

How to Read a Play:
Understanding and Implementing Methods on Script Analysis

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THEA 385 – Methods of Teaching Drama

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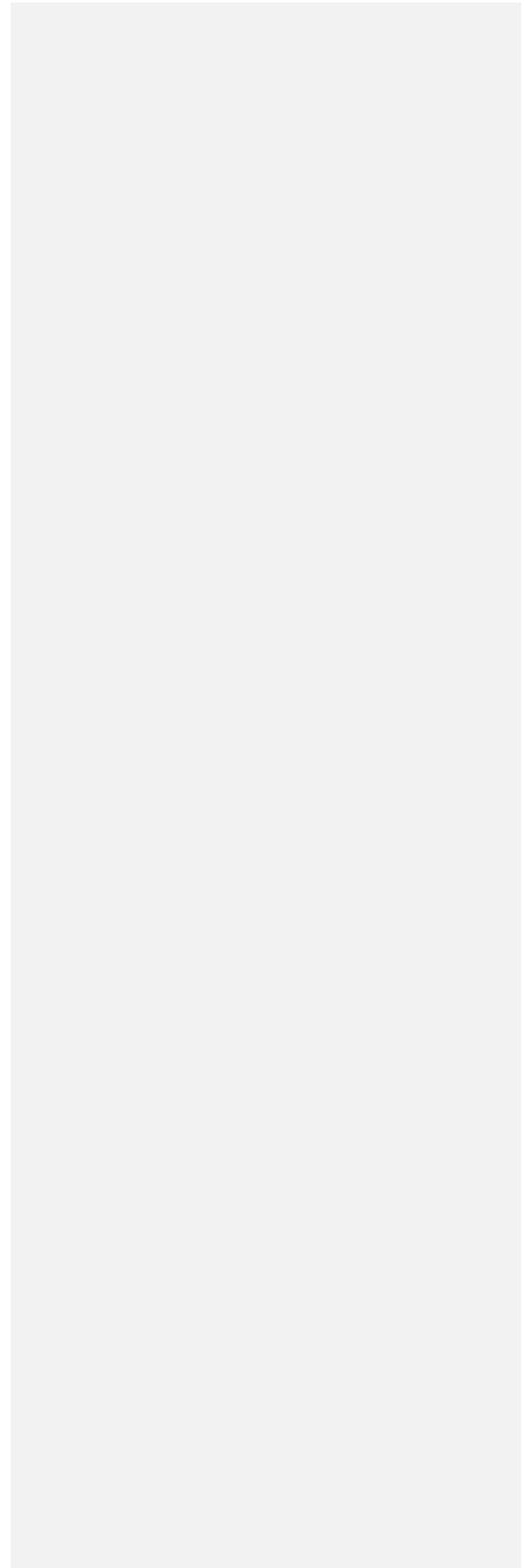
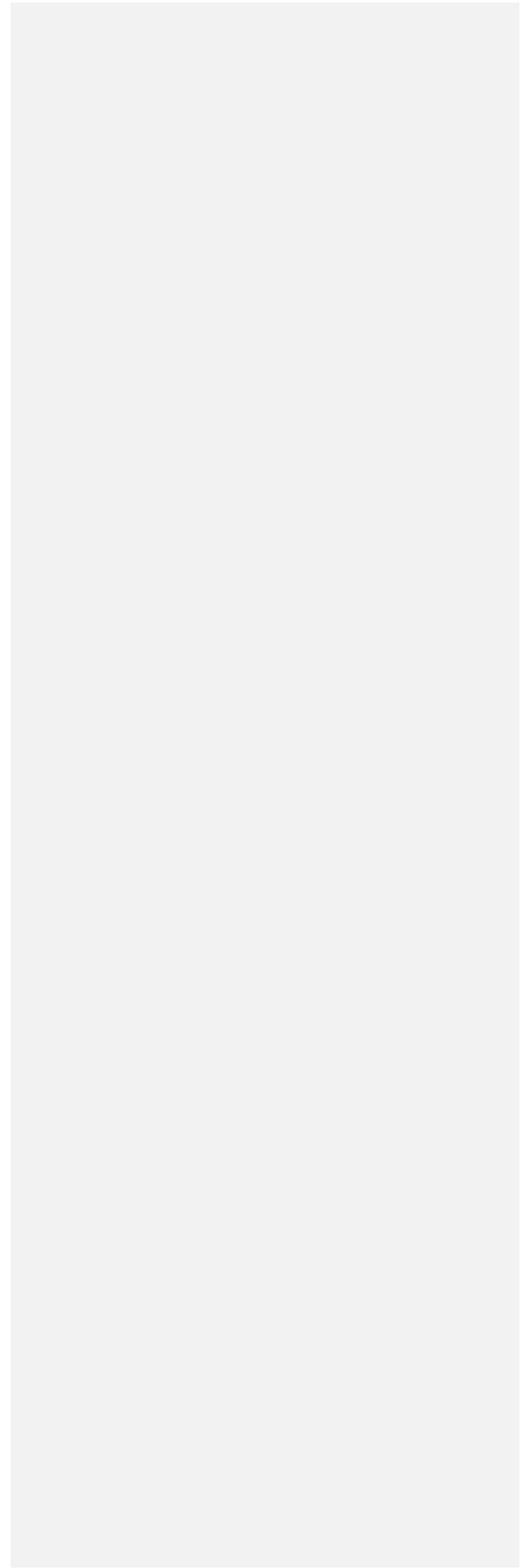


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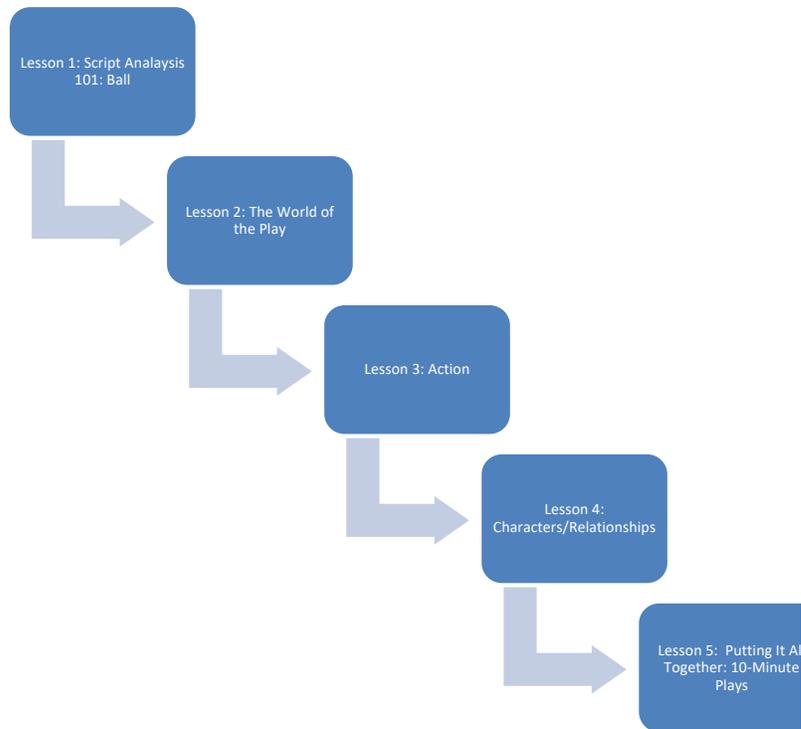
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Section I
Planning Process



How to Read a Play:

Understanding and Implementing Methods on Script Analysis



- I. Lesson 1: Script Analysis 101: An Introduction to Ball
 - a. Pre-test
 - b. Who is David Ball?
 - c. Tools to approach a play
 - d. Relate to how we analyze other texts
 - i. Diction, theme, genre, structure
 - e. Introduce Full-Length Reading: *Orpheus Descending* by Tennessee Williams
- II. Lesson 2: The World of the Play
 - a. Central dramatic conflict
 - b. Beginning and ending stasis
 - c. Intrusion
- III. Lesson 3: Action
 - a. Triggers and heaps
- IV. Lesson 4: Characters/Relationships

- a. Analyzing Character
 - i. Objective/Obstacle
 - ii. Action What/Avowed Why/True Why/Inferences
 - b. Relationships
- V. Lesson 5: Putting it all Together: 10-Minute Plays
- a. 10-Minute Plays: group activity
 - b. Individual written assessment using what groups have decided

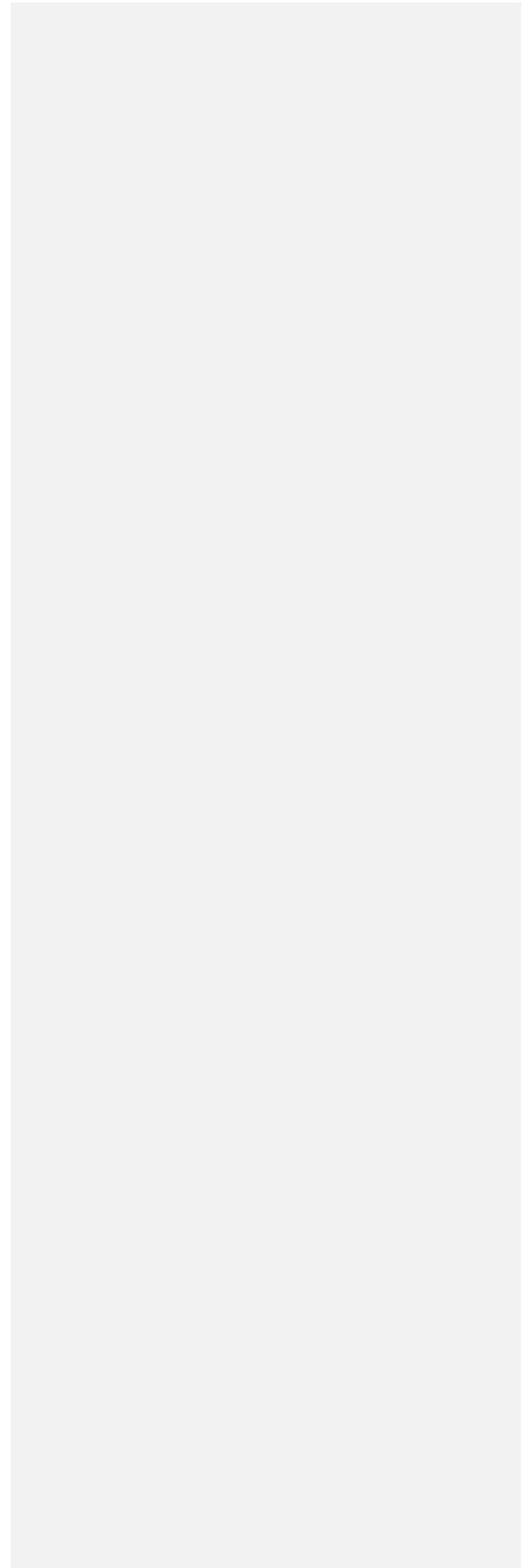
Calendar

Monday	Tuesday	Wednesday	Thursday (Block)	Friday
Lesson 1: Script Analysis 101: An Introduction to Ball	Lesson 2: The World of the Play	OFF	Lesson 3: Action	Lesson 3 (cont.): Action
Lesson 4: Characters/ Relationships	Lesson 4 (cont.): Characters/ Relationships	OFF	Lesson 5: Putting it All Together Practice with 10- Minute Plays	Review Post- Assessment

Lesson Outcomes

After this unit, students will be able to effectively analyze scripts, which is essential to moving forward in understanding theatre. Students will develop an understanding for David Ball's method for analyzing scripts and apply it to 10-minute plays, and, eventually, to plays they read in their acting and technical classes as well. Students will develop their literacy skills through reading a full-length play and 10-minute plays, as well as discussing it with their peers and instructor in the classroom, accurately identifying key points and themes within their given play. Through class discussions, large-group and solo reading, small-group activities, students will cultivate new ideas about how to read a play and that there is a purpose behind every word and moment within a given script. Students will be assessed by their participation in group discussions and their individual performance with analyzing a 10-minute play.

Section II
Description of Setting



Community: Greeley, CO

- Demographics
 - 46.55 square miles
 - Population (2012): 95,357
 - People under 18 years: 25.8%
 - People over 65 years: 10.7%
 - White: 59.3%
 - Hispanic/Latino: 36.0%
 - African American: 1.7%
 - Two or more races: 3.4%
 - Foreign-born: 11%
 - Language other than English spoken at home: 24.1%
 - Housing units: 36,323
 - Home ownership rate: 57.1%
 - Median household income: \$44,226
 - Persons below poverty level: 23.5%
- Occupation and labor statistics
 - Unemployment rate: 6.1 % (7,600)
 - Farming: 11.6%
 - Mining, logging, and construction: 13.3%
 - Manufacturing: 11.7%
 - Trade, transportation, and utilities: 15.8%
 - Information: .6%
 - Financial activities: 4%
 - Professional and business services: 8.4%
 - Education and health services: 8.5%
 - Leisure and hospitality: 7.3%
 - Government: 16.4%
- Opportunities for community involvement
 - Downtown Greeley
 - Ice Haus
 - Restaurants
 - Shopping
 - Union Colony Civic Center
 - Family FunPlex
 - Farmers Market
 - Greeley Recreation Center
 - Island Grove Park
 - Golfing
 - Jesus Rodarte Center
 - Museums
 - Poudre River Trail
 - Boys and Girls Club
 - University of Northern Colorado
 - Weld County Food Bank

- Greeley-Evans School District 6
 - 20,382 students from Greeley and Evans
 - 25 public schools, 5 charter schools, and 1 online academy
 - Over 50 different languages represented
 - 59% Hispanic, 35% white, 2% Asian/Pacific Islander, 2% African American, 2% multiracial, 1% American Indian
 - 64% of students qualify for reduced-price or free meals
 - 80% of students graduate on time
 - 49% of teachers have a master's degree
 - Career pathway programs
 - Architecture
 - Arts magnet
 - Construction
 - Criminal justice
 - Culinary arts
 - Entrepreneurship
 - Fire science
 - Health science
 - International Baccalaureate
 - Marine Corps JROTC
 - Science Technology Engineering Math Academy (STEM)
 - Teacher education

School: Greeley West High School

- 2401 35th Avenue, Greeley, CO 80634 – one central building with 3 external classroom units, 2 gymnasiums, an auditorium, and a horticulture space
- Grades 9-12
- 1,464 students
- 9 administrators, 82 teachers, 6 counselors

