * **2.1 Describe** | The teacher will present the definitions for today’s three guideposts by PowerPoint.  - Relationship: The current source of love in a scene that is given full commitment to by the actor’s character to the other character in the scene.  - Opposites: The actor’s confrontation of a character’s idiosyncrasies that occur in the emotional extremes and instincts that cause contrast towards a character’s motivations.  - Discoveries: These are found through real life experiences and come in new understanding of the other character in a scene. Acting is a series of discoveries. |
| * **2.2 Demonstrate** | The teacher will also present Shurtleff Quotes in the PowerPoint to demonstrate the three “Relationship” guideposts.  - Audition: Pg. 25 – 26 (starred passages: “Where’s the Love?”) - Audition: Pg. 55 – 58 (all emphasized sections)  - Audition: Pg. 58, 59,62, 63 (all emphasized sections)  The class will discuss the application of today’s guideposts to scenework, and what this application looks like in analysis, as well as how it transitions to performance.  The teacher will model a script that has been analyzed for the Moment Before, Humor, Relationship, Opposites, and Discoveries Guideposts.  The teacher will ask about the appearance of today’s three guideposts in this script. (Guided Practice) |
| **3.) Students Refine Learning** | |
| * **3.1 Practice** | The class will break out into pairs to begin incorporating today’s three guideposts into their scene through written analysis.   The teacher will observe individual practice of groups and occasionally interject comments relating to how scripts are marked up and to the definitions of the guideposts as they are applied to a scene. |
| * **3.2 Feedback** | * What is the significance of relationship in scenes/ everyday life? * How does the Relationship guidepost connect to relationships from your own life/ relationships you see in tv & film? * How do we see Opposites in daily life? How does that connect to the use of opposites in scenework? * How do we see Discoveries in daily life? How does that connect to the use of opposites in scenework? * How do you define Relationship? * Why is love so important in a scene? * Why is it important to consider these guideposts as you prepare your scene? * How do these guideposts build on previous ones? * The quotes in this PowerPoint are from a man named Michael Shurtleff. What do you believe he means by them? * What does our scenework show us about today’s guideposts? * What do you see as the primary Relationship in your scene? How does it affect Opposites and Discoveries. * Why are the stakes high for your character? * How does your character demonstrate or use his/her feelings? |
| **4.) Closure** | |
| * **4.1 Summary** | Today we:   * Discussed our real life relationships * Learned about Relationship, Opposites, and Discoveries * Observed the guideposts in scene analysis and discussed their use * Connected these guideposts to our scenework through our own analysis * Observed connections between Guideposts. |
| * **4.2 Transfer** | “What are the three guideposts we used today?”   * Relationship * Opposites * Discoveries   “These three guideposts connect to others as we apply them to our scenes. Now, how can knowledge of these guideposts be helpful in everyday life?” |
| * **4.3 Near Transfer** | “Relating to theatre, how do you see these being applied?”  “How do you think we might approach mastering these guideposts in combination with others in our theater class?”  “Remember to take time tonight to Journal!” |

Differentiation: The student in the classroom with Attention Deficit Disorder will be asked to plan ahead for opportunities to share his experiences in relation to scenework. Activities will be specified for his individual work and will be related to areas of his personal life that engage him.

Supporting Materials/ Information Used in Lesson

*STANDARDS USED:*

**CREATE**

1. Creative process in character development and script improvisation

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Demonstrate knowledge of motivation (what the character wants) through the recall of emotional experience, blocking, and observations of the external world.
2. Identify and employ several tactics to get what the character wants.
3. Connect feelings to thought process when creating a character.

4. Interpretation of drama using scripted material

**Students in the fundamental pathway can:**

1. Select a scene from literature, original, or scripted material, and contribute to the direction of a scene as a member of an ensemble.

**PERFORM**

1. Communicate meaning to engage an audience

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Rehearse and perform a scripted or improvised scene.
2. Use previously acquired skills to demonstrate the ability to rehearse and exhibit the following: 1. Original works, scripted plays, scenes, and monologues 2. Ensemble works 3. Improvisation and purposeful movement 4. Vocal control 5. Design and media 6. Public speaking.

**CRITICALLY RESPOND**

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

1. Analysis and evaluation of theatrical works

**Students in the fundamental pathway can:**

1. Demonstrate knowledge of conventional theatre vocabulary

e. Communicate individual research to a collaborative team

2. Evaluation of elements of drama, dramatic techniques, and theatrical conventions

**Students in the fundamental pathway can:**

1. Critique and evaluate artistic choices and personal reactions to dramatic presentations using guidelines for evaluating a theatrical production

3. Respect for theatre, its practitioners, and conventions

**Students in the fundamental pathway can:**

c. Demonstrate objectivity in assessing one's personal abilities in creative endeavors and ability to receive and act upon coaching feedback and constructive criticism.

1. Devise specific methods for documenting and assessing one's own artistic development throughout participation in a drama or theatre project.

*Teacher Expectations in Scene Analysis for Today:*

* Mark down points in the script that help reveal the qualities of the relationship: who are the characters to one another? Where is the Love between these two? Who dominates the relationship? What are each individual’s roles in the relationship?
* Circle points of opposition in your character’s speech AND opportunities to juxtapose speech and intent or either one of those two with movement. Make quick observations of how you can confront these idiosyncrasies.
* Circle discoveries in the script between the two characters, as well as any personal discoveries you have in reading the script. Remember, more discoveries will continually occur. You need not mark them all down, but try and keep track as you are able to.

*Sections of Scenes From:*

Sure Thing – David Ives

Rabbit Hole – David Lindsay Abaire

Lobby Hero – Kenneth Lonnergan

Laundry and Bourbon – James McLure

*Lecture Material Selected from:*

Shurtleff, M. (1978). *Audition: Everything an Actor Needs to Know to Get the Part*. New York, NY: Walker Publishing Company.

WS Section IV

Lesson Plan with Supporting Materials

Lesson 3: Fighting

**Number of Participants:** 20 - 25

**Classroom:** Open space with a couple of chairs and tables on the stage

**Materials Required:** Pencil/Pen, Scripts, Guidepost Connection Project, Shurtleff Quotes (Computer PowerPoint and display screen), Object to place Standards numbers in for Dragon Game, Blackboard

**Age Range:** 16-18

**Class Setting:** Theatre II: Semester 2

**Time:** 50 minutes

**Outside Work:**

* Journal Response to today’s Events.
* Partner Scene Work
* Draw comparisons between your guidepost and others

|  |  |
| --- | --- |
| **1.) Learning Set** | |
| * **Gain Attention** | Topic (“Fighting”) and relevancy (tools to apply to the scene so that the actor can make the scene successful) are immediately stated.  Students will play an improvisation game of “Dragon,” where one student must protect an object at the center of a circle of students, while a leader calls forth two students to attempt to steal the object. The ‘dragon’ is not allowed to touch the object, but has the goal of tagging the students, who cannot be touched by the dragon before reaching the object. Students must play safe, and play to win. game will be referenced throughout class in regards to competition, objectives, and stakes. (Today’s standards will be the “prize” in the middle).  The teacher will identify the points of Conflict, Communication and Competition, and Importance at the end of the activity. |
| * **1.2 Review/State Prerequisite** | Transition: “Well done! Can I have each person come up to the board and write down a Guidepost that we have worked on?”   * The class has been working on Guideposts:   + So Far… The Moment Before, Humor, Relationship, Opposites, Discoveries   “What does each guidepost mean?”   * Define guideposts * Discuss incorporation of guideposts into scenework   “Our last class allowed us to focus on the impact of relationship in a scene. We looked at Opposites and Discoveries in this context, and learned we have to use our actions to answer ‘where’s the love?’ in the scene.” |
| * **1.3 Objective** | **A)Unit Objective**  By the end of this Unit, each student will  present a scene with an acting partner that has been prepared using Michael Shurtleff’s 12 Guideposts as building blocks for the development of the scene. Students will understand the definition of each Guidepost, relate the Guideposts to one another, and reflect on the incorporation of Guideposts to their scene.  **B)Teaching Objectives:**  **1.)** To incorporate “fighting” guideposts into a scene.  **2.)** To develop an understanding of truthful acting from three guideposts. (Conflict, Communication and Competition, and Importance).  **3.)** To create improvisations and discussions that reveal the impact of guideposts on communication in a scene  **4.)** To inspect the larger impact of effective communication.  **Student Objectives:**  **Students Will:**  **1.)** Understand the guidepost definitions of Conflict, Communication & Competition, and Importance.  **2.)** Analyze how character objectives affect conflict in student scenes to answer: “what are you fighting for?”  **3.)** Examine how the definitions in communication & competition, as well as how selective truth, impacts a scene.  **4.)** Apply high stakes to scene work.  **5.)** Analyze Guideposts in relation to one another.  **C)Standards**  This lesson meets the following Colorado Academic Standards for Theatre:  HS Fundamental Create: 1cdef, 3b, 4a  HS Fundamental Perform: 1ab  HS Fundamental Respond: 2bc, 3cd |
| * **1.4 Advance Organizer** | **1.)** Dragon Game/ Prerequisites/ Standards/ Objectives (10 – 15 minutes)  **2.)** Describe: Three Guidepost Definitions/ Demonstrate: Youtube video & Student Response (10 – 15 minutes).  **3.)** Practice: Pair off for scenework (5 minutes).  **4.)** Practice: Onstage scenework (5 - 10 minutes)  **5.)** Wrap up (10 minutes) |
| **2.) Present Information** | |
| * **2.1 Describe** | The teacher will present the definitions for today’s three guideposts through PowerPoint.  - Conflict: The object that a character is fighting for in a scene, often based on their desires and dreams and based on the contents of the play.  - Communication and Competition: Communication is the desire to change the person to whom you are communicating. Competition is the event where the character enforces their desires. Compete or die.  - Importance: Make the stakes of each scene as high as you can. |
| * **2.2 Demonstrate** | The teacher will also present Shurtleff Quotes in the PowerPoint to demonstrate the three “Fighting” guideposts.  - Audition: Pg. 30 – 31 (starred passages) - Audition: Pg. 63, 65 (two obligations/ PoV)  - Audition: Pg. 66 – 68 (selective truth -> choose to not avoid trouble, as most do, and make the stakes high!)  The teacher will present a youtube video with an example of each of this lesson’s three guideposts and have students write down examples of the three guideposts in this scene: <http://www.youtube.com/watch?v=P6v7JEuC2iU>  The teacher will ask about the appearance of the three guideposts in the video. |
| **3.) Students Refine Learning** | |
| * **3.1 Practice** | The class will break out into pairs to begin incorporating today’s three guideposts into their scenes.   A couple of scene partners will get up in front of the class and read through their scene. They will be asked what they see as the Conflict. The teacher will ask for the appearance of the other two guideposts in the scene. The class will briefly discuss these as they pertain to the scene. |
| * **3.2 Feedback** | * What is the significance of conflict in scenes/ everyday life? * How did the dragon improv game have conflict? * What is the difference between communication and competition? * What does importance mean in scenework? * How do you define conflict? * Why does every scene have conflict? (“acting is about…”) * Why is it important to consider these guideposts as you prepare your scene? * How do these guideposts build on previous ones? * The quotes in this PowerPoint are from a man named Michael Shurtleff. What do you believe he means by them? * What does our scenework show us about today’s guideposts? * What do you see as the primary conflict of your scene? * Why are the stakes high for your character? * How is your character competitive? |
| **4.) Closure** | |
| * **4.1 Summary** | Today we:   * Played a competitive improv game * Learned about Conflict, Competition and Communication, and Importance * Observed the guideposts in a scene and discussed their use * Connected these guideposts to our scenework * Observed connections between Guideposts. |
| * **4.2 Transfer** | “What are the three guideposts we used today?”   * Conflict * Communication and Competition * Importance   “These three guideposts connect to others as we apply them to our scenes. Now, how can knowledge of these guideposts be helpful in everyday life?” |
| * **4.3 Near Transfer** | “Relating to theatre, how do you see these being applied?”  “How do you think we might approach mastering these guideposts in combination with others in our theater class?”  “Remember to take time tonight to Journal!” |

Differentiation: The student in the classroom with Sight impairments will receive a large-text handout with the information printed there.

Supporting Materials/ Information Used in Lesson

*STANDARDS USED:*

**CREATE**

1. Creative process in character development and script improvisation

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Demonstrate knowledge of motivation (what the character wants) through the recall of emotional experience, blocking, and observations of the external world.
2. Recognize and work against the obstacle - what's in the character's way.
3. Identify and employ several tactics to get what the character wants.
4. Connect feelings to thought process when creating a character.

3. Expression, imagination, and appreciation in group dynamics

**Students in the fundamental pathway can:**

1. Develop improvisation skills through games, and make, accept, and extend offers in improvisation.

4. Interpretation of drama using scripted material

**Students in the fundamental pathway can:**

1. Select a scene from literature, original, or scripted material, and contribute to the direction of a scene as a member of an ensemble.

**PERFORM**

1. Communicate meaning to engage an audience

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Rehearse and perform a scripted or improvised scene.
2. Use previously acquired skills to demonstrate the ability to rehearse and exhibit the following: 1. Original works, scripted plays, scenes, and monologues 2. Ensemble works 3. Improvisation and purposeful movement 4. Vocal control 5. Design and media 6. Public speaking.

**CRITICALLY RESPOND**

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

2. Evaluation of elements of drama, dramatic techniques, and theatrical conventions

**Students in the fundamental pathway can:**

1. Investigate and compare common themes among theatre, various art forms, and content areas.
2. Compare and contrast practices and methods of performance with the practices and methods of film, cinema, television, and electronic media.

3. Respect for theatre, its practitioners, and conventions

**Students in the fundamental pathway can:**

1. Demonstrate objectivity in assessing one's personal abilities in creative endeavors and ability to receive and act upon coaching feedback and constructive criticism.
2. Devise specific methods for documenting and assessing one's own artistic development throughout participation in a drama or theatre project.

*Sections of Scenes From:*

Sure Thing – David Ives

Rabbit Hole – David Lindsay Abaire

Lobby Hero – Kenneth Lonnergan

Laundry and Bourbon – James McLure

*Lecture Material Selected from:*

Shurtleff, M. (1978). *Audition: Everything an Actor Needs to Know to Get the Part*. New York, NY: Walker Publishing Company.

*Differentiation LARGE PRINT Materials on Following Pages*

CO State Theatre Standards

CREATE:

1. Creative process in character development and script improvisation

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Demonstrate knowledge of motivation (what the character wants) through the recall of emotional experience, blocking, and observations of the external world.
2. Recognize and work against the obstacle - what's in the character's way.
3. Identify and employ several tactics to get what the character wants.
4. Connect feelings to thought process when creating a character.

3. Expression, imagination, and appreciation in group dynamics

**Students in the fundamental pathway can:**

1. Develop improvisation skills through games, and make, accept, and extend offers in improvisation.

4. Interpretation of drama using scripted material

**Students in the fundamental pathway can:**

1. Select a scene from literature, original, or scripted material, and contribute to the direction of a scene as a member of an ensemble.

PERFORM:

1. Communicate meaning to engage an audience

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Rehearse and perform a scripted or improvised scene.
2. Use previously acquired skills to demonstrate the ability to rehearse and exhibit the following: 1. Original works, scripted plays, scenes, and monologues 2. Ensemble works 3. Improvisation and purposeful movement 4. Vocal control 5. Design and media 6. Public speaking.

CRITICALLY RESPOND

2. Evaluation of elements of drama, dramatic techniques, and theatrical conventions

**Students in the fundamental pathway can:**

1. Investigate and compare common themes among theatre, various art forms, and content areas.
2. Compare and contrast practices and methods of performance with the practices and methods of film, cinema, television, and electronic media.

3. Respect for theatre, its practitioners, and conventions

**Students in the fundamental pathway can:**

1. Demonstrate objectivity in assessing one's personal abilities in creative endeavors and ability to receive and act upon coaching feedback and constructive criticism.
2. Devise specific methods for documenting and assessing one's own artistic development throughout participation in a drama or theatre project.

Today’s Guidepost Definitions

- Conflict: The object that a character is fighting for in a scene, often based on their desires and dreams and based on the contents of the play.

- Communication and Competition: Communication is the desire to change the person to whom you are communicating. Competition is the event where the character enforces their desires. Compete or die.

- Importance: Make the stakes of each scene as high as you can.