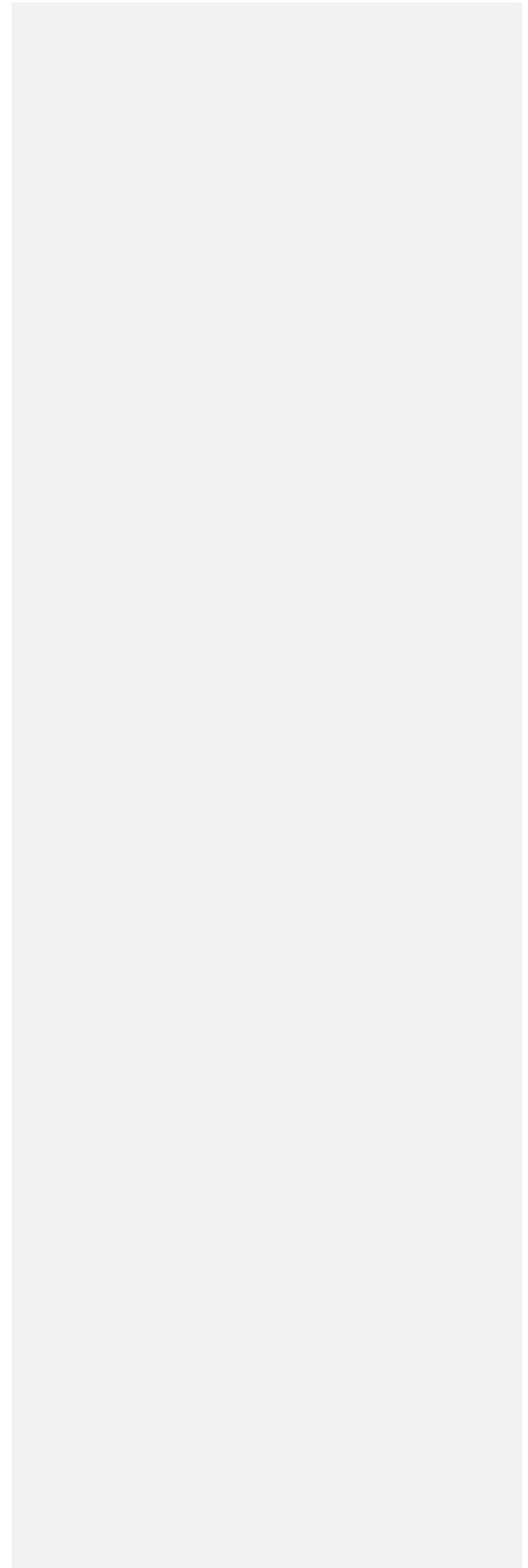
- 1:21 teacher-student ratio
- 563 students eligible for free lunch (38%)
- Demographics
 - Hispanic: 52%
 - White: 41%
 - Asian: 3%
 - African American: 2%
 - Two or more races: 1%
- 2013-2014 schedule
 - Monday: 7:15-1:45 (all classes) – Early Release for Professional Development
 - Tuesday: 7:15-3:15 (all classes)
 - Wednesday: 7:15-3:15 (blocks 1, 3, 5, and 7)
 - Thursday: 7:15-3:15 (blocks 2, 4, 6, and 8)
 - Friday: 7:15-3:15 (all classes)
- Educational programs and courses
 - AVID Tutoring
 - International Baccalaureate
 - Newcomers for English Language Learners
 - Careers and Life Choices
 - Business
 - Construction Trades
 - Credit Recovery
 - Exceptional Student Services
 - Family/Consumer Sciences
 - Gifted and Talented
 - Vocational Education
- Clubs
 - Anime
 - Art
 - Big Brothers and Sisters
 - DECA
 - El Teatro
 - FBLA
 - FCCLA
 - Forensics
 - French
 - Horticulture
 - Link Crew
 - LULAC
 - Marching Band
 - Martial Arts
 - National Honor Society
 - No Place for Hate
 - Spanish

- Student Council
- Gay Straight Alliance
- Theatre
- Athletics
 - Football
 - Basketball (boys and girls)
 - Swimming and diving
 - Wrestling
 - Cross country
- TCAP Results (2013)
 - Grade 9
 - Math: 21%
 - Reading: 51%
 - Writing: 38%
 - Grade 10
 - Math: 16%
 - Reading: 56%
 - Science: 30%
 - Writing: 40%
 - GreatSchools Rating
 - Overall: 4/10 (average)
 - Test score rating: 3/10 (below average)
 - Student growth rating: 5/10 (average)
 - College readiness: 3/10 (below average)

Classroom Description: Theatre II

- Auditorium
 - Seats about 400
 - Light booth
 - Sound booth
 - Teacher's office

- Male and female dressing rooms
 - Carpentry shop
 - Costume shop
- 45 students
 - 25 female - 20 male
 - 10 Hispanic - 35 white
 - Special Needs: 2
 - Gifted and Talented: 4
 - English Language Learners: 5



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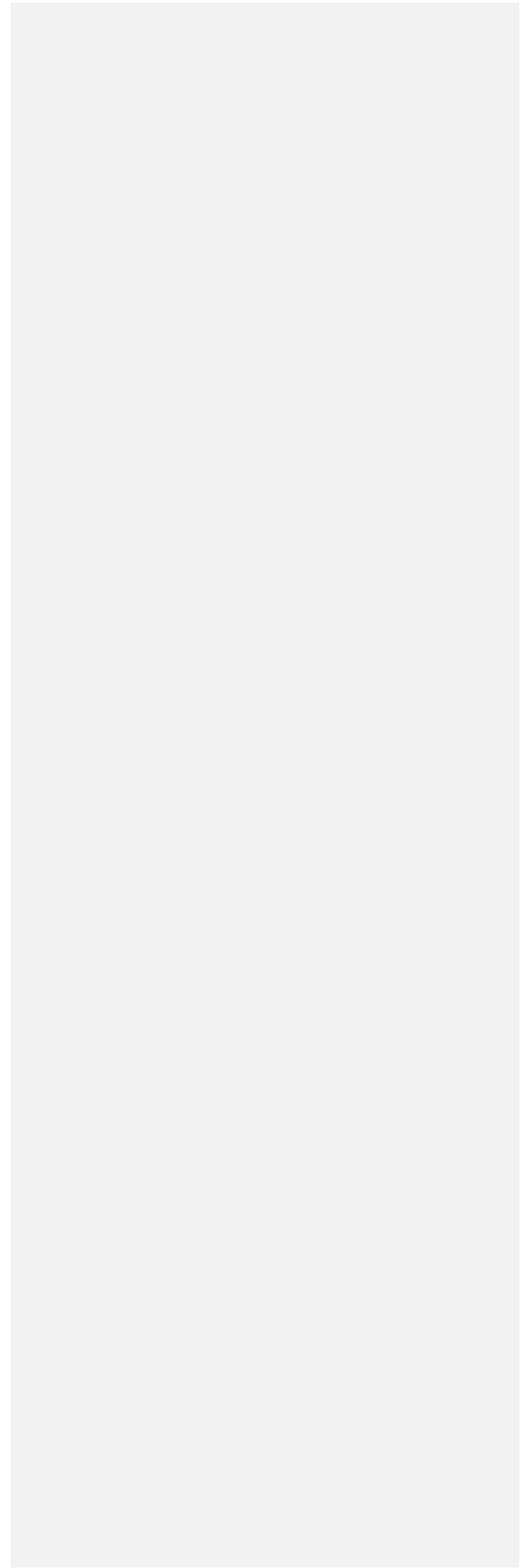
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Section III

Unit Goals, Colorado Academic Standards, and Lesson Goals



Unit Goals

By the end of this unit, students will be able to effectively analyze scripts. Students will develop an understanding for David Ball's method for analyzing scripts and apply it to 10-minute plays, and, eventually, to plays they read in their acting and technical classes as well. Students will develop their literacy skills through reading a full-length play and 10-minute plays, as well as discussing it with their peers and instructor in the classroom, accurately identifying key points and themes within their given play. Through class discussions, large-group and solo reading, small-group activities, students will cultivate new ideas about how to read a play and that there is a purpose behind every word and moment within a given script. Students will be assessed by their participation in group discussions and their individual performance with analyzing a 10-minute play.

Content Area: Drama and Theatre Arts – Fundamental Pathway

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, developing characters, and analyzing roles.

Grade Level Expectation: High School – Fundamental Pathway

Concepts and skills students master:

1. Creative process in character development and script improvisation

1) Prepared Graduates:

Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles

Evidence Outcomes

Students in the fundamental pathway can:

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

21st Century Skills and Readiness Competencies

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. How does creating and understanding character background aid in the development of empathy?
5. How does the creative process aid in problem-solving skills?

Relevance and 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. Developing and building a character enhances one's creative process, which can aid in problem-solving skills.

Nature of Drama and Theatre Arts:

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

Grade Level Expectation: High School – Fundamental Pathway

Concepts and skills students master:

2. Technical elements of theatre in improvised and scripted works

2) Prepared Graduates:

- Use a variety of methods, new media, and technology to create theatrical works through the use of the creative process for performance, directing, design, construction, choreography, playwriting, scriptwriting, and dramaturgy
- Create drama and theatre by interpreting and appreciating theatrical works, culture, and experience through scenes and scenarios, improvisation, creating environments, purposeful movement, and research

Evidence Outcomes

Students in the fundamental pathway can:

- a. Demonstrate how to run a sound board and light board
- b. Show how to build simple pieces of scenery, and apply several different painting techniques
- c. Apply basic makeup techniques for the stage
- d. Identify appropriate stage properties and costumes for a given production
- e. Create a publicity campaign for a given production
- f. Understand and use technology to enhance activities and dramatizations
- g. Create a project that uses electronic media to present a dramatic form in a new or enhanced way
- h. Practice safety procedures for working with tools, paints, electrical equipment, and scene-shifting equipment

21st Century Skills and Readiness Competencies

Inquiry Questions:

1. Why is the technical side of theatre important?
2. How do the technical aspects of a production support the overall presentation?
3. How is the creative process influenced by the technical aspects of a production?

Relevance and 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. Researching the numerous historical and inventive aspects of technical theatre leads to a deeper understanding of the field.
4. Understanding improvisational technique in theatre gives insight to improvisation in music.

Nature of Drama and Theatre Arts:

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.

Grade Level Expectation: High School – Fundamental Pathway

Concepts and skills students master:

3. Expression, imagination, and appreciation in group dynamics

3) Prepared Graduates:

Use a variety of methods, new media, and technology to create theatrical works through the use of the creative process for performance, directing, design, construction, choreography, playwriting, scriptwriting, and dramaturgy

Evidence Outcomes

Students in the fundamental pathway can:

a. Create scenes and narrative structures to convey a dramatic intention

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

c. Use improvisation as a form and a key technique to develop play building

21st Century Skills and Readiness Competencies

Inquiry Questions:

1. Why is play creation significant?
2. What does improvisation do for the development of the individual?
3. How can improvisation assist in play creation?
4. How is improvisation relevant and useful in other content areas?
5. How does a group collaborate to create something new?

Relevance and 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. Collaborating and working cohesively in a group can lead to a productive and successful work environment.

Nature of Drama and Theatre Arts:

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

Grade Level Expectation: High School – Fundamental Pathway

Concepts and skills students master:

4. Interpretation of drama using scripted material

4) Prepared Graduates:

Create drama and theatre by interpreting and appreciating theatrical works, culture, and experience through scenes and scenarios, improvisation, creating environments, purposeful movement, and research

Evidence Outcomes

Students in the fundamental pathway can:

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

b. Articulate the rationale for all artistic choices concerning historical periods, genres, and relevant playwrights

c. Determine casting, staging, and technical requirements

21st Century Skills and Readiness Competencies

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 does a director determine casting?
4. How can music, dance, or art convey a culture or experience?

Relevance and 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.

Nature of Drama and Theatre Arts:

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

Standard: 2. Perform

The theatrical process is a product of the knowledge and essential skills gained in the study of drama and theatre arts toward the expression of the human experience in

story, movement, speech, and staging for an intended audience.

Grade Level Expectation: High School – Fundamental Pathway

Concepts and skills students master:

1. Communicate meaning to engage an audience

1) Prepared Graduates:

Express drama and theatre arts skills in a variety of performances, including plays, monologues, improvisation, purposeful movement, scenes, design, technical craftsmanship, media, ensemble works, and public speaking

Evidence Outcomes

Students in the fundamental pathway can:

- a. Rehearse and perform a scripted or improvised scene
- b. 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
- c. Demonstrate the ability to utilize the conventions of the following styles: Realism, mime, vaudeville, puppetry, clowning, comedy, tragedy, improvisation, and melodrama

21st Century Skills and Readiness Competencies

Inquiry Questions:

1. Why rehearse and perform theatrical material?
2. What roles does an audience play in a variety of performances?
3. What role does public speaking play in the world of drama and theatre arts?
4. How does one effectively communicate ideas and thoughts to an audience?
5. How does one build and develop a relationship with an audience?

Relevance and Application:

1. Understanding the historical and cultural background of different forms of theatre aids one in creating believable performances.
2. Utilizing technology can assist in performances, house management systems, and budgeting practices.
3. 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.
4. Building a relationship with an audience is essential for effective communication.

Nature of Drama and Theatre Arts:

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

Grade Level Expectation: High School – Fundamental Pathway**Concepts and skills students master:**

2. Technology reinforces, enhances, and/or alters a theatrical performance

2) Prepared Graduates:

Demonstrate the evolution of rehearsal and product through performance and/or production teamwork while simultaneously validating both as essential to the theatre making process

Evidence Outcomes**Students in the fundamental pathway can:**

- a. Participate as a member of a technical crew and management team for a production
- b. Inform the design of sets, costumes, sound, and lighting for a theatrical production

c. Exhibit an understanding of the interrelationship among the technical aspects of production, onstage performers, and audiences

d. Apply technical knowledge of safety procedures and practices in the theatre environment

21st Century Skills and Readiness Competencies

Inquiry Questions:

1. Why is the technical crew important?
2. Why is research in the support of a theatrical production necessary?
3. What is the value of exhibiting and understanding technical aspects of a production?
4. What is the value of hands-on learning in a theatrical environment?