Advance Organizer

**1.)** Dragon Game/ Prerequisites/ Standards/ Objectives (10 – 15 minutes)

**2.)** Describe: Three Guidepost Definitions/ Demonstrate: Youtube video & Student Response (10 – 15 minutes).

**3.)** Practice: Pair off for scenework (5 minutes).

**4.)** Practice: Onstage Scenework (5 - 10 minutes)

**5.)** Wrap up (10 minutes)

*--------------------------End of Lesson 3 Differentiation Materials--------------------------*

WS Section IV

Lesson Plan with Supporting Materials

Lesson 4: Person Place Play

**Number of Participants:** 20 - 25

**Classroom:** Open space with a couple of chairs and tables on the stage

**Materials Required:** Pencil/Pen, Scripts, Guidepost Connection Project, Shurtleff Quotes (Computer PowerPoint and display screen), School Computer Lab, Blackboard, Websites: google.com, youtube.com, wikispaces.com

**Age Range:** 16-18

**Class Setting:** Theatre II: Semester 2

**Time:** 50 minutes

**Outside Work:**

* Journal Response to today’s Events.
* Partner Scene Work
* Finalization of Wiki Internet Project

|  |  |
| --- | --- |
| **1.) Learning Set** | |
| * **Gain Attention** | Topic (“Person Place Play”) and relevancy (tools to apply to the scene so that the actor can make the scene successful) are immediately stated.  An imagination activity will be introduced where students explore the “world of their scene.” Students will be asked to use sensory images to envision their environment as they walk around the room and begin to relate to the place through their character’s intentions and through imagined events.  The teacher will identify the points of Find the Events, Place, and Game and Role Playing at the end of the activity. |
| * **1.2 Review/State Prerequisite** | Transition: “Well done! Can I have each person come up to the board and write down a Guidepost that we have worked on?”   * The class has been working on Guideposts:   + So Far… The Moment Before, Humor, Relationship, Opposites, Discoveries, Conflict, Communication and Competition, and Importance   “What does each guidepost mean?”   * Define guideposts * Discuss incorporation of guideposts into scenework: challenges, benefits, etc.   “Our last class allowed us to focus on the impact of fighting in a scene. We looked at Conflict, Communication and Competition, and Importance; we learned we have to identify the dreams we are fighting for in a scene and set the stakes high to achieve those dreams through our interaction with the other character.” |
| * **1.3 Objective** | **A)Unit Objective**  By the end of this Unit, each student will  present a scene with an acting partner that has been prepared using Michael Shurtleff’s 12 Guideposts as building blocks for the development of the scene. Students will understand the definition of each Guidepost, relate the Guideposts to one another, and reflect on the incorporation of Guideposts to their scene.  **B)Teaching Objectives:**  **1.)** To research and examine all of the guideposts used so far in relation to one another.  **2.)** To develop an understanding of truthful acting from three guideposts. (Find the Events, Place, Game and Role Playing).  **3.)** To create a presentation that reveals the impact of guideposts on one another and on communication in a scene.  **4.)** To inspect the larger impact of effective communication.  **Student Objectives:**  **Students Will:**  **1.)** Understand the guidepost definitions of Find the Events, Place, and Game/Role Playing.  **2.)** Research internet sources for information on guideposts, compile and compare the information on the guideposts, and prepare to present that information.  **3.)** Define how their character feels about the setting their scene occurs in.  **4.)** Evaluate how “score keeping,” “playing to win,” and a character’s feelings for a setting become useful tools in scene work.  **5.)** Apply today’s guideposts to scene work.  **C)Standards**  This lesson meets the following Colorado Academic Standards for Theatre:  HS Fundamental Create: 1bcdef, 2fg, 3b, 4a  HS Fundamental Perform: 1ab  HS Fundamental Respond: 1c, 2bc, 3cd |
| * **1.4 Advance Organizer** | **1.) “**World of the Scene” Activity/ Prerequisites/ Standards/ Objectives (10 minutes)  **2.)** Describe: Three Guidepost Definitions/ Demonstrate: Shurtleff Quotes, Discussion, and Summative Activity (10 minutes).  **3.)** Practice: Google/Youtube/Wiki activity (20 minutes).  **5.)** Wrap up (10 minutes) |
| **2.) Present Information** | |
| * **2.1 Describe** | The teacher will present the definitions for today’s three guideposts through PowerPoint.  - Find the Events: The confrontations in the play. Characters mark wins and losses and account for the events as they pursue their goals.  - Place: The setting provides context for characters to pursue their goals; how they feel about the place they are in is most important for creating the image of the place.  - Game and Role Playing: Games and role-playing are character’s ways of dealing with reality, and are always played with high stakes. They provide another form of competition. |
| * **2.2 Demonstrate** | The teacher will also present Shurtleff Quotes in the PowerPoint to demonstrate today’s three guideposts.  - Audition: Pg. 76 (all emphasized sections) 81 (lined section near bottom) - Audition: Pg. 82 – 84 (all emphasized sections)  - Audition: Pg. 85 (all emphasized sections)  The teacher will lead a discussion with class in how different characters translate these guideposts into their scenes.  The teacher will present today’s activity: An internet research project that will require students to use previous knowledge, acquire new knowledge, organize that knowledge, and (in the next class) present that knowledge.   The teacher will model how to conduct the research for this activity and how to organize the information in a wiki. |
| **3.) Students Refine Learning** | |
| * **3.1 Practice** | Class will go to the computer lab to conduct research on the guideposts.   In this summative activity, students will use Google to find online sources of information on Michael Shurtleff’s Twelve Guideposts. Students will take notes from that information to combine with the information they already have written down on the twelve guideposts.  Students will organize their knowledge in an individual wiki page. The focus of their wiki page will center around their own guidepost. They will define all guideposts, and relate each guidepost to their own. Students will search youtube for a video of a theatrical scene (school appropriate!) and present that scene in their wiki page, along with the twelve guideposts seen in that scene, and how they are observed.  Students’ findings will be evaluated by the teacher through their individual wikis. |
| * **3.2 Feedback** | * What is the significance of a character’s response to the environment? * How did the introductory activity connect to today’s guideposts? * Why do characters mark wins and losses? * Why is it important to “Find the Events?” * How do you define conflict? * What is Game and Role Playing about? * Why do characters (and people) use Game an Role Playing? * If Game and Role Playing helps us deal with reality, what guidepost is it similar to? (another one that helps character’s deal with reality) * How do these guideposts build on previous ones? * The quotes in this PowerPoint are from a man named Michael Shurtleff. What do you believe he means by them? * How can we apply today’s guideposts to scenework? * What do you see as the main events of your scene? * How does your character keep track of wins and losses? * How does your character feel about his/ her environment? How does this change him/ her in the scene? |
| **4.) Closure** | |
| * **4.1 Summary** | Today we:   * Explored the environments of our scenes * Learned about Find the Events, Place, and Game and Role Playing * Discussed how to apply these guideposts to our scenes * Researched the twelve guideposts through Google, Observed their occurrence in a youtube clip of a theatrical scene, and made connections between the guideposts * Organized our findings in individual wikis. |
| * **4.2 Transfer** | “What are the three guideposts we used today?”   * Find the Events * Place * Game and Role Playing   “These three guideposts connect to others as we apply them to our scenes. We observed this in our activity. Now, how can knowledge of these guideposts be helpful in everyday life?” |
| * **4.3 Near Transfer** | “Relating to theatre, how do you see these being applied?”  “How do you think we might approach mastering these guideposts in combination with others in our theater class?”  “Remember to take time tonight to make finishing touches on your wiki and scenework!” |

Differentiation: The student in the classroom with reading comprehension issues will be given materials in advance and will be given more time to prepare her wiki presentation.

Supporting Materials/ Information Used in Lesson

*STANDARDS USED:*

**CREATE**

1. Creative process in character development and script improvisation

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Employ these movement techniques: body alignment, control of isolated body parts, and rhythms.
2. Demonstrate knowledge of motivation (what the character wants) through the recall of emotional experience, blocking, and observations of the external world.
3. Recognize and work against the obstacle - what's in the character's way.
4. Identify and employ several tactics to get what the character wants.
5. Connect feelings to thought process when creating a character.

2. Technical elements of theatre in improvised and scripted works

**Students in the fundamental pathway can:**

1. Understand and use technology to enhance activities and dramatizations.
2. Create a project that uses electronic media to present a dramatic form in a new or enhanced way.

3. Expression, imagination, and appreciation in group dynamics

**Students in the fundamental pathway can:**

1. Develop improvisation skills through games, and make, accept, and extend offers in improvisation.

4. Interpretation of drama using scripted material

**Students in the fundamental pathway can:**

1. Select a scene from literature, original, or scripted material, and contribute to the direction of a scene as a member of an ensemble.

**PERFORM**

1. Communicate meaning to engage an audience

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Rehearse and perform a scripted or improvised scene.
2. Use previously acquired skills to demonstrate the ability to rehearse and exhibit the following: 1. Original works, scripted plays, scenes, and monologues 2. Ensemble works 3. Improvisation and purposeful movement 4. Vocal control 5. Design and media 6. Public speaking.

**CRITICALLY RESPOND**

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

1. Analysis and evaluation of theatrical works

**Students in the fundamental pathway can:**

c. Demonstrate knowledge of conventional theatre vocabulary

2. Evaluation of elements of drama, dramatic techniques, and theatrical conventions

**Students in the fundamental pathway can:**

1. Investigate and compare common themes among theatre, various art forms, and content areas.
2. Compare and contrast practices and methods of performance with the practices and methods of film, cinema, television, and electronic media.