Relevance and Application:

1. Using appropriate technology provides opportunities for meaningful theatrical experiences and expression by individuals who may not be performers.
2. Recognizing safety concerns within a theatrical environment reflects safety in the workplace.
3. Utilizing historical development of technological systems informs the connectivity to science and vocations such as software development, engineering, graphic design, and architecture.

Nature of Drama and Theatre Arts:

1. Using technology in a performance promotes nonverbal expression, enhances production value, and fosters independent reasoning.

Grade Level Expectation: High School – Fundamental Pathway

Concepts and skills students master:

3. Directing as an art form

3) Prepared Graduates:

Demonstrate the evolution of rehearsal and product through performance and/or production teamwork while simultaneously validating both as essential to the theatre making process

Evidence Outcomes

Students in the fundamental pathway can:

- a. Select and use performance spaces, drama and theatre conventions, and production elements appropriate to an audience
- b. Generate audience response
- c. Facilitate the rehearsal process
- d. Bring a vision to fruition

21st Century Skills and Readiness Competencies

Inquiry Questions:

1. Why is a director essential in the playmaking process?
2. What is the director's responsibility with regard to his or her commitment to the production concept?
3. What is the relationship of the director to his or her audience?
4. What are the best practices to facilitate rehearsal?

Relevance and Application:

1. Understanding the interdisciplinary and real world connections within a director's concept for a production allows an audience to grasp the material by building on their prior knowledge or context of the world around them.
2. Locating the resources needed to support a production informs and determines the production concept and requires strong research, reasoning, and problem-solving.
3. Utilizing a director's skills, such as organizing, blocking, preparing rehearsals, scheduling, and conceptualizing, promotes successful leaders.

Nature of Drama and Theatre Arts:

1. Working with a production team fosters collaboration, independent thinking, critical response, problem-solving, and conflict resolution skills.

Standard: 3. Critically Respond

An informed literacy, thoughtful critique, and cultural research are key aspects of drama and 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.

Grade Level Expectation: High School – Fundamental Pathway

Concepts and skills students master:

1. Analysis and evaluation of theatrical works

1) Prepared Graduates:

Demonstrate an understanding and appreciation of theatre history, dramatic structure, dramatic literature, elements of style, genre, artistic theory, script analysis, and roles of theatre practitioners through research and application

Evidence Outcomes

Students in the fundamental pathway can:

a. Research the ways in which other artists have used self-reflection to document and refine their work

b. Identify and describe orally and in writing the influence of other artists on the development of their own artistic work

c. Demonstrate knowledge of conventional theatre vocabulary

d. Research the cultural and historical background of a specific play

e. Communicate individual research to a collaborative team

21st Century Skills and Readiness Competencies

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. Why is self-reflection important in any area of study and practice?
6. How does one learn and acquire job- and content-specific vocabulary?

Relevance and 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. Studying, practicing, and expanding upon other artists' work is what makes theatre a constantly evolving art form.

Nature of Drama and Theatre Arts:

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

Grade Level Expectation: HS Expectations – Fundamental Pathway

Concepts and skills students master:

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

2) Prepared Graduates:

Make informed, critical evaluations of theatrical performance from an audience member and a participant point of view, and develop a framework for making informed theatrical choices

Evidence Outcomes

Students in the fundamental pathway can:

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

21st Century Skills and Readiness Competencies

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. What role do critiques and reviews play in the performing arts?
7. What elements contribute to a personal response to a theatrical production?

Relevance and 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 and responding to theatrical productions allow for freedom of speech and interpretation within the performing arts.

Nature of Drama and Theatre Arts:

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.

Grade Level Expectation: High School – Fundamental Pathway

Concepts and skills students master:

3. Respect for theatre, its practitioners, and conventions

3) Prepared Graduates:

Discern and demonstrate appropriate theatre etiquette and content for the audience, self, venue, technician, and performer

Evidence Outcomes

Students in the fundamental pathway can:

- a. 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
- b. Use group-generated criteria to assess one's own work and the work of others**

- c. Demonstrate objectivity in assessing one's personal abilities in creative endeavors and ability to receive and act upon coaching feedback and constructive criticism
- d. Devise specific methods for documenting and assessing one's own artistic development throughout participation in a drama or theatre project
- e. Demonstrate a respect for copyright laws
- f. Address the importance of timelines and personal responsibility as a member of a production ensemble

21st Century Skills and Readiness Competencies

Inquiry Questions:

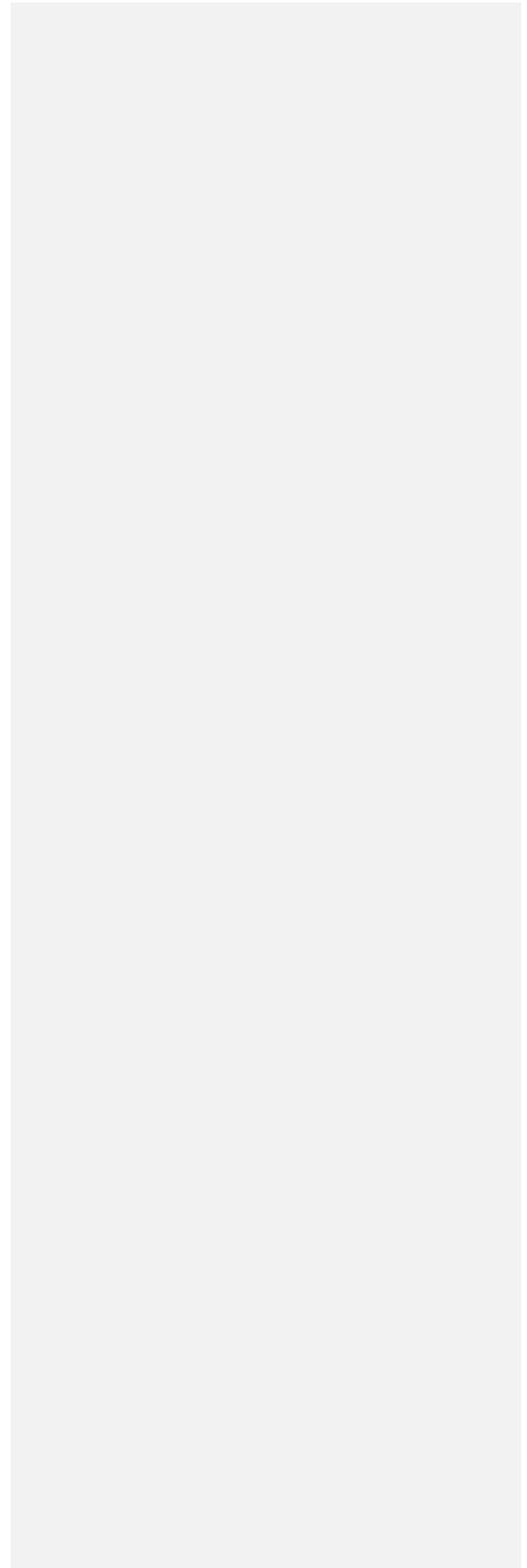
1. What can be gained by observing numerous and contrasting live performances?
2. How does objectivity relate to experiencing a piece of art?
3. Why is theatre live, and what are the benefits of live theatrical performances?
4. How should audience members and crew conduct themselves before, during, and after a performance?
5. How does one incorporate and utilize constructive criticism to improve their skill base?
6. How do one individual's role, behavior, and attitude affect the entire ensemble and production?

Relevance and 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. Respecting, accepting, and utilizing constructive criticism can improve one's performance in any career.

Nature of Drama and Theatre Arts:

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: Script Analysis 101: An Introduction to Ball

- Students will be able to determine how aspects of script analysis benefit areas other than acting.
- Students will be able to identify who David Ball is and his general beliefs about script analysis.

Critically Respond 1c, 3b

Lesson 2: The World of the Play

- Students will identify the 7 environmental factors.
- Students will provide evidence from *Orpheus Descending* that supports their ideas about historical background.

Create 3a, 4b

Critically Respond 1c, 3b

Lesson 3: Action

- Students will implement tactics on identifying actions versus events.
- Students will analyze dialogue for subtext and intention.

Critically Respond 1c

Lesson 4: Characters/Relationships

- Students will identify the protagonist in *Orpheus Descending* by identifying the central dramatic conflict.
- Students will describe their chosen protagonist through defining their objective, action what, avowed why, true action why, and inferring qualities of the character's personality.

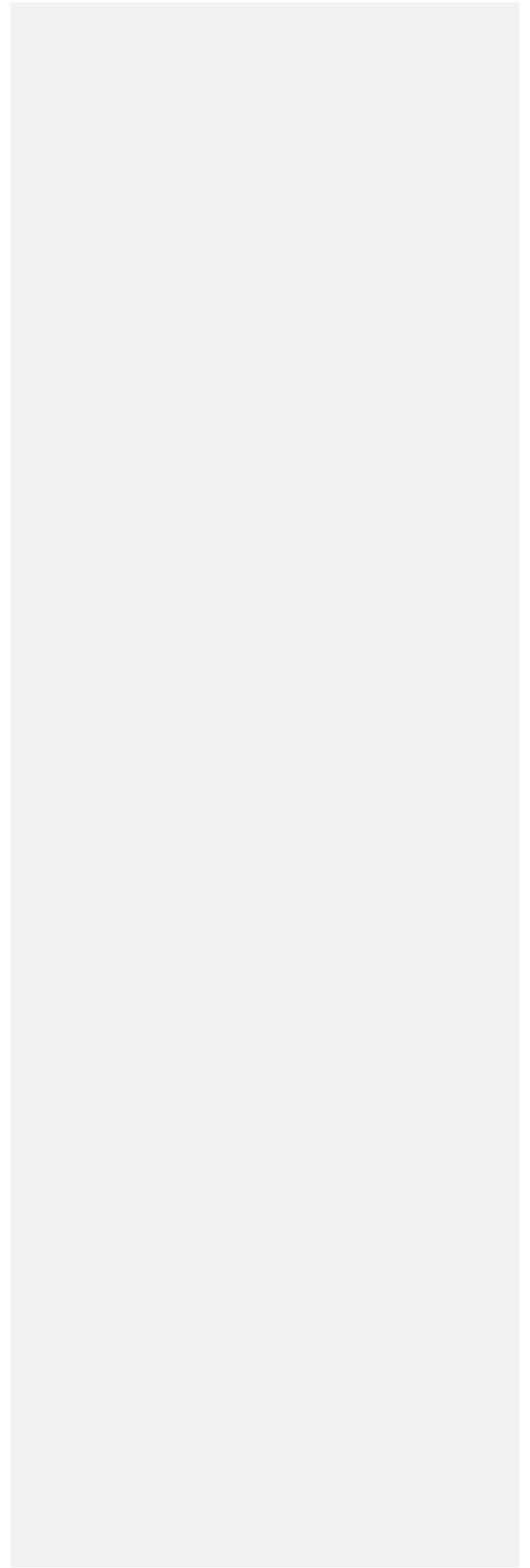
Critically Respond 1c,

Lesson 5: Putting it all Together: Practice with 10-Minute Plays

- Students will implement their newfound knowledge to accurately interpret a 10-minute play by discussing and refining their ideas with others.
- Students will support their arguments by using evidence from the play.

Critically Respond 1c,

Section IV
Lesson Plans



Your Name: Olivia Newman

Unit Title: How to Read a Play: Understanding and Implementing Methods on Script Analysis

Lesson Title: Script Analysis 101: An Introduction to Ball

Grade/Course: 10th Grade Theatre II class

Time Frame: ~90 minutes

Necessary Materials: Projector for PP, copy of *Backwards and Forwards*, copies of *Orpheus Descending* for each student (pdf or physical), pencils and notepaper, markerboard.

Prior Content Knowledge: Students will have read *Orpheus Descending* and know how to verb a script, mark blocking on a script, and how to read a script.

New Content Knowledge: Students will begin to explore how script analysis benefits other areas of theatre.

DESIRED RESULTS

Established Goals:

Content Area: Drama and Theatre Arts

Standard 3: Critically Respond

Fundamental pathway:

1. Analysis and evaluation of scripted works
 - Demonstrate knowledge of conventional theatre vocabulary
3. Respect for theatre, its practitioners, and conventions
 - Use group-generated criteria to assess one's own work and the work of others

Extended pathway:

1. Respect for theatre professions, cultural relationships, and legal responsibilities
 - a. Investigate and explain the knowledge, skills, training, and self-discipline needed to pursue careers and vocational opportunities in theatre

Essential Questions / Global:

- How does paying attention when we read affect what we think of a given piece?

Essential Questions / Content Area:

- Who is David Ball? What are his general beliefs about script analysis?
- How does script analysis assist a variety of theatrical professions?

Students Will Understand:

Students will understand how script analysis applies to other areas of theatre, who David Ball is, and what his system for analysis is.

Students Will Be Able:

Students will be able to determine how aspects of script analysis benefit areas other than acting. Students will be able to approach a play as a qualitative piece of literature.

ASSESSMENT

Formative Assessment: Students will relate how reading a piece of writing can relate in other aspects of their lives.

Summative Assessment: At the end of this unit, students will prepare their own short analysis of a ten-minute play.

Reflection: How does understanding a play assist me?

LEARNING PLAN

Learning Activities:

Activity: Translating "Teacherese":

Bring up the standards for the class period on laptop as they were originally written. *Hi, everyone! Thanks for coming to class today—I'm excited to get started on our new unit! But before we begin, I need your assistance. See, I need to let you all know what the plan is for today and what we will be doing, but the standards were left in Teacherese, and I don't know about you, but I'm struggling to figure out exactly what they mean! Would you all be willing to help me translate them into a more understandable phrasing?*

Differentiation/Modification:

- Students will be given a note-taking worksheet to use throughout the unit, highlighting important facts and concepts.
- Students with a writing disability will be presented with a completed worksheet.

Listen to my instructions before you move. Notice that the standards are correlated to a color. On your way into class today, you were given a colored paperclip. You will soon find your other group members, and together, you are going to translate these words into something we can all understand. Any questions?

You will have about 5 minutes to complete this activity in your group. Please find the other members of your group in 5-4-3-2-1.

Allow 6 minutes for students to work. If you can hear me, clap once. If you can hear me, clap three times. Great! Let's walk through these quickly and change these into something we can all understand. Go through standards as students have rewritten them.

Thank you for helping me translate these from Teacherese—it's a difficult language that I barely even comprehend, but you all seem to understand it well!