3. Respect for theatre, its practitioners, and conventions

**Students in the fundamental pathway can:**

1. Demonstrate objectivity in assessing one's personal abilities in creative endeavors and ability to receive and act upon coaching feedback and constructive criticism.
2. Devise specific methods for documenting and assessing one's own artistic development throughout participation in a drama or theatre project.

*Sections of Scenes From:*

Sure Thing – David Ives

Rabbit Hole – David Lindsay Abaire

Lobby Hero – Kenneth Lonnergan

Laundry and Bourbon – James McLure

*Lecture Material Selected from:*

Shurtleff, M. (1978). *Audition: Everything an Actor Needs to Know to Get the Part*. New York, NY: Walker Publishing Company.

*Rubric Used to Assess Google/Youtube/Wiki Activity Presentations*

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Activity** | **Concept** | **Recall** | **Apply** | **Transfer** | **Total** |
| Wiki Project | Twelve Guidepost Definitions | 12 | 0 | 0 | 12 – 24% |
| Connections from Personal Guidepost to Eleven Others | 0 | 11 | 0 | 11 – 22% |
| Twelve Guideposts in a Youtube Theatrical Scene | 0 | 0 | 12 | 12 – 24% |
| Projection/ Articulation | 0 | 6 | 15 | 6 – 12% |
| Grammar/  Organization | 0 | 9 | 0 | 9 – 18% |
| Total: 50pts – 100%  Full Activity: 50 pts | | | | |

WS Section IV

Lesson Plan with Supporting Materials

Lesson 5: Last Secret

**Number of Participants:** 20 - 25

**Classroom:** Open space with a couple of chairs and tables on the stage, desks available

**Materials Required:** Pencil/Pen, Scripts, Guidepost Connection Project, Shurtleff Quotes (Computer PowerPoint and display screen), Blackboard

**Age Range:** 16-18

**Class Setting:** Theatre II: Semester 2

**Time:** 50 minutes **\*In order for all students to present their, scenes and have enough time to take the summative assessment, some activities for today’s class may extended over into the following class. (Possible solution may even be to set another separate day aside for the summative assessment) Teacher will grade individual research projects by grading their finalized Wiki entries.**

**Outside Work:**

* Journal Response to today’s Events.

|  |  |
| --- | --- |
| **1.) Learning Set** | |
| * **Gain Attention** | Topic (“Last Secret”) and relevancy (a final tool to apply to the scene so that the actor can make the scene successful; an opportunity for students to present their scenes) are immediately stated.  Students will play a “murder mystery” game, where all close their eyes, the teacher selects one student, and then all walk around the room with eyes open, shaking hands. The “killer” taps the inner wrist of those who they shake hands with, and those people must fall to the ground in a dramatic death a short time after they have been “tapped.” The mystery of the unknown will be addressed in reference to the final guidepost.  The teacher will identify the points of Mystery & Secret at the end of the activity. |
| * **1.2 Review/State Prerequisite** | Transition: “Well done! Can I have each person come up to the board and write down a Guidepost that we have worked on?”   * The class has been working on Guideposts:   + So Far… The Moment Before, Humor, Relationship, Opposites, Discoveries, Conflict, Communication and Competition, Importance, Find the Events, Place, and Game and Role Playing   “What does each guidepost mean?”   * Define guideposts * Discuss incorporation of guideposts into scenework   “Our last class allowed us to focus on the impact of the main events, place, and game and role playing on the characters in a scene. We also explored the connections between all guideposts and their application to a youtube video of a theatrical scene in an internet activity. We will present these video examples today.” |
| * **1.3 Objective** | **A)Unit Objective**  By the end of this Unit, each student will  present a scene with an acting partner that has been prepared using Michael Shurtleff’s 12 Guideposts as building blocks for the development of the scene. Students will understand the definition of each Guidepost, relate the Guideposts to one another, and reflect on the incorporation of Guideposts to their scene.  **B)Teaching Objectives:**  **1.)** To incorporate all guideposts into a scene.  **2.)** To develop an understanding of truthful acting from all guideposts.  **3.)** To assess individual student understanding of the guideposts.  **4.)** To present examples and performances that reveal the impact of guideposts on a scene’s communication.  **5.)** To inspect the larger impact of effective communication.  **Student Objectives:**  **Students Will:**  **1.)** Understand the guidepost definition of Mystery & Secret.  **2.)** Evaluate comprehension of the 12 Guidepost definitions.  **3.)** Apply all guideposts to scene work.  **4.)** Reflect on the impact of specific guideposts on scene work.  **C)Standards**  This lesson meets the following Colorado Academic Standards for Theatre:  HS Fundamental Create: 1abcdef, 2fg, 3ab, 4a  HS Fundamental Perform: 1ab  HS Fundamental Respond: 1c, 2abc, 3bcd |
| * **1.4 Advance Organizer** | **1.)** Mystery Game/ Prerequisites/ Standards/ Objectives (10 minutes)  **2.)** Describe: Guidepost Definition/ Demonstrate: Process for Presentation and Final Assessment (5 minutes).  **3.)** Scene Presentations and Response Discussions (15 minutes).  **4.)** Summative Assessment (10 minutes)  **5.)** Wrap up (10 minutes) |
| **2.) Present Information** | |
| * **2.1 Describe** | The teacher will present the definition for today’s guidepost through PowerPoint.  - Mystery and Secret: The unknown element that intrigues a character about another character. The secret that an actor gives to his/ her character.  The teacher will establish procedures for presentation of scenes and the Summative Assessment |
| * **2.2 Demonstrate** | The teacher will present Shurtleff Quotes in the PowerPoint to demonstrate the “Mystery and Secret” guidepost.  - Audition: Pg. 95 – 97 (all emphasized sections)  The teacher will demonstrate the procedure for presenting scenes and will give detailed instructions on the Summative Assessment. |
| **3.) Students Refine Learning** | |
| * **3.1 Practice** | The students will then present their scenes in pairs.  The students will be given a Summative Assessment to share their independent understanding of the twelve guideposts.  The students will be given short breaks between each activity to refocus for the next activity. |
| * **3.2 Feedback** | * How do we see the 12 guideposts in this scene? * Which guideposts stand out to you? * Is there a relation between any of the guideposts in this scene that stands out to you? * How did you rehearse this scene? * After observing/performing this scene, what questions do you have about the guideposts? * Why does every scene have conflict? (“acting is about…”) * Why is it important to “find the love” in the scene? * How do the guideposts affect this scene? * The quotes in this PowerPoint are from a man named Michael Shurtleff. What do you believe he means by them? * What do our presentations show us about today’s guidepost? * What do you see as the primary conflict of your scene? * Why are the stakes high for your character? * How is your character competitive/ loving? |
| **4.) Closure** | |
| * **4.1 Summary** | Today we:   * Played a mystery improv game * Learned about Mystery and Secret * Presented and observed the guideposts in all scenes and discussed their use * Connected these guideposts to our scenework and individual understanding through a Summative Assessment * Observed connections between Guideposts. |
| * **4.2 Transfer** | “What is the final guidepost we used today?”   * Mystery and Secret   “This guidepost connects to others as we applied it to our scenes. Having observed the use of guideposts in scenework and scene presentations, how can knowledge of these guideposts be helpful in everyday life?” |
| * **4.3 Near Transfer** | “Relating to theatre, how do you see these being applied?”  “How do you think we might approach mastering these guideposts in combination with others in our theater class?”  “Remember to take time tonight to Journal!” |

Differentiation: The student in the classroom with a social disorder will work individually with teacher to prepare for assessment. Group discussion will not follow this student’s partnered scene.

Supporting Materials/ Information Used in Lesson

*STANDARDS USED:*

**CREATE**

1. Creative process in character development and script improvisation

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Apply these vocal techniques: Breath control, diction, projection, inflection, rhythm, and pace.
2. Employ these movement techniques: body alignment, control of isolated body parts, and rhythms.
3. Demonstrate knowledge of motivation (what the character wants) through the recall of emotional experience, blocking, and observations of the external world.
4. Recognize and work against the obstacle – what’s in the character’s way.
5. Identify and employ several tactics to get what the character wants.
6. Connect feelings to thought process when creating a character.

2. Technical elements of theatre in improvised and scripted works

**Students in the fundamental pathway can:**

1. Understand and use technology to enhance activities and dramatizations (DOK 2-4)
2. Create a project that uses electronic media to present a dramatic form in a new or enhanced way (DOK 2-3)

3. Expression, imagination, and appreciation in group dynamics

**Students in the fundamental pathway can:**

1. Create scenes and narrative structures to convey a dramatic intention.
2. Develop improvisation skills through games, and make, accept, and extend offers in improvisation.

4. Interpretation of drama using scripted material

**Students in the fundamental pathway can:**

1. Select a scene from literature, original, or scripted material, and contribute to the direction of a scene as a member of an ensemble.

**PERFORM**

1. Communicate meaning to engage an audience

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

**Students in the fundamental pathway can:**

1. Rehearse and perform a scripted or improvised scene.
2. Use previously acquired skills to demonstrate the ability to rehearse and exhibit the following: 1. Original works, scripted plays, scenes, and monologues 2. Ensemble works 3. Improvisation and purposeful movement 4. Vocal control 5. Design and media 6. Public speaking.

**CRITICALLY RESPOND**

*Evidence Outcomes, 21st Century Skills, and Readiness Competencies*

1. Analysis and evaluation of theatrical works

c. Demonstrate knowledge of conventional theatre vocabulary.

2. Evaluation of elements of drama, dramatic techniques, and theatrical conventions

**Students in the fundamental pathway can:**

1. Critique and evaluate artistic choices and personal reactions to dramatic presentations

using guidelines for evaluating a theatrical production

1. Investigate and compare common themes among theatre, various art forms, and content areas.
2. Compare and contrast practices and methods of performance with the practices and methods of film, cinema, television, and electronic media.

3. Respect for theatre, its practitioners, and conventions

**Students in the fundamental pathway can:**

1. Use group-generated criteria to assess one’s own work and the work of others.
2. Demonstrate objectivity in assessing one’s personal abilities in creative endeavors and ability to receive and act upon coaching feedback and constructive criticism.
3. Devise specific methods for documenting and assessing one’s own artistic development throughout participation in a drama or theatre project.

*Sections of Scenes From:*

Sure Thing – David Ives

Rabbit Hole – David Lindsay Abaire

Lobby Hero – Kenneth Lonnergan

Laundry and Bourbon – James McLure

*Lecture Material Selected from:*

Shurtleff, M. (1978). *Audition: Everything an Actor Needs to Know to Get the Part*. New York, NY: Walker Publishing Company.

*The Summative Assessment Appears in Section V of this Work Sample*

WS Section V

Pre-Assessment and Answer Key

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**What do these words mean in theatre?**

*The 12 Guideposts Assessment*

* Define these words as they are used in analyzing a scene:
  + Relationship:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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* + The Moment Before:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* + Humor:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Opposites:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Discoveries:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* + Communication and Competition: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Importance:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Find the Events: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Place:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Game and Role Playing: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Mystery and Secret: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Pre-Assessment Key: What do these words mean in theatre?**

*The 12 Guideposts Assessment Answer Key (Answers do not need to be exact to the ones below, but should contain similar themes)*

* Define these words as they are used in analyzing a scene:
  + Relationship: The current source of love in a scene that is given full commitment to by the actor’s character to the other character in the scene.
  + Conflict: The object that a character is fighting for in a scene, often based on their desires and dreams and based on the contents of the play.
  + The Moment Before: Every scene begins in the middle of an event; the previous action is determined based on script cues and on the object that a character is fighting for in a scene. Combined with the first two guideposts, this allows actors to jump right into the scene.
  + Humor: Not always created as a joke, but is seen in the lightness that people try to put in all events of their life as a means of coping. Humor exists even in the humorless, and comes when we observe moments of profound truth.
  + Opposites: The actor’s confrontation of a character’s idiosyncrasies that occur in the emotional extremes and instincts that cause contrast towards a character’s motivations.
  + Discoveries: These are found through real life experiences and come in new understanding of the other character in a scene. Acting is a series of discoveries.
  + Communication and Competition: Communication is the desire to change the person to whom you are communicating. Competition is the event where the character enforces their desires. Compete or die.
  + Importance: Make the stakes of each scene as high as you can.
  + Find the Events: The confrontations in the play. Characters mark wins and losses and account for the events as they pursue their goals.
  + Place: The setting provides context for characters to pursue their goals; how they feel about the place they are in is most important for creating the image of the place.
  + Game and Role Playing: Games and role-playing are character’s ways of dealing with reality, and are always played with high stakes. They provide another form of competition.
  + Mystery and Secret: The unknown element that intrigues a character about another character. The secret that an actor gives to his/ her character.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Test Component** | **Concept** | **Recall** | **Apply** | **Transfer** | **Total** |
| Definition Portion of the Pre-Assessment | Foundation Terms | 12 | 0 | 0 | 12 – 100% |
| Total: 12pts – 100%  Full Assessment: 12 pts  Students will be given a grade for completion, not for correct answers. | | | | |

- Rubric for Pre-Assessment

Post-Assessment, Answer Key, and Rubric

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**What do these words mean in theatre?**

*The 12 Guideposts Assessment*

* Foundations of Scenework: Define these words as they are used in analyzing a scene
  + Relationship:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Conflict:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* + The Moment Before:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* + Communication and Competition: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Place:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Mystery and Secret: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* Digging Into the Scene: Write the letter of the Related Definition or Idea with the matching Guidepost
  + \_\_\_ Importance A. Lightness as a means of coping.
  + \_\_\_ Discoveries B. Acting is a series of these.
  + \_\_\_ Game and Role Playing C. The confrontations in the play.
  + \_\_\_ Humor D. High stakes competition to cope.
  + \_\_\_ Find the Events E. Use the highest possible stakes.
  + \_\_\_ Opposites F. Confrontation of a character’s idiosyncrasies that occur in emotional extremes.
* Written Response:
  + **PART ONE:** Define ONE Guidepost from each of the THREE columns below in detail and describe how the guideposts occurred in your scene. (Total of THREE guideposts).
  + **PART TWO:** Write a paragraph comparing and contrasting at least THREE guideposts used in your scene to observe connections between them. Define all guideposts that you mention in this paragraph UNLESS you used them in Part One. (You do not have to pick guideposts from specific columns below for this response).

------------------------------------------------------------------------------------------------

Relationship Conflict The Moment Before

Opposites Communication and Competition Humor

Discoveries Importance Place

Find the Events Mystery and Secret

Game and Role Playing

**Post-Assessment Key and Rubric: What do these words mean in theatre?**

*The 12 Guideposts Assessment Answer Key*

* Foundations of Scenework: Define these words as they are used in analyzing a scene

*(Answers do not need to be exact to the ones below, but should contain similar themes: Themes that require mention – or the mention of a similar idea – are in bold, and reflect points awarded in grading: 2 points per theme/idea).*

* + Relationship: The current **source of love** in a scene that is given full commitment to by the **actor’s character to the other character** in the scene. **(4 points)**
  + Conflict: The **object that a character is fighting for** in a scene, often based on their desires and dreams and based on the contents of the play. **(2 points)**
  + The Moment Before: Every **scene begins in the middle of an event**; the previous action is determined based on script cues and on the object that a character is fighting for in a scene. Combined with the first two guideposts, this allows actors to jump right into the scene. **(2 points)**
  + Communication and Competition: Communication is the **desire to change the person to whom you are communicating**. Competition is the **event where the character enforces his or her desires**. Compete or die. **(4 points)**
  + Place: The **setting** provides context for characters to pursue their goals; **how they feel about the place** they are in is most important for creating the image of the place. **(4 points)**
  + Mystery and Secret: The unknown element that intrigues a character about another character. **The secret that an actor gives to his/ her character**.