In the Theatre I class, you learned how to properly use a script from the actor's perspective, noting tactics, verbs, and blocking. Today, we are starting to look at how a script can be read to establish a connection to other aspects of theatre and in our lives. Our objectives are:

- To determine how script analysis benefits other areas of theatre besides acting;*
- To identify who David Ball is and his*

general ideas about script analysis

- *To start thinking about plays as qualitative literature.*

Hook: There will be a Venn diagram drawn on the markerboard, one section dedicated to English class, one dedicated to scripts, and the last dedicated to the Internet. *Today I'd like you think about how paying particular attention to a piece of writing can help you in other aspects of the world. I created this Venn diagram to help us think more along this line. So, what do you need to pay attention to in English class with novels?*

-Students will offer suggestions based on prior knowledge.

Perfect. What about when reading a script?

-Students will offer suggestions.

Finally, what do you pay attention to when you're on the Internet — on Facebook, Wikipedia, and other websites?

-Students will offer suggestions.

Great. Let's draw some parallels between them. What do novels in English class and scripts have in common? What about the Internet and novels? Scripts and the Internet?

-Students will offer suggestions for each.

Look at these three together. It's amazing

how something that we are learning in this class alone can apply to other places in our life, right? Most of the time we don't consider it. Does anyone have any thoughts they'd like to offer?

-Give students a moment to think. If no one starts, move on.

Direct Instruction: *You know, looking at a play involves the same thought processes, if you think about it. Reading a play involves understanding what the playwright meant when he or she puts the words into print, just like the Colorado Department of Education did when they wrote their standards in Teacherese. When reading a play, you also have to think about it in a larger context, and how it relates to other ideas and places. You must put the pieces of the puzzle together correctly to fully understand anything you read, including plays.*

PowerPoint: *Of course, it's difficult to do so without knowing how to, yeah? Let me introduce you to this man right here. He's a looker, eh? This is David Ball, author of Backwards and Forwards, which is the book that we will be referring to as we work toward understanding plays.*

Slide 2: *He's a pretty busy guy—professor at Carnegie-Mellon for all sorts of classes, artistic director of the PMSC, and he's a publisher of both plays and books. He's a big fan of Hamlet by Shakespeare, and he uses that for almost every example of script analysis ever. One might say he's a bit*

obsessed—but I'm getting ahead of myself.

Slide 3: *Ball believed that plays are a series of actions, reactions, and connections between the two. Tell me, how might this relate to an actor's perspective?*

- Students might offer answers such as actors are acting and reacting in order to get something accomplished; acting is balancing tactics and motivations, which are the connections between them.

Ball also mentioned that the best way to figure out how a play works is to read through it forwards, and then go backwards throughout the show to uncover its truth. What do you think that means?

-Students will offer suggestions.

Impressive! Yes, actors certainly have quite the task of connecting their own actions and the reactions of their scene partners in order to create interesting content.

Slide 4: *So, let's work with this idea for a second—read quote on slide. What do you think Ball means by "comprehending its works"?*

-Students will offer suggestions.

You all have very good ideas! Let's use them to brainstorm some more.

Slide 5: *In groups of 4, brainstorm how a director, performer, designer, and stage manager might need to analyze a script properly. Also, list how each will need to use*

their interpretations in order to create a complete show.

-Give students around 10 minutes to do so.

If you can hear me, clap once. If you can hear me, clap three times. Thanks! So, what were some of the things you came up with?

-Students will offer suggestions. Be sure to ask how, why, and their thought process on their choices.

Great ideas everyone! That is a pretty thorough list—I'm really impressed!

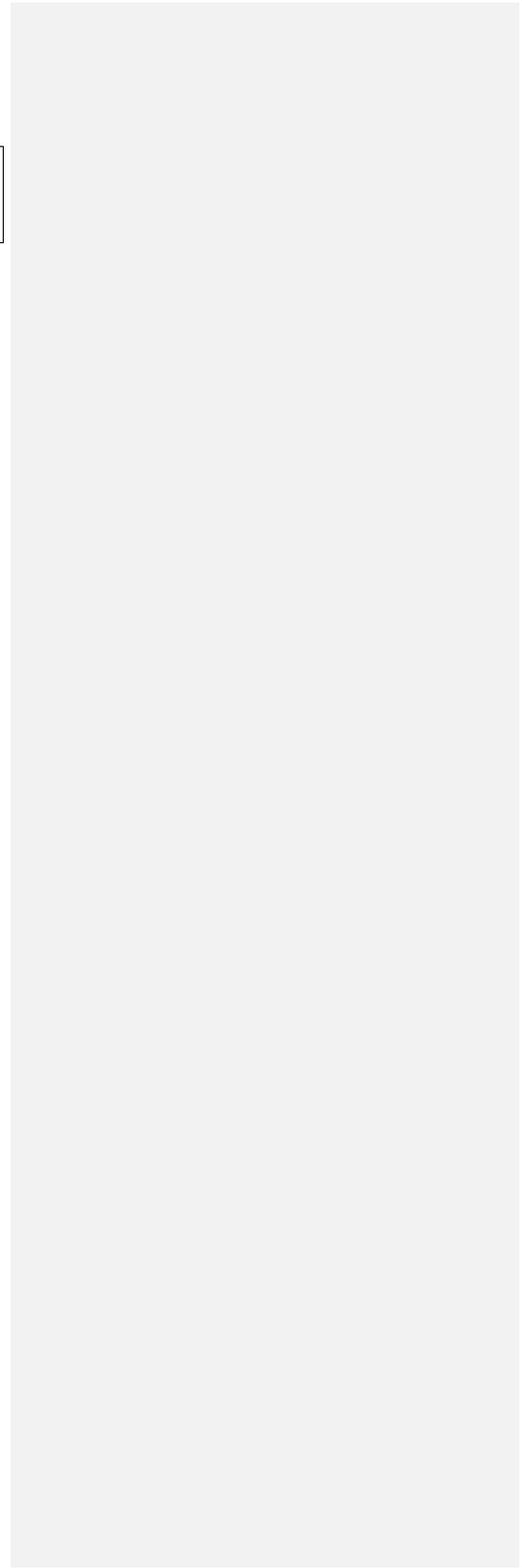
For the rest of class, I'd like you to remain in your same groups. On this slide, you will review Orpheus Descending with your group. Make sure to jot down these ideas as you talk—we will be using these tomorrow.

Give students about 10 minutes to do so.

If you can hear me, clap once. If you can hear me, clap twice. Would anyone like to share what they thought about the play in general?

Closing: *Awesome. Make sure to keep those notes handy for the next time we meet. Here's where we're going: Using Ball's system of script analysis, we're going to discuss how a play works, using its parts to determine a theme. We will be discussing ideas such as given circumstances, a play's shape, character development, and conflict. At the end of this unit, armed with your new knowledge—and plenty of practice, I*

promise—you will create your own short analysis on a ten-minute play. Great work today—thank you for participating!



Your Name: Olivia Newman

Unit Title: How to Read a Play: Understanding and Implementing Methods on Script Analysis

Lesson Title: What is the World of the Play?

Grade/Course: 10th Grade Theatre II class

Time Frame: ~90 minutes

Necessary Materials: Copy of *Backwards and Forwards*, copies of *Orpheus Descending* for each student (pdf or physical), pencils and notepaper, marker board, Jenga blocks, copy of *The Butter Battle Book* by Dr. Seuss.

Prior Content Knowledge: Students will have read *Orpheus Descending* and know how to verb a script, mark blocking on a script, and how to read a script. Students will know basic plot structures from English classes.

New Content Knowledge: Students will explore plot and central dramatic conflict.

DESIRED RESULTS

Established Goals:

Content Area: Drama and Theatre Arts

Standard 1: Create

Fundamental Pathway:

3. Expression, imagination, and appreciation in group dynamics

- Create scenes and narrative structures to convey a dramatic intention

Standard 3: Critically Respond

Fundamental pathway:

2. Analysis and evaluation of scripted works

- Demonstrate knowledge of conventional theatre vocabulary

4. Respect for theatre, its practitioners, and conventions

- Use group-generated criteria to assess one's own work and the work of others needed to pursue careers and vocational opportunities in theatre

Essential Questions / Global:

- What are events that have disturbed the peace in America?
- How can peace be achieved after a considerable tragedy?

Essential Questions / Content Area:

- What is the general plot structure of a play?
- Where does one begin when analyzing a play's structure?
- What is a central dramatic conflict?

Students Will Understand:

Students will understand how to apply Ball's analysis method to a play's plot structure. Students will understand central dramatic conflict.

Students Will Be Able:

Students will be able to identify the beginning stasis, intrusion, and new stasis within *Orpheus Descending* and other stories. Students will be able to use knowledge of plot structure to identify key plot points in a play. Students will be able to categorize *Orpheus Descending* into one of four central dramatic conflict paths.

ASSESSMENT

Formative Assessment: Students will make observations about Dr. Seuss' *The Butter Battle Book*, suggesting plot lines and a protagonist.

Summative Assessment: At the end of this unit, students will prepare their own short analysis of a ten-minute play.

Reflection: What other storylines reflect those in plays?

LEARNING PLAN

Learning Activities:

Hook: Story time: Gather students in a semi-circle in the room so they can see the marker board. Offer storybook to them. *Let's take a breath and imagine the good ol' days of naptime and no homework—oh, and story time, too! While I am reading this to you, I want you to think about the path that this story takes us on as the readers. Here we go.*

Differentiation/Modification:

- Students with a writing disability will be presented with a completed worksheet.
- Students with limited physical capabilities can perform in the tableaux in chairs.

Read *The Butter Battle Book* to students.

So, who can give us a quick summary of what happened in the story? Who were the characters? Who was the protagonist? What did each of these characters do?

Students will offer suggestions.

Fantastic. Nice answers, everyone! You successfully identified the storyline—who can tell me what another word of storyline is? Here’s a hint: It’s a word you use in English class.

Plot!

Yes! The plot. Today, we will be reexamining what we already know about plot structure and applying it to Ball’s methodology. Our objectives are:

- *To interpret the plot structure of popular stories, as well as in Orpheus Descending;*
- *To create tableaus based on Ball’s theory of plot structure;*
- *To defend logic and reasoning behind your interpretations of Orpheus Descending’s structure.*

I made a guide to help organize your thoughts today.

So, let’s start with something a little more familiar to you. You’ll notice on the front page is Freitag’s pyramid—but it’s a little blank. Can someone help fill those in for us?

Students will offer suggestions. The parts are exposition, rising action,

climax, falling action, and resolution.

Since you are all quite familiar with Freitag's Pyramid, who can tell me how to use it? Let's use the story we just read.

Students will offer suggestions.

Very nice work everyone. However, this pyramid isn't the only way to organize plot. I find it particularly helpful to start here if you are confused about the events happening within a story in which lots of things are happening. Ball has a method of his own — but his ignores any sort of pyramid. Instead he divides it into four parts. The first part Ball says that a play starts with a beginning stasis. Can anyone define the word stasis for me?

A state of inactivity or equilibrium.

Very good. Like the definition suggests, a play's stasis is how the world within the play existed before the events of the play begin. The biggest part of a stasis that we need to understand is what Ball calls the "balance of forces" — essentially, what structure, elements, or people are in power or are not in power at the time of the exposition. Let's say (insert student name here) and I are super great pals and we're on the cheerleading team and all is fun and games and flower petals sprinkling from the sky. Maybe there is a party coming up and Katie and I are both planning on going. That is the beginning stasis.

But, of course, how interesting would a play

be if the world was... well, inactive? That's where the intrusion comes in. What does it mean when someone or something intrudes?

Someone is interrupted, often rudely.

Exactly. The intrusion is what starts the events of the play and puts them into motion. Something intrudes upon what was once normal, throwing the stasis off balance.

However, the intrusion must be something large enough to throw the world of the play off-balance—two characters having a huge fight when they are used to fighting isn't considered an intrusion. But if two characters have a huge fight and sever ties completely have being very good friends, it disturbs the world of the stasis, don't you think? You can think about this like a Jenga tower. Show Jenga tower. Can I have a volunteer play Jenga with me? Play Jenga with student. This tower is the play, and each piece is an event that happens. Let's say (insert student name here) takes a piece out of the fully assembled tower. It doesn't immediately fall over. Sometimes in plays, characters perform actions and talk to one another, but the intrusion doesn't necessarily occur immediately. This is often considered exposition in a play, although it can be found anywhere in a play because characters are often talking about their past and what has happened to them, but we'll talk more about that later. So, if the event is large enough to disturb the peace—have student pull next Jenga piece, knocking the tower over—that's when the rest of the play can truly begin.

So in my example, the intrusion could be that when we go to the party I break her beautiful diamond necklace and she vows to exact revenge on me. What other examples might we include for an intrusion?

Students will offer suggestions. Answers might include people entering from out of town, people dying from a fatal accident, friends “doing it”, a friendly character getting possessed by evil, etc.

Very nice suggestions. After the intrusion comes the battle for the new stasis. This is where most of the play happens as characters duke it out for our viewing pleasure. (insert student name here) and I might attend school as normal but pull pranks on one another every day, or verbally attack each other during cheerleading practice.

The final part is the new stasis. As the play occurs, and then reaches the resolution part of the story, the new stasis develops. Just like the beginning stasis, the new stasis is the balance of life that the play is leaving the audience with. In the situation I mentioned beforehand, if these events happened, the new stasis might be that (insert student name here) and I forgive one another and become friends again, even though we are starting to drift apart because of what happened.

Does anyone have any questions about what I've just covered? ... Cool. Let's apply what we've just talked about to Orpheus Descending. Please divide into groups of three. 3...2...1! Great! In your groups, please describe the beginning and new stases,

and the intrusion. Be prepared to defend your arguments. You have 3 minutes!

Give students 3 minutes to work. Adjust for time as needed.

If you can hear me, clap once. Let's talk about Orpheus Descending. What did you think the beginning stasis is? The intrusion? Why? How does the new stasis look like?

Guide students through discussion.

Nicely done, y'all! Now that we've discussed the basics of plot structure, I'm going to add conflict into the mix. Who can define conflict for me?

Students will offer suggestions. Conflict is a serious disagreement or argument.

Nice use of your noggins! Yes, conflict is a serious disagreement or struggle for a goal or desire. We often think about conflict when two people are fighting or struggling for their wishes. While the protagonists in different plays have their own vices and conflicts that they must overcome, they all tend to fit into four different categories. Would anyone like to guess which categories these might be?

Students will offer suggestions. The four categories are Me vs. Myself, Me vs. Others, Me vs. Society, and Me vs. Fate/the Universe. Direct students on what each of these categories might look like in certain scenarios and plays.

Me vs. Myself is exactly what it sounds like—it's the protagonist getting in his or her own way. Me vs. Others is also quite similar to its title, in that it is the protagonist and someone or something else getting in his or her way. Me vs. Society is a bit different. Society includes the constructs of power within the world that the play takes place in, it can be the protagonist struggling to fit in to societal ideas first, it can be the protagonist's position in a caste system or monetary system getting in their way. Me vs. Fate is perhaps the least common and most difficult to see in a play. It's literally when the universe conspires to get at the character in ways that no one or nothing can do.

So what kind of conflict do you think Orpheus Descending would fall under? What about The Butter Battle Book? (Insert other titles here.)

Tableaus Tell Stories: *As a wrap up activity for today, I'd like you to use tableaus to tell a mini story. I have a small packet of commonly known fairy tales that I am passing around. In your group, you must use five tableaus to tell a story. One tableau has to be the beginning stasis, one has to be the intrusion, and the last must be the new stasis, but the other two are your choice. You'll have 7 minutes to do so. Good luck!*

Give students 7+ minutes to work. Adjust time accordingly.

If you can hear me, clap once. Awesome. So here's how it will go. The audience will close

their eyes, and the group performing will have three snaps to get into their tableau. We will do this for each picture. At the end, the audience has to guess which fairy tale it is. Alright team, who would like to show their tableaus first?

Watch performances.

Closing: *Wow! I enjoyed how much creativity you put into your tableau stories. So, let's review. How does understanding the structure of the plot of a play assist our interpretations of it? Does it change how we feel about the story and its characters?*

Your Name: Olivia Newman

Unit Title: How to Read a Play: Understanding and Implementing Methods on Script Analysis

Lesson Title: And...Action!

Grade/Course: 10th Grade Theatre II class

Time Frame: ~90 minutes

Necessary Materials: Copy of *Backwards and Forwards*, copies of *Orpheus Descending* for each student (pdf or physical), pencils and notepaper, marker board, dominoes, document camera.

Prior Content Knowledge: Students will have read *Orpheus Descending* and know how to verb a script, mark blocking on a script, and how to read a script. Students will know the definition of an action.

New Content Knowledge: Students will explore how action drives a play.

DESIRED RESULTS	
Established Goals: Content Area: Drama and Theatre Arts Standard 3: Critically Respond Fundamental pathway: 3. Analysis and evaluation of scripted works - Demonstrate knowledge of conventional theatre vocabulary	
Essential Questions / Global: - How does acting upon instinct affect a given situation? Essential Questions / Content Area: - What is a dramatic action? - Why does action drive a play forward?	
Students Will Understand: Students will understand how action drives a play forward. Students will understand how to differentiate a non-event from an action.	Students Will Be Able: Students will be able to determine what an action is. Students will be able to identify actions within <i>Orpheus Descending</i> . Students will be able to prove their conclusions by using a text.

ASSESSMENT

Formative Assessment: Students will participate in active discussion about what an action is.

Summative Assessment: At the end of this unit, students will prepare their own short analysis of a ten-minute play.

Reflection: What is the different between a non-event and an action?

LEARNING PLAN

Learning Activities:

Hook: Artistic Dominoes: Possess enough dominoes to allow students to create “domino art” – shapes made out of standing up dominoes. Clear space in the room for them to be able to do so.

Hello, everyone! I figured you're all working terribly hard in your classes, so as a reward, I'm going to start class today by letting you play with dominoes. As a large, stand up the dominoes next to each other to create art, so that when you stand above the arrangement of the dominoes, it looks like a shape. The challenge is to create something interesting in 10 minutes without knocking any of them over. Good luck!

Allow students 10 minutes to work.

Direct Instruction: *Very beautiful works of art I see here! For now, leave these as they are, and listen up here. We've been talking quite a bit lately about the world of the play and what the playwright allows us to see*

Differentiation/Modification:

- Students with a writing disability will be presented with a completed worksheet.
- Students with limited physical capabilities can perform in scenes in chairs or from the ground.

before anything happens. However, in order to fully understand a play, it's probably a little important to think about what actually happens throughout the play, eh?

Who can give me a guess about what drives a play onward?

-Characters talking to one another.
Action. Events. The intrusion.

All of these are very lovely answers! I'm glad you included the intrusion—shows you were paying good attention! However, the one I'm going to go with today is action—which is the bigger topic that encompasses the other answers you've given. So, let me show you something. Jennie, I'll need you for this. I am going to toss this pen to you, and I want you to catch it, okay? Toss pen to Jennie. Jennie catches it. Now please toss it back to me. Jennie tosses marker back. Ready? Toss pen back to Jennie. Who can tell me what just happened?

-You threw the pen to Jennie.

Right. So, go ahead, Jennie... Jennie tosses pen back to me. And what happened there?

-Jennie tossed the pen back to you.

Correct. Once more... Toss pen to Jennie, and have Jennie toss pen back to you. Who can tell me what happened?

-You tossed the pen to Jennie, and Jennie tossed the pen to you.

Right. This is similar to cause and effect, yeah? I tossed the pen to Jennie—the cause—which made her toss the pen back to me—the effect. So, let's say I tossed the pen to Jack instead... Toss pen to Jack. Jennie, what are you doing now that I tossed the pen to Jack?

-Watching the pen being tossed.

Yes. So, let's put these two into a cause and effect relationship. On document camera, write "Pen Cause and Effect." So, let's take the first situation. What happened first? Start it like this: Because...

-Because Ms. Newman tossed the pen.

Awesome. Then the effect?

-Jennie caught the pen.

Great. Together, this makes: Because Ms. Newman tossed the pen, Jennie caught the pen. Now the reverse. What happened next? Because...

-Because Jennie tossed the pen, Ms. Newman caught the pen.

Fabulous. So let's take the situation with Jack. Because I threw the pen, what happened?

-Jack caught the pen, not Jennie.

Right. Notice how the cause and effect of each action forced Jennie to take different actions. At one point, Jennie chose to catch

the pen. However, when I tossed it to Jack, it had a different effect on Jennie, because she chose to watch instead. In this same way, a play moves forward. Characters make choices that force events to happen throughout the play, which creates the intrusion and the juicy awesomeness that is a well-written play.

According to Ball—and please write this down in your grids—action is what occurs when something happens that makes or permits something else to happen. So, when I threw the pen to Jennie, she was expected, and permitted, to catch the pen. However, Jennie could have made the choice to not catch the pen, and let it fall to the ground. The pair of the two events makes a dramatic action.

So, let's look at our domino pieces now. Actions work like dominoes—one after another. Can someone knock this over for me? The person nearest the end knocks the domino art over. Watch the domino art fall. Cheer. Like each domino falls, it causes the next one to fall. The one that falls causes the next one to fall. I'd like you to think of dramatic action in this way—one action causes another action, causes another action, causes another action.

Does anyone have any questions about what I've just covered?

-Answer questions if need be.

Guided Practice: *Great. Let's take this to Orpheus Descending. If you'll take out a*

copy, please...

To start, action is typically written like a cause and effect sentence: Because such and such happens, such and such happens. Who can tell me an event in Orpheus Descending that occurs after the intrusion?

-Let's say a student suggests Lady hiring Val.

Great. So, our action is 'Lady hires Val'. Write this on document camera. Because Lady hires Val... what happens?

-Val starts work at the store.

Great. Because Lady hires Val, Val starts work at the store. This is the first of one of our actions. Now, here is where it gets tricky: Actions are causally interconnected. Essentially, that means that one effect is the cause of another action. We would write it like this: "Because Lady hires Val, Val starts work at the store. Because Val starts work at the store..." What would be the effect?

-Val meets Vee Talbott.

Perfect! Putting these two together creates two events. One dramatic action plus another dramatic action—the cause and effect—makes an event. Keep in mind that the event is often large enough to cause another event. In The Lion King, for example, because Scar kills Mufasa in front of Simba, Simba flees Pride Rock. That would be an event in which one dramatic action causes another.

There's a super cool, technical name for "cause" and "effect" here. Cross out "cause" and "effect" and write "trigger" and "heap", respectively. The trigger is what causes the dramatic action; the "heap" is what effects the trigger has. The heap then becomes the trigger of the action following it. The trigger and the heap together make an event. Does that make sense?

-Answer questions if there is confusion.

Cool. There is one more component to consider with action: Dialogue. Sometimes it's not very clear what is happening when a character says something. That is why we consider subtext in a play. Who can tell me what subtext is?

-Subtext is what a character really means behind what he or she actually says.

Yes, that's absolutely right. Often, subtext is attributed with a verb. Let's say I tell Jennie that her hair is purple, but I say it like this: Enunciate it so that it sounds sarcastic. What does my subtext mean there?

-That it's not really purple.

Correct. Let's think of a verb that goes with me lying to her. What does the fact that I used sarcasm mean about what I am doing to her?

-You are mocking her.

Nice verb! When you are writing an action,

sometimes what a character says is the trigger. You'd write it like we just did. "Because Ms. Newman mocked Jennie, Jennie went home and didn't do her homework." Sound good?

-Answer any questions if need be.

Independent Practice: *Let's practice this a bit further. So, working in groups of four with those around you, I'd like you to create three events using Orpheus Descending. Who can remind me what an event is again?*

-A trigger and a heap.

Perfect. I will be floating around if you need help. You may start anywhere from the play, just make sure that the trigger really causes the heap. Also, please use the quote of dialogue in which the action happens, if applicable. Everyone will be sharing, so make sure to have something written down! I'll give you 8 minutes to do so.

Give students 8 minutes to work.

If you can hear me, clap once. If you can hear me, clap twice. Which group would like to share what they came up with?

Allow all groups to share their ideas.

Nice work, everyone! I'm very impressed by what you have come up with.

Closing: *Why is action important within a play? How does it drive the plot forward?*

Your Name: Olivia Newman

Unit Title: How to Read a Play: Understanding and Implementing Methods on Script

Analysis

Lesson Title: Character and Relationships

Grade/Course: 10th Grade Theatre II class

Time Frame: ~90 minutes

Necessary Materials: Copy of *Backwards and Forwards*, copies of *Orpheus Descending* for each student (pdf or physical), pencils and notepaper, marker board.

Prior Content Knowledge: Students will have read *Orpheus Descending* and know how to verb a script, mark blocking on a script, and how to read a script. Students will know what a character is.

New Content Knowledge: Students will explore characters and how their actions reflect their relationships.

DESIRED RESULTS	
Established Goals: Content Area: Drama and Theatre Arts Standard 3: Critically Respond Fundamental pathway: 4. Analysis and evaluation of scripted works Demonstrate knowledge of conventional theatre vocabulary	
Essential Questions / Global: - Do actions speak louder than words? Essential Questions / Content Area: - How do I think about a character according to Ball? - What does an action say about the qualities of a character?	
Students Will Understand: Students will understand what a character is. Students will understand how characters interact with one another onstage	Students Will Be Able: Students will be able to identify a character's action what, avowed why, and true action why. Students will be able to infer what a character's actions say about

through dramatic actions.	their moral character.
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ASSESSMENT

Formative Assessment: Students will complete a worksheet grid exhibiting a character’s action.

Summative Assessment: At the end of this unit, students will prepare their own short analysis of a ten-minute play.

Reflection: Why is an action important to a character?

LEARNING PLAN

Learning Activities:

Hook: Get the Dollar: *Hello everyone! I have here a brand-new dollar bill. I’d like you to convince me to give the dollar to you. You cannot touch me, touch the dollar, or team up with someone else. You can only use your words. Now, who’s going to take the dollar?*

Allow students to attempt to take the dollar. Give it to some if they’re good — but take it back, because it’s not their hard-earned dollar. After each person attempts, ask the class: *What worked/didn’t work? Why? How did he/she try to change their tactic to make it work? What did they say versus what did they really mean?*

Direct Instruction: *What was the most difficult part about that activity?*

-Sometimes you wouldn’t give the dollar. It was difficult to think of a good

Differentiation/Modification:

- Students with a writing disability will be presented with a completed worksheet.
- Students with a reading disability can be given a partner to assist with comprehension of a text.

enough reason to ask for the dollar. It was weird asking a teacher for a dollar. Even if I didn't want the dollar, I was asked to try to get it anyway.

Interesting. Some of you were struggling with the fact that you had to get the dollar, even if you didn't want to. You were playing a character in a situation you, yourself, necessarily wouldn't be in.

Others mentioned that it was weird asking a teacher for a dollar. Why did you say that?

-Because we normally ask our parents for a dollar. Because you're our teacher, and it's awkward.

But what about me being a teacher makes it awkward?

-Because you're in a position of authority. (Or, "it just is!")

So it was awkward just because I'm a teacher? Or is it because the relationship you have with me makes it awkward? ...Yeah. Interesting to think about, right?

You were a character in a scene that tried to complete a task. Just like characters in a play do! However, sometimes they are successful or not because of their relationships with other characters within the play.

Who can tell me what a character is?

-A character is a figure that consists of qualities, traits, and features that

separate them from other characters.

Nicely done. You are all very good at remembering things! It's almost like you're theatre people! Give them a look.

Characters are the vessels through which dramatic action occurs. Without characters, we'd have very... un-entertaining plays.

According to Ball, characters are the sum of their actions, because actions speak louder than words. Subtext says more than the actual line sometimes. It is important to consider this when thinking about a character. In order to analyze character with Ball's method, we must consider their actions first.

Guided Practice: *Who is the protagonist of Orpheus Descending?*

-Lady! Val!

Ooh, it's a toss up! Let's use Val for the purpose of this exercise. What do you think is Val's motivation throughout the play? What does he want?

-He wants love, a new life, money, a home.

Lovely answers. So, let's use "a new life" for now. What is standing in his way?

-Society because his reputation precedes who he is in the play.

Awesome. Just wanted to see if you remembered anything from a few classes ago!

Who can tell me a dramatic action Val performs in the play?

-Val steals money from the cash box.

Great. He steals the money. So, Ball divides a character's action analysis into three parts: The action what, avowed action why, and true action why. The action what is what the action is—so, in this case, the action what would be Val stealing money from the cash box.

The avowed action why is what the character says about why they performed the action. In the play, what is the reason Val says he stole the cash?