**(2 points)**

* Digging Into the Scene: Write the letter of the Related Definition or Idea with the matching Guidepost. **(2 points per correct response)**
  + \_E\_ Importance A. Lightness as a means of coping.
  + \_B\_ Discoveries B. Acting is a series of these.
  + \_D\_ Game and Role Playing C. The confrontations in the play.
  + \_A\_ Humor D. High stakes competition to cope.
  + \_C\_ Find the Events E. Use the highest possible stakes.
  + \_F\_ Opposites F. Confrontation of a character’s idiosyncrasies that occur in emotional extremes.
* Rubric for “Foundations of Scenework” and “Digging Into the Scene”:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Test Component** | **Concept** | **Recall** | **Apply** | **Transfer** | **Total** |
| Definition Portion of the Final Exam | Foundation Terms | 18 | 0 | 0 | 18 – 60% |
| Specific Terms | 12 | 0 | 0 | 12 – 40% |
| Total: 30pts – 100%  Full Assessment: 100pts  Test Portion = 30% Overall Points | | | | |

* Written Response Rubric:**\*\*\***

|  |  |  |
| --- | --- | --- |
| **Relationship Section (Prompt 1 – Students’ Selection from Column 1)**   * Identifies and Correctly Defines Selected Guidepost (5 points) * Gives an example of Selected Guidepost that connects its definition to the application of that guidepost in the scene (5 points) | **Points Received** | **Possible Points**  **10** |
| **Conflict Section (Prompt 1 – Students’ Selection from Column 2)**   * Identifies and Correctly Defines Selected Guidepost (5 points) * Gives an example of Selected Guidepost that connects its definition to the application of that guidepost in the scene (5 points) |  | **10** |
| **Specifics Section (Prompt 1 – Students’ Selection from Column 3)**   * Identifies and Correctly Defines Selected Guidepost (5 points) * Gives an example of Selected Guidepost that connects its definition to the application of that guidepost in the scene (5 points) |  | **10** |
| **Connections (Prompt 2)**   * Correctly defines each Guidepost used (5 points per, 15 total) * Successfully compares and contrasts each Guidepost used with the other two and describes connections between each (5 points per, 15 total). |  | **30** |
| **Grammar/ Organization**   * Response is mostly free of grammatical/ spelling errors. Errors do not obstruct reading. (5 points) * Paragraphs are organized to answer each question directly and succinctly. Teacher is able to easily observe students attempts to answer each piece of the criteria as a part of their larger writing.  (5 points) |  | **10** |
| **Total Points** |  | **70** |

**\*\*\***Points based on completion of criteria. Partial credit given for responses matching portions of the criteria.

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| --- | --- | --- | --- | --- | --- |
| **Test Component** | **Concept** | **Recall** | **Apply** | **Transfer** | **Total** |
| Written Portion of the Final Exam | Relationship Section (Column 1) | 5 | 5 | 0 | 10 – 14.3% |
| Conflict Section  (Column 2) | 5 | 5 | 0 | 10 -14.3% |
| Specifics Section (Column 3) | 5 | 5 | 0 | 10 – 14.3% |
| Connections (Prompt Part Two) | 15 | 0 | 15 | 30 – 42.8% |
| Grammar/ Organization | 0 | 10 | 0 | 10 – 14.3% |
| Total: 70pts – 100%  Full Assessment: 100 pts  Written Portion = 70% Overall Points | | | | |

WS Section VI

Written Analysis of Pre and Post-test Assessments and Comparison Graph of Test Results

*Analysis of Assessment for Unit on the 12 Guideposts*

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Name** | **Pre** | **Post** | **GAIN** | **Gain %** | **Gender** | **Disability** | **ELL** |
| Student 1 | 21 | 80 | 59 | 281% | **Male** | **No Dis** | **Not ELL** |
| Student 2 | 67 | 95 | 28 | 41.79% | **Female** | **No Dis** | **Not ELL** |
| Student 3 | 42 | 85 | 43 | 102% | **Male** | **No Dis** | **Not ELL** |
| Student 4 | 34 | 87 | 53 | 156% | **Male** | **No Dis** | **Not ELL** |
| Student 5 | 17 | 88 | 71 | 418% | **Male** | **No Dis** | **Not ELL** |
| Student 6 | 25 | 82 | 57 | 228% | **Female** | **No Dis** | **Not ELL** |
| Student 7 | 34 | 90 | 56 | 165% | **Male** | **No Dis** | **ELL** |
| Student 8 | 17 | 83 | 66 | 388% | **Female** | **No Dis** | **Not ELL** |
| Student 9 | 42 | 91 | 49 | 117% | **Female** | **No Dis** | **Not ELL** |
| Student 10 | 34 | 88 | 54 | 159% | **Female** | **No Dis** | **Not ELL** |
| Student 11 | 34 | 86 | 52 | 153% | **Male** | **No Dis** | **Not ELL** |
| Student 12 | 34 | 90 | 56 | 165% | **Female** | **No Dis** | **Not ELL** |
| Student 13 | 50 | 90 | 40 | 80.00% | **Female** | **Disab** | **Not ELL** |
| Student 14 | 42 | 85 | 43 | 102% | **Male** | **No Dis** | **Not ELL** |
| Student 15 | 17 | 83 | 66 | 388% | **Female** | **No Dis** | **Not ELL** |
| Student 16 | 50 | 95 | 45 | 90.00% | **Female** | **No Dis** | **Not ELL** |

*Written Analysis of Pre-Assessment*

*Work Sample*

The Pre-Assessment (given to students on “Day One” of the Unit) sought to directly assess students understanding of the 12 Guideposts as they related to scene analysis, and though many students had a fairly good grasp on a couple of terms, I was intrigued to see that many students’ answers appeared as attempts based on their previous academic (but not necessarily theatrical) understanding of the words: Students 1, 4, and 5 exemplified this trend with answers about “Discoveries” and “Relationship” based on dictionary definitions and using examples from their experience. Some students (including Students 2 and 3) also elected to avoid answering certain words or to write answers that didn’t actually occur in response to the questions asked, instead they attempted to use comedic word play. I feel that this is my fault as their teacher; in the future I will give more direct and complete instructions as to how the students should handle a pre-assessment (for example, instruct students to base their answers on their previous experiences in the theatre classroom, and to give their best attempt at each question). Despite some inconsistencies in the pre-assessment, though, I feel the results revealed which areas students feel most comfortable with concerning the 12 Guideposts, as well as which areas will have to be clearly defined and revisited often for the students to grasp. In addition, all students who took the test appear willing to put forth effort, though Student 3 shows some issues with focus This test sought to define the 12 Guideposts purely through their more academic definitions: this unit will begin with these definitions, but I must be aware of the various learning styles in my classroom so that I can help students reach an understanding for all of these different definitions in various contexts. The actualization of the 12 Guideposts in the scenework that students commit to in this class will help many of them find context for the Guidepost definitions, (as they will apply them to their own personal use). I like that this test sought basic definitions so that I could see exactly where students stood with the terms that will provide a foundation for the coursework in this unit. There will be a lot of work to do, and I will constantly be using informal assessments to check with students (particularly those whose initial understanding of the concepts is minimal) and make sure that all students understand and apply the material effectively throughout the unit.

*Written Analysis of Post-Assessment*

*Work Sample*

The Post-Assessment (given to students on a sixth day – after the performance of scenes on the Unit’s “Day Five”) confirmed success for many of the students throughout the unit. I feel that the post-test was far more extensive than the pre-test, and evaluated all students on their ability to recall (through term definition and matching), to apply (in observing guideposts used in scenework and in use of grammar), and to transfer (in observing connections between guideposts and alternative uses) knowledge gained in this unit. Assessment was based on terms and writing (which was based on the scenework that students did).

**Here are more in depth results for Students 1, 2, 3, 4, and 5:**

**Student 1 – Student Gain: 59%,** Student appears to effectively grasp information quickly, and is working from a small base of knowledge. Teacher adapted to student’s energetic approach by providing a vast array of information, and made sure that the student had an experienced scene partner (Student 13) to work with and apply this information with.

**Student 2 – Student Gain: 28%,** Student has a large base of knowledge, but missed one class in this unit. Teacher made sure that all information was readily available to student, who was proactive in spending time outside of class rehearsing her scene with her partner.

**Student 3 – Student Gain: 43%,** Students issues with focus were dealt with through the teacher’s work in checking in with the student before class. Teacher allowed the student opportunities to take breaks during class, and established clear expectations for time spent learning and practicing. Teacher followed up with the student individually to make sure that they were grasping and applying concepts in their scene rehearsals.

**Student 4 – Student Gain: 53%,** Student prefers to learn independently: Teacher provided information and checked in with the student to monitor progress with Independent Practice (the teacher allowed this student and his scene partner to use more Independent than Guided Practice, and checked in more with the scene partner, who relied more on Guided Practice). Teacher used informal assessment with this student by asking questions related to the guidepost application (ex. “Where are you seeing this guidepost in your scene?”) that allowed Student 4 to be “in charge” of their understanding of the content.

**Student 5 – Student Gain: 71%,** Student initially had trouble grasping concepts, and so the teacher made sure that “Think-Pair-Shares” were used to give all students time to discuss and review concepts from the Twelve Guideposts. Some concepts were not grasped to the extent that the teacher had hoped for, but TPS discussions helped this student to more fully grasp the content before applying it to scenework.

Overall, I am particularly proud of the students’ ability to define terms and back up those definitions by explaining the context for use of Guideposts that stuck out to them. There were, however, a couple of Guideposts (Importance and Communication/ Competition) that were properly defined, but that many students shied away from giving context to. I will need to reevaluate my students on how these Guideposts can be applied to scenework in other units, and find ways to assess these two Guideposts on future examinations. I am proud for the growth of students, and I found that their test-taking ability has improved with some instruction based on what I observed in the pre-test. Every student in my class put a solid effort into learning the material and succeeding in their scenework because I clearly established the parameters of expectation for the Pre and Post-Assessment in the daily work of the class.