-To gamble and win Lady more money.

Correct. So, the avowed action why would be the quote of dialogue in the play. Finally, we have the true action why, which is the real reason Val stole the money. You can either infer this, or, later on, the character might actually admit the real reason behind it. What could be the real reason Val stole the money?

-To make enough to escape from town.

Ooh, that's a good inference. Boom. So, that's the basic character action analysis. From here, Ball says you can infer a character's personality from the actions a character performs. From what we have here about Val, what is he like?

-He's dishonest, he's a thief, he lies to

people, he is selfish, he doesn't care about anyone else but himself.

Ouch, harsh words, harsh words. Does he change throughout the play, though?

-Kinda.

Kinda? I would think so. He does other things throughout the play that would convince me of it!

Independent Practice: *Now it's your turn. In groups, do this same thing for Lady. I'll give you the rest of class to work on this— and everyone will be turning this in as your ticket out the door, so I'd recommend everyone write something down!*

Give students time to work.

Closing: *How does action reveal the personality of a character? Can this opinion change throughout the play? Why or why not?*

Your Name: Olivia Newman

Unit Title: How to Read a Play: Understanding and Implementing Methods on Script Analysis

Lesson Title: The 10-Minute "Torture Device"

Grade/Course: 10th Grade Theatre II class

Time Frame: ~90 minutes

Necessary Materials: Copy of *Backwards and Forwards*, copies of *Orpheus Descending* for each student (pdf or physical), pencils and notepaper, marker board.

Prior Content Knowledge: Students will have read *Orpheus Descending* and know how to verb a script, mark blocking on a script, and how to read a script. Students will have a basic handling on how to analyze a script.

New Content Knowledge: Students will implement their new knowledge with a 10-minute play.

DESIRED RESULTS	
Established Goals: Content Area: Drama and Theatre Arts Standard 1: Create 4. Interpretation of drama using scripted material a. Articulate the rationale for all artistic choices concerning historical periods, genres, and relevant playwrights Standard 3: Critically Respond Fundamental pathway: 5. Analysis and evaluation of scripted works Demonstrate knowledge of conventional theatre vocabulary	
Essential Questions / Global: - How do I work best in a team? Essential Questions / Content Area: - What is the most effective way to analyze a play?	
Students Will Understand: Students will understand the parts of a script analysis.	Students Will Be Able: Students will be able to analyze a text for a theme. Students will be able to identify the parts of a script analysis with their given

text.	
ASSESSMENT	
<p>Formative Assessment: Students will complete a “vo-back-ulary” activity.</p> <p>Summative Assessment: At the end of this unit, students will prepare their own short analysis of a ten-minute play.</p> <p>Reflection: What examples from other plays can I use when thinking about my play?</p>	
LEARNING PLAN	
<p>Learning Activities: Hook: <u>Vo-back-ulary:</u> <i>Good morning, everyone! Today’s the day—you get to analyze a 10-minute play! It is your opportunity to prove to me that you understand just what the heck is going on in these things we call plays.</i></p> <p><i>But first, I propose a contest. We’re playing a game called “Vo-back-ulary” today. Here’s how it works:</i></p> <p>One person from each team will come up to the board. Without looking, the instructor will place a card with a vocabulary word on it on the student’s back. Their team, without saying the word, must get the student with the card on their back to guess the vocab word. The player gets three guesses; if their team cannot get their member to guess correctly, the other team has one opportunity to do so. Assign a “captain” from each team to do the talking so as to</p>	<p>Differentiation/Modification:</p> <ul style="list-style-type: none"> - Students with a writing disability will be presented with a completed worksheet. - Students with a reading disability can be given a partner to assist with comprehension of a text.

avoid chaos. Play until the words run out.

Direct Instruction: *Wow! You all really know your stuff! I am very impressed. It's a good thing, too, because today you all will be analyzing a 10-minute play on your own!*

When you walked in today, you were handed a colored sticky note. The other people with your color are your group members for this class. I will assign each of you a 10-minute play. Together, you are going to read and analyze that play for its content, and then decide on its theme.

Who can tell me what you need to look for in order to do this?

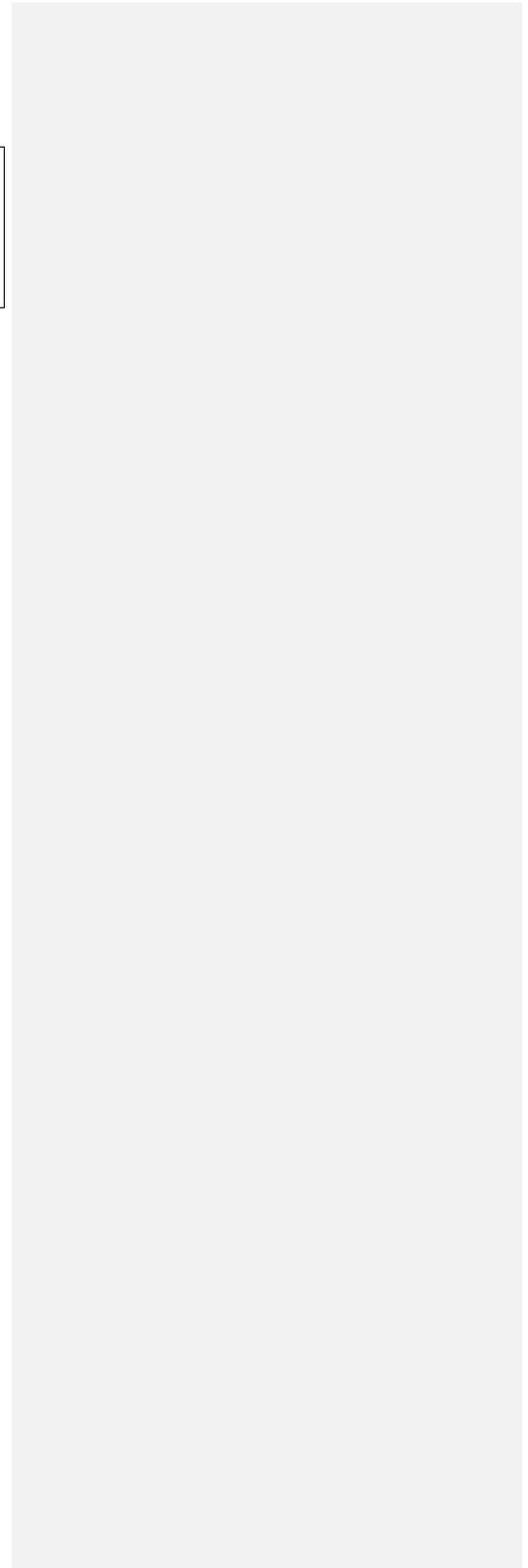
-Beginning stasis; intrusion; new stasis; protagonist's character analysis—action what, avowed why, true why; central dramatic conflict; forwards; historical context.

Independent Practice: *Awesome. You have a lot to accomplish today. During the last 15 minutes of class, you will all present your findings to the rest of us. You will also be turning your own copy in for attendance today, so I recommend that everyone write on a copy. I'll be floating around if you have questions. Find your group and get started!*

Allow students to work.

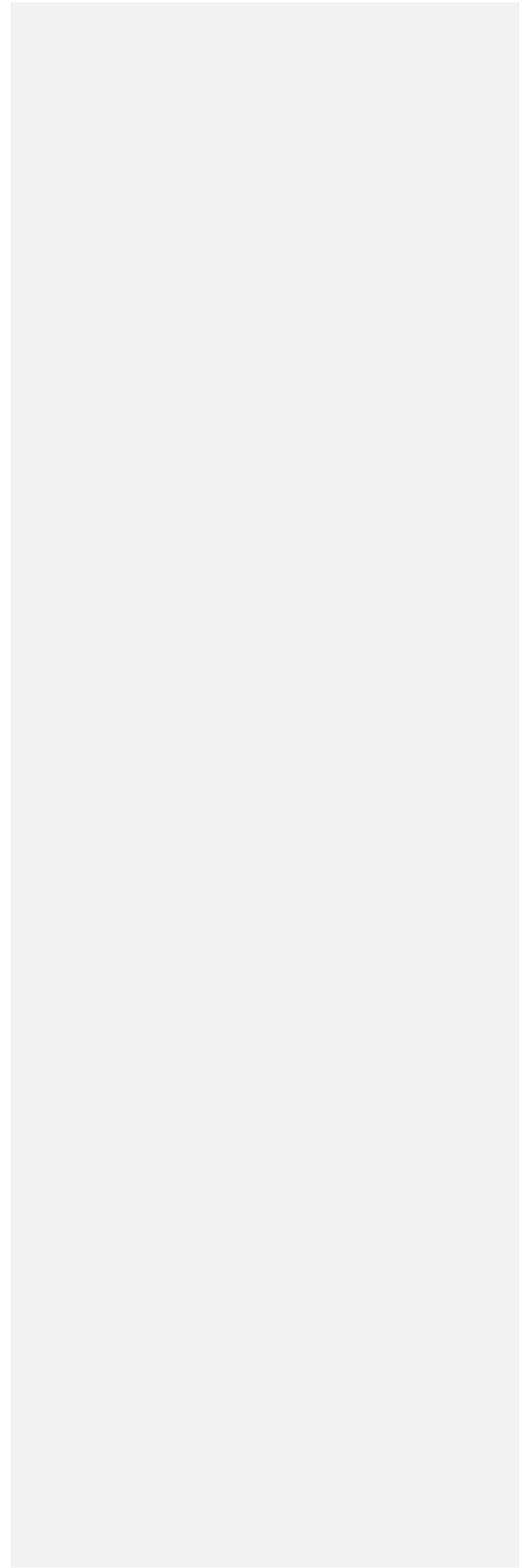
At the end of class, allow each group to present what they have concluded about their 10-minute plays.

Closing: *What is worrying you about writing your essays? Are there any questions about what you did today that you would like me to address?*



Section V

Pre-Assessment, Post-Assessment, and Essay Rubric



Name: _____

Date: _____

Script Analysis 101

Pre-Assessment

Choose the best answer. (2 points each.)

1. What does David Ball believe a play is?
 - a. A summary of how characters interact with one another
 - b. The combination of actions, reactions, and how they are connected
 - c. An excuse for actors, directors, and designers to get together
 - d. How conflict and tactics interact

2. David Ball's book, _____, details how a script can be properly comprehended.
 - a. *Respect for Acting*
 - b. *Script Analysis for Dummies*
 - c. *Backwards and Forwards*
 - d. *An Introduction to Hamlet*

3. Which play uses Greek myths as a basis for telling the story?
 - a. *Orpheus Descending* by Tennessee Williams
 - b. *Becky Shaw* by Gina Gionfriddo
 - c. *Hamlet* by William Shakespeare

Describe these terms and how they are used in a play. (3 points each.)

Character:

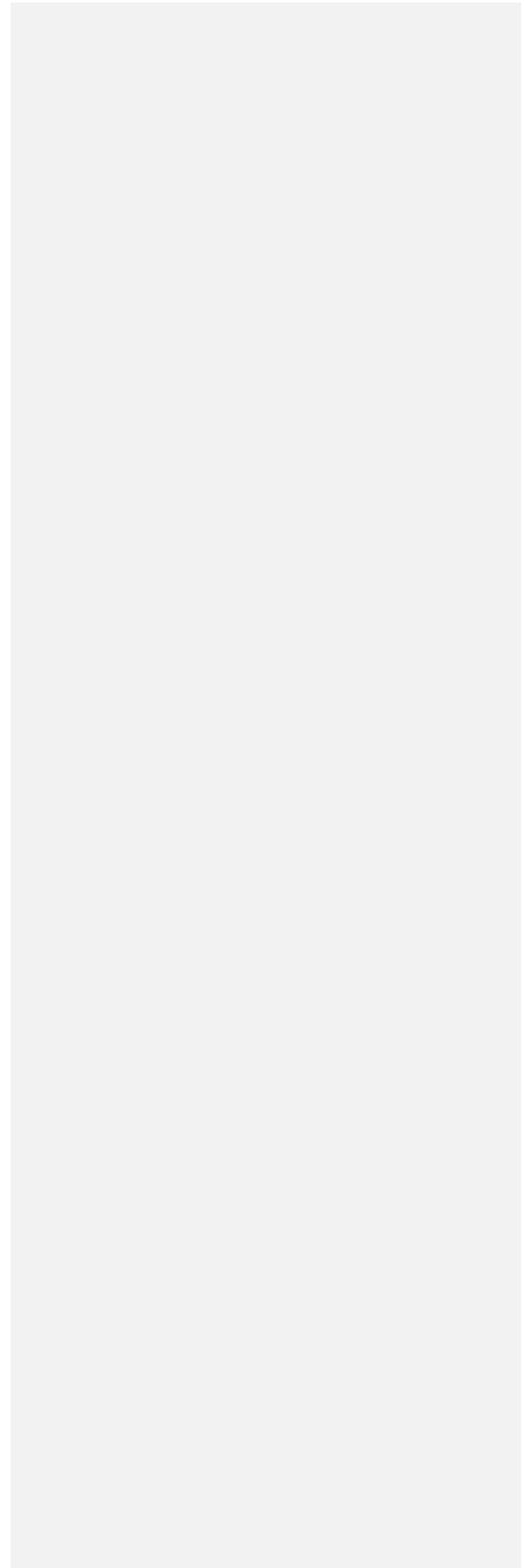
Central Dramatic Conflict (and its types):

Forwards (including the types and their functions):

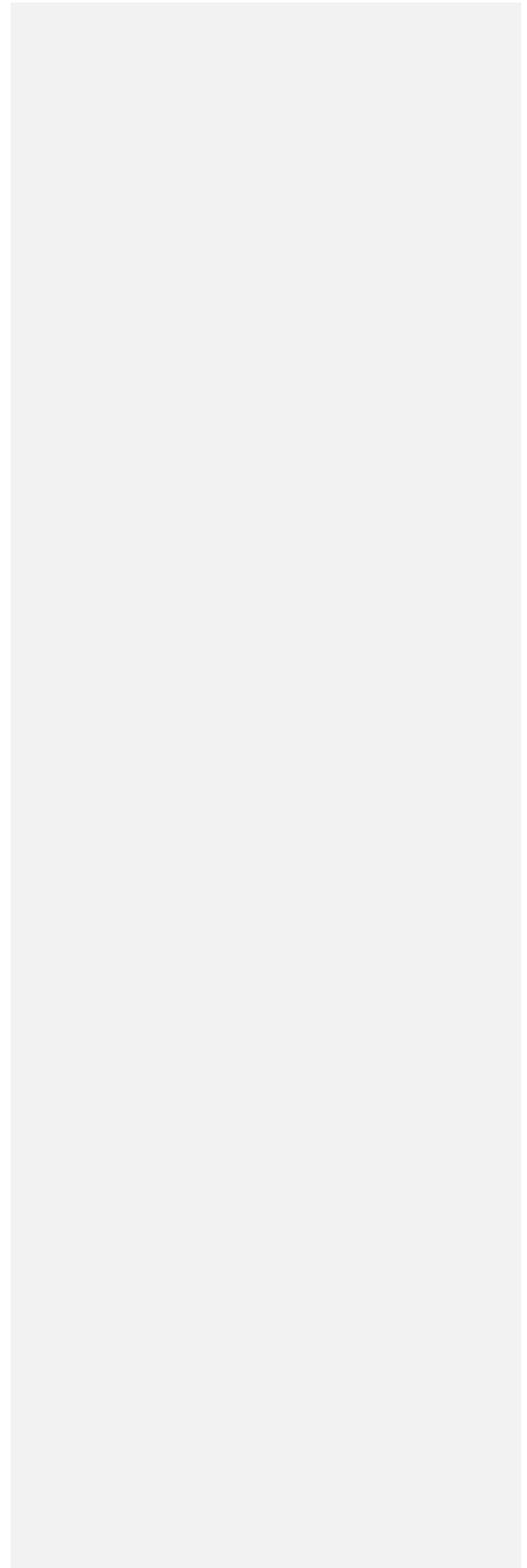
Theme:

Stasis:

Describe what triggers and heaps are, and how they operate in a play. (3 points.)