WS UBD

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| Stage 1: Identify Desired Results | |
| **The 12 Guideposts - UBD**  **Established Goals:**  Students will learn about Michael Shurtleff’s “12 Guideposts” as they pertain to improvisation, script analysis, scene work, monologue work, and other applications in acting. Students will apply the 12 Guideposts to scene work in pairs.    **Standards:**  ***Fundamental Pathway***  **Create: The creation of drama and theatre is a demonstration of learned skills in forming new theatrical works, interpreting theatrical works for performance and design, developing characters, and analyzing roles.**  **1. Creative process in character development and script improvisation**  **3. Expression, imagination, and appreciation in group dynamics**  **4. Interpretation of drama using scripted material**  **Perform: The theatre process is a product of the knowledge and essential skills gained in the study of theatre toward the expression of the human experience in story, movement, speech, and staging for an intended audience.**  **1. Communicate meaning to engage an audience**  **Critically Respond: An informed literacy, thoughtful critique, and cultural research are key aspects of theatre arts study. Responding focuses on the artistic and scientific knowledge of conventions, cultures, styles, genres, theories, and technologies needed to know better choices and best practices.**  **1. Analysis and evaluation of theatrical works**  **2. Evaluation of elements of drama, dramatic techniques, and theatrical conventions**  **3. Respect for theatre, its practitioners, and conventions**  **Individual Lesson Objectives**  Lesson 1: **Introduction and Truth**  **Students Will:**  **1.)** Understand how the guideposts can help an actor analyze a scene.  **2.)** Analyze the impact that “The Moment Before” has on a scene.  **3.)** Evaluate the role of “Humor” in a scene.  **4.)** Create improvisations and discussions that reveal the impact of guideposts on communication in a scene.  Lesson 2**: Relationship**  **Students Will:**  **1.)** Understand the guidepost definitions of Relationship, Opposites, and Discoveries.  **2.)** Apply understanding of the Relationship guidepost to observe how one character relates to another.  **3.)** Evaluate the use of Opposites and Discoveries in scene work.  **4.)** Analyze scene with partner using Relationship, Opposites, and Discoveries.  Lesson 3: **Fighting**  **Students Will:**  **1.)** Understand the guidepost definitions of Conflict, Communication & Competition, and Importance.  **2.)** Analyze how character objectives affect conflict in student scenes to answer: “what are you fighting for?”  **3.)** Examine how the definitions in communication & competition, as well as how selective truth, impacts a scene.  **4.)** Apply high stakes to scene work.  Lesson 4**: Person Place Play**  **Students Will:**  **1.)** Understand the guidepost definitions of Find the Events, Place, and Game/Role Playing.  **2.)** Define how character adapts to a setting of a scene.  **3.)** Evaluate how “score keeping,” “playing to win,” and a character’s feelings for a setting become useful tools in scene work.  **4.)** Apply today’s guideposts to scene work.  Lesson 5: **Last Secret**  **Students Will:**  **1.)** Understand the guidepost definition of Mystery & Secret.  **2.)** Evaluate comprehension of the 12 Guidepost definitions.  **3.)** Apply all guideposts to scene work.  **4.)** Reflect on the impact of specific guideposts on scene work. | |
| **Enduring Understandings**  ***Students will understand that…***   * What are the big ideas?   The 12 Guideposts give actors twelve strategies to analyze a scene. All strategies help an actor to observe how to relate to other characters, accomplish their characters’ objectives, and do so with enhanced realism in scenes and monologues.   * What specific understandings about them are desired?   The 12 Guideposts can be used in analyzing a script, creating improvisations, coaching a scene, approaching a monologue, and in many other formats related to acting. Students should understand the relation among the many guideposts and how they help improve a scene’s realism and the actor’s performance.   * What misunderstandings are predictable?   The students may not understand that this strategy can be incorporated with other acting strategies that an actor uses to improve the scene work. The students may not understand how certain guideposts are defined because they are so similar to other guideposts. The students may not observe the connections between guideposts after defining them individually. The students may believe that the 12 guideposts are only useful in specific contexts (transfer of learning will help with this concept). | **Essential Questions**  *What provocative questions will foster inquiry, understanding, and transfer of learning?*  How do we use the guideposts to help us as actors?  Why would it be important to think about a moment before the scene?  How does the moment before create a truth for both actors in a scene?  What events or people are funny to you: why do you find them funny?  How is truth found in humor?  Does every scene contain an aspect of love?  What makes a discovery stand out?  Why do opposites make a scene more interesting?  Why must a character fight for an objective?  How does selective truth impact a scene?  What does it look like when one character communicates with another based on objectives?  How do “score keeping,” “playing to win,” and a character’s feelings for a setting become useful tools in scene work?  How does not knowing all of the details change how we relate with others? |
| ***Students will know…***   * What key knowledge and skills students acquire as a result of this unit?   The definition, understanding, and application of each guidepost: The Moment Before, Humor, Relationship, Opposites, Discoveries, Conflict, Communication & Competition, Importance, Find the Events, Place, Game/Role Playing, Mystery & Secret. | ***Students will be able to…***  Apply the 12 Guideposts in analyzing a script, creating improvisations, coaching a scene, approaching a monologue, and other forms of theatre and performance. Students will be able to observe the 12 Guideposts at work through how people relate to one another in real life. |
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| Stage 2: Determine Evidence for Assessing Learning | |
| **Performance Tasks:**   * Through what authentic performance tasks will students demonstrate the desired understandings?   Lesson 1: Students will apply the “Moment Before” and “Humor” guideposts to improvised scenes and respond in a discussion of this application afterwards.  Lesson 2: Students will use written analysis of their scenes with their partner to apply the three guideposts used today. The teacher will observe the written work of the students. Questions will facilitate analysis.  Lesson 3: Students will apply today’s guideposts to scene work that will be observed and responded to by the teacher. Students will answer questions about the guideposts used.  Lesson 4: Students will discuss how their character feels about the location of the scene and will write how they tally “wins and losses” in the scene. Students will write the stakes of their objectives.  Lesson 5: Students will reflect on the use of guideposts in scene work.   * By what criteria will performances of understanding be judged?   A formative and summative assessment will be used to determine student knowledge of the definitions for every guidepost. Students will then be judged on their understanding based on their ability to apply the proper definitions of the 12 guideposts in scene work coaching, in answers to questions about their scene, in short constructed responses to the use of specific guideposts in a scene, and in a reflection of the students’ use of guideposts in their scene work. An internet activity in the fourth lesson will allow students to observe connections between all guideposts, and present an example. The teacher can also access student learning by observing the use of the guideposts in the students’ performance of scenes. | **Other Evidence:**   * Through what other evidence (e.g., quizzes, tests, academic prompts, observations, homework, journals) will students demonstrate achievement of the desired results?   A project to relate one guidepost to the rest of the guideposts, homework, partnered scene work, group discussion, written reflections, in-class participation, script markings, and the final performance of the scene. (The rubric requires that the teacher observes each guidepost applied in the presentation of the scene.)  Feedback questions/discussion   * How will students reflect upon and self-assess their learning?   A unit reflection will help students make an overall observation of their application of the 12 Guideposts to scene work. Students will participate in class discussions about the guideposts and their scene work in each day of the unit. Students will participate in the summary, transfer, and near transfer of each lesson. |
| Stage 3: Build Learning Plan | |
| **Learning Activities:**  What learning experiences and instruction will enable students to achieve the desired results? How will the design…   * Help students know **W**here the unit is going and **W**hat is expected?   Lesson 1-5: The unit’s goals and progression will always be visible on the board. The teacher will refer to these when explaining topics that will be dissected further as the unit progresses. A list of the standards relating to the unit will be on the board beside the unit objectives, and will be revisited in the lesson’s closure as a part of the day’s summary and transfer.   * **H**ook all students and **H**old their interest?   Lesson 1: Word activity that will allow each student to grab a card with a word (one of the twelve guideposts) and its definition on the card’s front, and the other guideposts listed on the back of the card. Students will be responsible for their guidepost and for writing down how it connects to the other guideposts throughout the unit.  Lesson 2: Students will discuss the relationship they have to their best friend and how they relate to one another. The teacher will use questions to facilitate this discussion. Students can discuss a relationship they have seen onstage or in film if they are more comfortable doing so. These will be referenced when defining the points of a relationship in a play.  Lesson 3: Students will play an improvisation game of “Dragon,” where one student must protect an object at the center of a circle of students, while a leader calls forth two students to attempt to steal the object. The ‘dragon’ is not allowed to touch the object, but has the goal of tagging the students, who cannot be touched by the dragon before reaching the object. Students must play safe, and play to win. This game will be referenced throughout class in regards to competition, objectives, and stakes.  Lesson 4: Students will participate in an imagination activity where students explore the “world of their scene.” Students will be asked to use sensory images to envision their environment as they walk around the room and begin to relate to the place through their character’s intentions and through imagined events.  Lesson 5: Students will play a “murder mystery” game, where they all close their eyes. The teacher selects one student, and then they all walk around the room, now with eyes open, shaking hands. The “killer” taps the inner wrist of those who they shake hands with, and those people must fall to the ground in a dramatic death a short time after they have been “tapped.” The mystery of the unknown will be addressed in reference to the final guidepost.   * **E**quip students, help them **E**xperience the key ideas and **E**xplore the issues?   Lesson 1: Students will each have a card with a Guidepost and definition to begin the unit with. Students will participate in discussions and be prompted through questions and feedback to explore the guideposts. In addition, students will receive scenes and scene partners at the end of the day to apply the guideposts to throughout the rest of the unit.  Lesson 2: Students will use written analysis of their scenes with their partner to apply the three guideposts used today. Definitions of the guideposts will give them a basis for analysis. Students will use reflect on the guideposts used so far by connecting the guidepost on their card to the guideposts used that day.  Lesson 3: Students will receive definitions for three guideposts and will apply these guideposts in blocking a scene with their partner. Character choices will be examined through these three guideposts and shaped. Students will use reflect on the guideposts used so far by connecting the guidepost on their card to the guideposts used today.  Lesson 4: Students will use reading to grasp the definitions of today’s guideposts, and will revisit the guideposts through written answers to questions relating the guideposts to their scenes. Students will discuss their responses. Students will use reflect on the guideposts used so far by connecting the guidepost on their card to the guideposts used today.  Lesson 5: Students will apply all guideposts to scene work with their partner. Students will use reflect on the guideposts used so far by connecting the guidepost on their card to the guideposts used today. Students will reflect on the use of all guideposts throughout their scene work.   * Provide opportunities to **R**ethink and **R**evise their understandings and work?   Lesson 1: Students will point out their use of the “Moment Before” and “Humor” in improvisations.  Lesson 2: Students will reflect on the relationship between guideposts used and the guideposts they have on a card. Students will examine their character’s relationship with the other based on principles of the guideposts used today.  Lesson 3: Students will defend blocking choices and examine their stakes.  Lesson 4: Students will use writing to examine their use of the guideposts.  Lesson 5: Students will reflect on their use of all guideposts based on the scene work they have done.   * Allow students to **E**valuate their work and its implications?   Students will evaluate themselves in reflections of their individual use of each guidepost in their scene.   * Be **T**ailored (personalized) to the different needs, interests, and abilities of learners?   Discussions, visual notes, readings, writings, active games, and scene work, among other forms of collaboration and response will allow students to take in information in various visual, literary, and tactile formats and respond to the information in writing, performance and discussion. Teacher will account for individual needs in a one-on-one basis with each student needing accommodations.  Examples of this differentiation include:   * A student in the classroom with Attention Deficit Disorder will be asked to plan ahead for opportunities to share his experiences in relation to scenework. Activities will be specified for his individual work and will be related to areas of his personal life that engage him. * A student in the classroom with sight impairments will receive a large-text handout with the information printed there. * A student in the classroom with reading comprehension issues will be given materials in advance and will be given more time to prepare her wiki presentation. * A student in the classroom with a social disorder will work individually with teacher to prepare for assessment. Group discussion will not follow this student’s partnered scene. * Be **O**rganized to maximize initial and sustained engagement as well as effective learning?   Standards and Objectives will be present from the beginning to the end of each lesson. Unit objectives will also be present and reflected upon throughout the unit. The teacher will be prepared to transition effectively in the lesson based on pre-planned ideas, but will also allow the students to affect the shape of learning within the framework of the unit/lesson objectives. An advance organizer will help students to understand the lesson plan each day.  Students are engaged by the organization of the advanced organizer because they feel that the organizer is a tool that they can use to achieve success in the classroom. The organization of the classroom environment occurs primarily so that students can feel comfortable in a space that is designed around their needs; part of the organization comes in a space that fosters a democratic classroom. When an organized classroom allows the group to take part in the shape of their learning, that group is driven to use the tools around them and achieve the success that they have collaborated to define. | |

WS Section VII:

Reflective Essay

Self Reflection of First Lesson and Final Reflection on Twelve Guidepost Unit

*First Lesson Self-Reflection*

My first lesson in Theatre Methods revealed some very positive teaching habits alongside some poor planning ideas. I enjoyed receiving feedback that I created a friendly and organized classroom environment and interacted well with the students through my approaches to assessments, behavior, caring, variety in activities, and motivational respect for my students. I value the feedback I received about my verbalization of instructions and my lack of supported content.  
 I think that I can fix my issues in content by making sure that each main piece that I am teaching is connected to the standards and is clearly articulated for the class. I believe that I can also improve my content by providing more feedback to students about the specifics of my content when I am introducing and debriefing activities so that there is a solid connection of content to activities.   
 The biggest mistake I made in preparing my lesson plan was in not allowing myself enough time to prepare every component that was needed. I struggled for a long time trying to adapt to this model for a lesson plan and struggled to pinpoint the ways in which I wanted to teach the content. After teaching this lesson, I have learned a ton about using the immediate sources (and citing those sources!) to provide content, rather than basing learning around activities and examples.

I liked how my questioning prompted critical thinking and helped students review the content that they had just approached, but I need to improve the effectiveness of my questioning by reducing wordiness in the question and by finding multiple ways to ask a more direct question. In addition, my feedback must become more varied and less vague.

Though I approached students effectively in the lesson, I had originally failed to provide provisions for exceptional learners in my plan. I also notice that I need to do better to incorporate Math into my lesson and get creative with my use of technology as a learning tool. I liked much of how the class was closed, but more effective summary is needed, as is a stronger connection to the next class in the unit.

I am looking forward to now fixing details in my written lesson plan (particularly in the shoddy Standards section and Details portion). I will base the plan strongly around the content and cite direct materials from Shurtleff’s *Audition* and some other sources. I will apply these ideas as I improve my teaching methods and planning process.

*The Twelve Guideposts Unit Final Reflection*

Until this semester, my status as a teacher candidate has always felt somewhat stagnant. Last semester provided many challenges that added to the sense that being a teacher candidate was more of a result of coursework than it was of application - perhaps this was due to the fact that I had been both a college student and teacher candidate throughout the process of developing into a teacher, or perhaps it is due to the massive amounts of education theory and practice that I had attempted to grasp within my first few years of observation. This semester of practical application has removed all feelings of stagnation from my work. Upon seeing the reality of this Work Sample in the classroom, I am seeing the pieces of my education lock into place, and I am realizing that the status of “Teacher Candidate” that has defined me throughout this process is being shed; I have defined a more established position in my role as a teacher. As my involvement in teaching develops through more practice with lesson planning and application, I look forward to continuing my full involvement in the education of my students.   
 More than anything else, this Work Sample allows me to see a strong comprehension of the requirements for a successful lesson on paper. The Work Sample reveals all that goes into planning and executing a lesson. This unit of lesson plans is an initial realization of the scope and sequence that I can continue to bring to future classrooms. It is a major piece of my development as a teacher because now I can see the process executed on paper and in an actual high school setting. Through many lessons in the high school setting this semester, I have learned some of the requirements for effective teaching. I do have a lot more to learn about teaching, but the confidence that comes with planning out a full unit of lessons will allow me to continue my work with planning successful units in many classes.

One of the most impactful aspects of lesson planning for me has come in seeing the larger context for units like this one. Backwards planning, not only from the perspective of individual unit work, but also in its application from the end of the year to the first day of class, has allowed me to more fully grasp the context of this unit in the grand scheme of where I want my students to arrive by the end of the year. This unit served an intermediate class as an introduction to higher-level work in Theatre classes, but the nature of the content can allow for use in higher-level classes in the future (this use may be more fitting, based on the goals I have for all students in my Theatre program). Much of my work in backwards planning and in full-year context has been defined through my discussions with my two host teachers, Jeremy Goldson and Michael Wright. I look forward to furthering these concepts in my work beyond student teaching, and I will closely monitor my progress through the data-driven instruction models used in the Pre and Post-Assessment Analysis of this Work Sample. The work here has established a strong foundation for my future unit-planning: my work in Student teaching has given me a strong foundation to understand the application of and context for this planning.

WS Section VIII:

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