Using your given play, identify and connect three (3) pairs of triggers and heaps. (5 points.)



Name: _____

Date: _____

Script Analysis 101

Pre-Assessment Key

Choose the best answer. (2 points each.)

1. What does David Ball believe a play is?
 - a. A summary of how characters interact with one another
 - b. **The combination of actions, reactions, and how they are connected**
 - c. An excuse for actors, directors, and designers to get together
 - d. How conflict and tactics interact

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 - a. ***Orpheus Descending* by Tennessee Williams**
 - b. *Becky Shaw* by Gina Gionfriddo
 - c. *Hamlet* by William Shakespeare

Describe these terms and how they are used in a play. (3 points each.)

Character:

One who performs action within a given play; played by an actor, a character—particularly the protagonist—drives the play forward.

Central Dramatic Conflict (and its types):

The shape of the play, in which the action develops based on the protagonist's motivation and obstacles interacting with one another.

Me vs Myself

Me vs Another

Me vs Society

Me vs Fate, the Universe

Forwards (including the types and their functions):

A moment or piece of information that drives the play forward, keeping the audience engaged and the characters interesting.

Plant – A tidbit of information that keeps the audience engaged.

Pointer – A moment in the play that points towards the perception shift.

Theme:

The play's overall meaning as defined by the sum of its parts. The theme is determined through an accurate interpretation of the play's scenarios, historical background, and the play's action. Can be more than one concept.

Stasis:

What exists in the world of the play before the play begins; what exists after the play ends. Can be described as a balance of forces that rule how the world of the play operates.

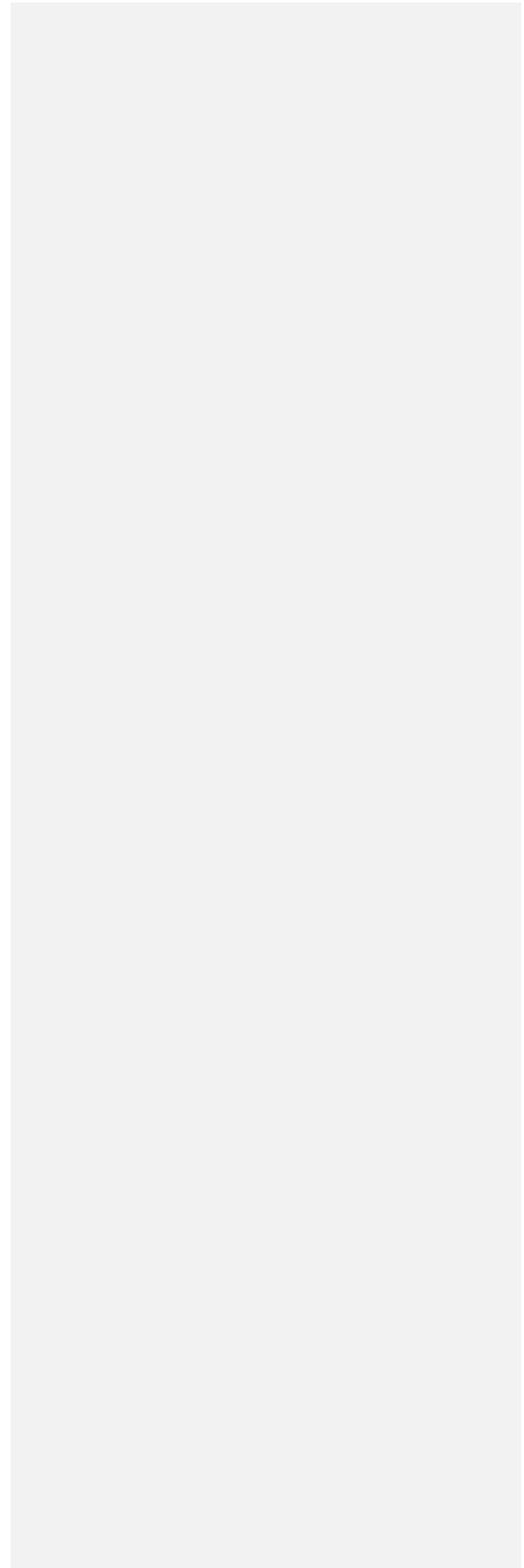
Describe what triggers and heaps are, and how they operate in a play. (3 points.)

Triggers and heaps are actions that are causally interconnected, where one action causes another—the reaction—and the pattern continues.

i.e. Because A happens, B happens; because B happens, C happens.

Using your given play, identify and connect three (3) pairs of triggers and heaps. (5 points.)

This answer may vary.



Name: _____

Date: _____

Script Analysis 101

Post-Assessment

Choose the best answer. (2 points each.)

4. What does David Ball believe a play is?
 - a. A summary of how characters interact with one another
 - b. The combination of actions, reactions, and how they are connected
 - c. An excuse for actors, directors, and designers to get together
 - d. How conflict and tactics interact

5. David Ball's book, _____, details how a script can be properly comprehended.
 - a. *Respect for Acting*
 - b. *Script Analysis for Dummies*
 - c. *Backwards and Forwards*
 - d. *An Introduction to Hamlet*

6. Which play uses Greek myths as a basis for telling the story?
 - a. *Orpheus Descending* by Tennessee Williams
 - b. *Becky Shaw* by Gina Gionfriddo
 - c. *Hamlet* by William Shakespeare

Describe these terms and how they are used in a play. (3 points each.)

Character:

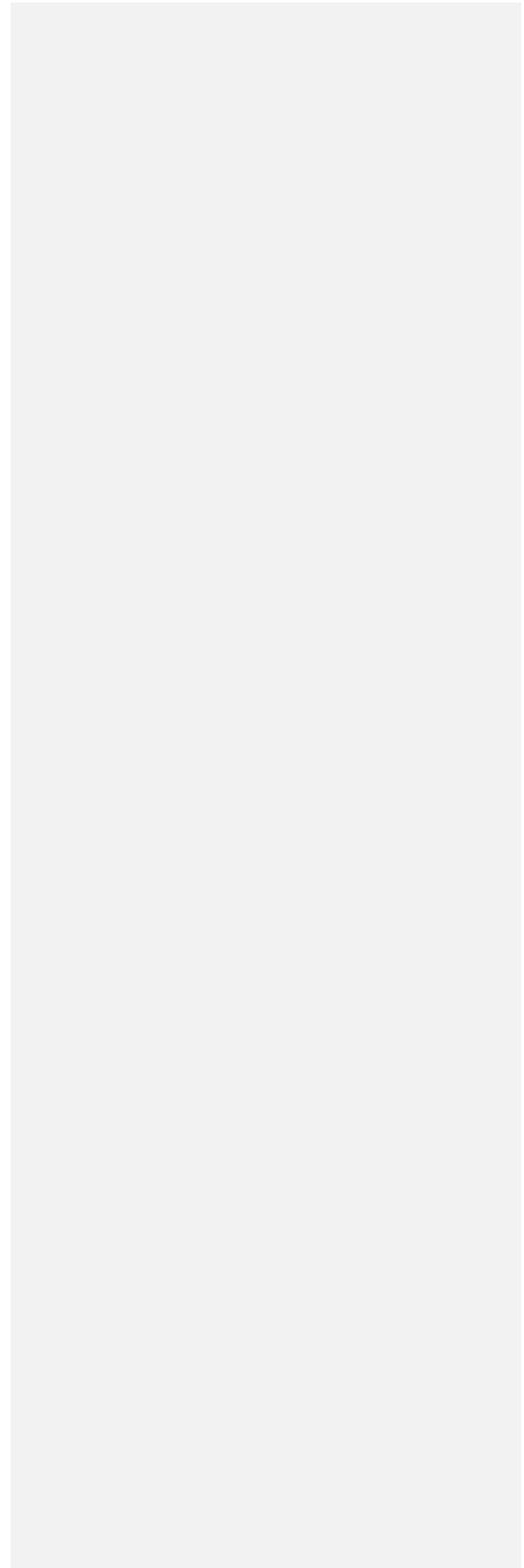
Central Dramatic Conflict (and its types):

Forwards (including the types and their functions):

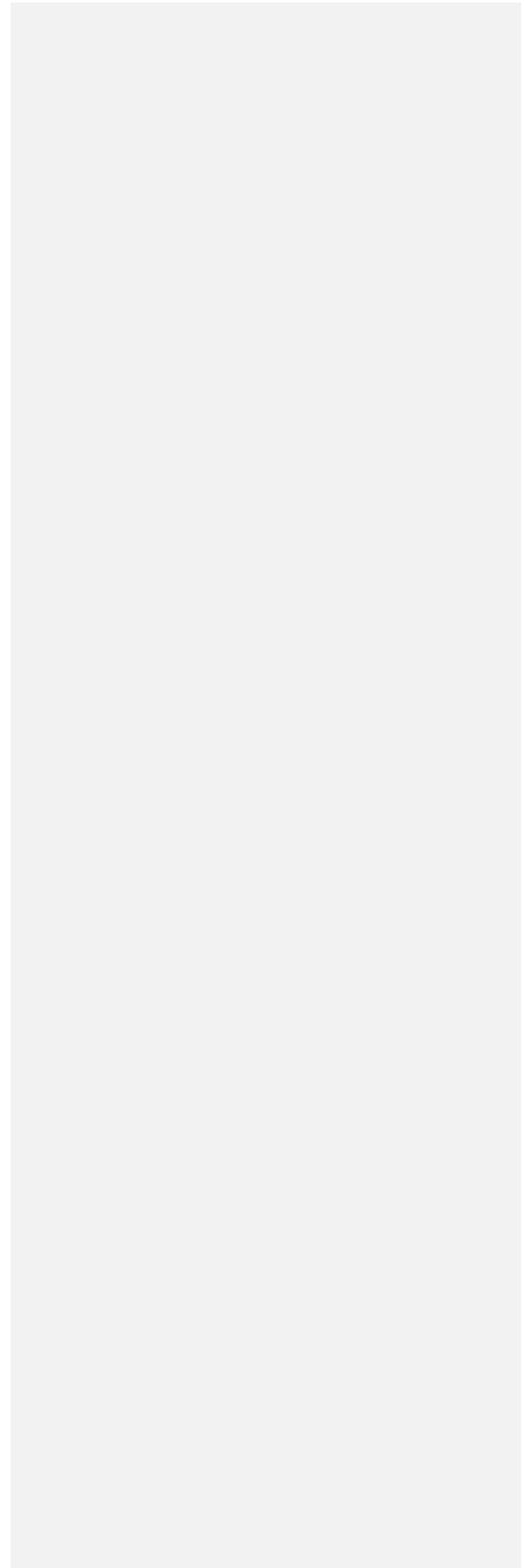
Theme:

Stasis:

Describe what triggers and heaps are, and how they operate in a play. (3 points.)



Using your given play, identify and connect three (3) pairs of triggers and heaps. (5 points.)



Name: _____

Date: _____

Script Analysis 101

Post-Assessment Key

Choose the best answer. (2 points each.)

4. What does David Ball believe a play is?
 - a. A summary of how characters interact with one another
 - b. **The combination of actions, reactions, and how they are connected**
 - c. An excuse for actors, directors, and designers to get together
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5. David Ball's book, _____, details how a script can be properly comprehended.
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Me vs Myself

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Forwards (including the types and their functions):

A moment or piece of information that drives the play forward, keeping the audience engaged and the characters interesting.

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Theme:

The play's overall meaning as defined by the sum of its parts. The theme is determined through an accurate interpretation of the play's scenarios, historical background, and the play's action. Can be more than one concept.

Stasis:

What exists in the world of the play before the play begins; what exists after the play ends. Can be described as a balance of forces that rule how the world of the play operates.

Describe what triggers and heaps are, and how they operate in a play. (3 points.)

Triggers and heaps are actions that are causally interconnected, where one action causes another—the reaction—and the pattern continues.

i.e. Because A happens, B happens; because B happens, C happens.

Using your given play, identify and connect three (3) pairs of triggers and heaps. (5 points.)

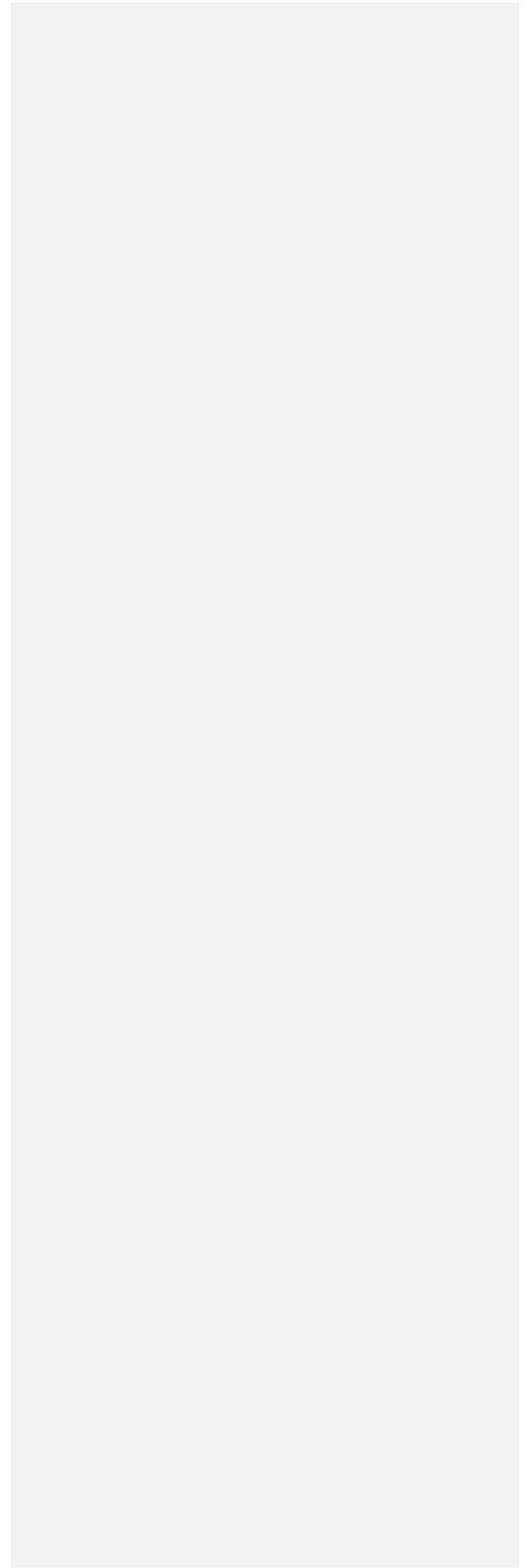
This answer may vary.

What did you learn throughout this unit that you believe will be most beneficial to you as a theatrical artist? (Bonus!)

This answer may vary.

Section VI

Analysis of Pre-Assessment, Post-Assessment, and Graph



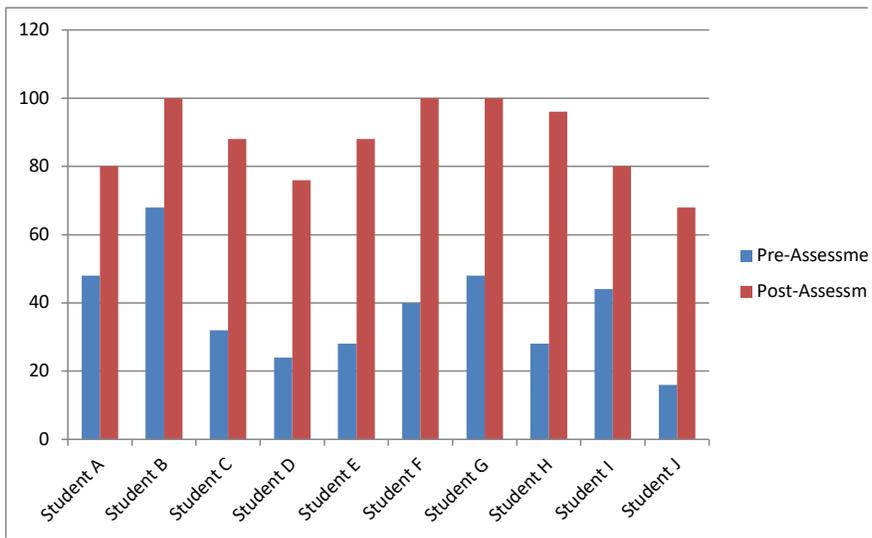
Pre-Assessment Scores

Student	Score (___/25)	Percentage
Student A	12/25	48%
Student B	17/25	68%
Student C	8/25	32%
Student D	6/25	24%
Student E	7/25	28%
Student F	10/25	40%
Student G	12/25	48%
Student H	7/25	28%
Student I	11/25	44%
Student J	4/25	16%

Post-Assessment Scores

Student	Score (___/25)	Percentage
Student A	20/25	80%
Student B	25/25	100%
Student C	22/25	88%
Student D	19/25	76%
Student E	22/25	88%
Student F	25/25	100%
Student G	25/25	100%
Student H	24/25	96%
Student I	20/25	80%
Student J	17/25	68%

Graph Representation of Pre-Assessment and Post-Assessment Scores



Analysis of Pre-Assessment

The pre-assessment is a written assessment with questions about David Ball, his methodology of script analysis, and how to use his methods with a script. The pre-assessment consists of ten questions: The first three questions ask for basic facts about David Ball, his book, and the play we will be using throughout the unit for practice. The next five questions ask students to define and give examples of terms we will be using throughout the unit to discuss plays quantitatively and objectively. The ninth question asks students to define triggers and heaps, and explain how they behave in a play. The last question asks students to put their knowledge to the test and analyze triggers and heaps within their given play using the method that David Ball provides. The pre-assessment is “worth” 30 points (though no actual points will be counted towards a student’s grade).

The pre-assessment is administered on the first day of the unit, and the students are allowed approximately 15 minutes to complete it. These questions about content will allow me to determine what the students know about David Ball and his methods. I will remind the students that, for the purpose of this assessment, they will not be graded on whether their answers are correct or not; completing the assessment and attempting to answer each question is most important. This assessment will also benefit the students because as they learn the content, they will remember what main ideas are important to understand.

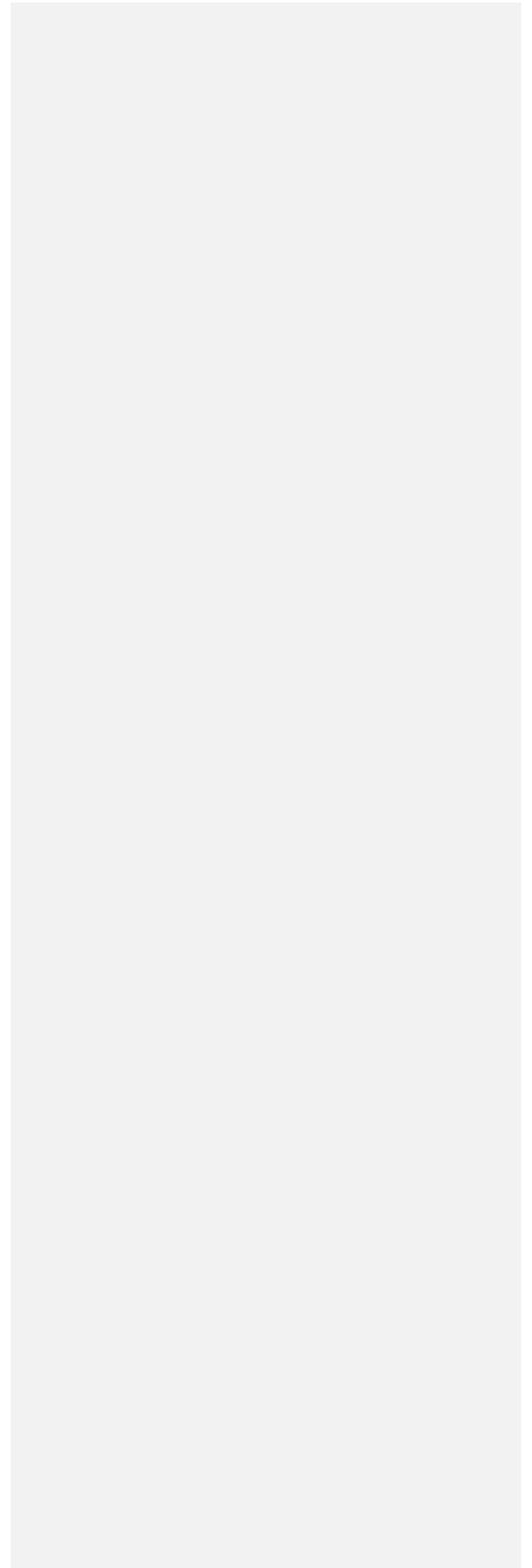
The scores on this assessment show a relatively wide range of prior knowledge of David Ball’s system. The lowest score was a 16%, and the highest score was a 68%. The majority of students fell in the 25-50% range. Many of the points students received came from the middle 5 questions asking for definitions for specific terms. Since we have studied other theatre practitioners in this class, the students have a strong understanding of why we study them. Some of the students were familiar with the plays referenced within the first three questions and thus were able to accurately guess the correct answer. Other students made lucky guesses. The lower scores allowed me to determine how much detail I needed to include in my lessons and how I needed to clearly define all vocabulary terms in order for all students to be on the same level of understanding, as well as how to introduce the information to my students.

Analysis of Post-Assessment

For the written portion of the post-assessment, I used the same version as the pre-assessment, worth 30 points. This is to assist students with cognitive disabilities and their ability to remember certain facts; other points will be awarded with their final project, a completed analysis of their given 10-minute play. I also added a self-reflection portion where the students were asked to reflect on how their new knowledge will affect their next experiences as performers, technicians, etc. The content questions are beneficial to me as a teacher because I am able to measure students' growth and determine what material was taught well. The self-reflection question is especially helpful because it allows the students to reflect on how they can take what they have learned into the professional world, as well as allow me to understand what lessons were most significant for them.

The post-assessment is administered on the final day of the unit after the students have performed their exercises. They are allowed about 25 minutes to complete the assessment. This assessment does count for a grade as it is to measure their knowledge of the content. The first eight questions of the assessment are graded based off of accuracy, and the last two questions are graded based on students' implementation and logic of their trigger and heap analysis. I was very pleased with the scores my students received on the post-assessment. Most of the scores were above an 80% and demonstrated measurable growth. Three students received a 100%. The lowest score was a 68% by Student J; however, this student also had the lowest score on the pre-assessment, 16%. Despite the letter value of this grade, Student J still demonstrated growth and some knowledge of the content. The majority of points lost across all assessments were in the short-answer sections in which many students received partial credit. All students completed the self-reflection section, and all answers were well thought out. To improve students' scores in the future for this unit, I will provide some sort of study guide or guided notes to highlight key content information for students.

Understanding by Design
Unit Plan



Title of Unit	How to Read a Play: Understanding and Implementing Methods on Script Analysis	Grade Level	9 th -10 th grades
Curriculum Area	Theatre Arts	Time Frame	~2-2.5 weeks
Developed By	Olivia Newman		

Stage 1: Identify Desired Results

Established Goals

1. Create
 4. Interpretation of drama using scripted material
 - b. Articulate the rationale for all artistic choices concerning historical periods, genres, and relevant playwrights

3. Critically Respond
 1. Analysis and evaluation of scripted works
 - c. Demonstrate knowledge of conventional theatre vocabulary
 - d. Research the cultural and historical background of a specific play
 - e. Communicate individual research to a collaborative team

 2. Evaluation of elements of drama, dramatic techniques, and theatrical conventions
 - b. Investigate and compare common themes among theatre, various art forms, and content areas

Enduring Understandings

Essential Questions

Students will understand that...

The main ideas in this lesson are focused on how to approach a play as a valuable piece of literature, not just a piece of writing that is memorized and performed. The importance of plays rests within their themes and desired effects within and on a certain culture or

Why should we analyze scripts?

What is the importance of understanding why a script was written in the time

<p>cultural aspect within a society; just like books, articles, and poems can comment on certain aspects of a place and culture, so, too, can plays.</p> <p>Specifically, students will have a chance to explore strategies presented by David Ball and Francis Hodge using the plays <i>Orpheus Descending</i> by Tennessee Williams and <i>Becky Shaw</i> by Gina Gionfriddo as guides to implement their newfound skills. Using these methods to look closer into aspects of plays such as environmental factors, units, dramatic action, and characters' tactics and relationships, students will understand how each factor plays into a play's message to an audience.</p>	<p>period, place, and by the particular playwright?</p> <p>What responsibilities do actors, designers, technicians, directors, playwrights, and lovers of theatre have with regards to understanding a play?</p> <p>What roles do each portion of script analysis play within a whole product?</p> <p>What is a play's importance in their sociocultural contexts?</p>
<p>Related Misconceptions</p>	
<p>Students may believe that...</p> <ul style="list-style-type: none"> - Plays are difficult to read and understand - Plays are only meant to be "entertaining" or "dramatic" - Examining a play is exactly like examining a novel or poem - Analyzing scripts is unnecessary to creating a good performance - Analyzing scripts is unrelated to acting, technical theatre, directing, and designing - Professionals do not take the time to work to understand a play and its meaning 	<p>Why might viewing a theatrical performance be impactful instead of reading an article or viewing a film?</p> <p>What makes a "good" play versus a "bad" or "incomplete" play?</p> <p>What is the difference between reading a play for its content versus reading a play for enjoyment? What effects does each have for the reader?</p> <p>What does a play evoke from a reader?</p> <p>What have plays done in history? (i.e. served a protest, explored propaganda, etc.)</p> <p>How can we relate these tactics from contemporary plays to specific eras from the past?</p>

	What do plays do for you, the reader?
Knowledge <i>Students will know...</i>	Skills <i>Students will be able to...</i>
Students will know... <ul style="list-style-type: none"> - How to approach a play as a piece of literature - How to write about a play and its themes - Who David Ball is, as well as his strategies for analyzing a script - How plays have played their roles in different areas in history - How to write about a play, its parts, and its functions/purposes 	Students will be able to effectively analyze scripts, accurately identifying key points and themes within a given play. Students will be able to create an opinion about a play and its themes and actively participate in discussion. Students will be able to use their knowledge of script analysis and apply it to a concentration (design technology, acting, directing, etc.)
Stage 2: Assessment Evidence	
Performance Tasks:	
<p>Lesson 1: A written summary of <i>Orpheus Descending</i> and its themes.</p> <p>Lesson 2: Identifying the plot structure and central dramatic conflict of <i>Orpheus Descending</i> and Dr. Seuss' <i>The Butter Battle Book</i>.</p> <p>Lesson 3: Students will use dominoes as a metaphor for identifying triggers, heaps, and events.</p> <p>Lesson 4: In small groups, students will look at <i>Orpheus Descending</i> and decide who the protagonist is, as well as what they want, their obstacles, and the central dramatic conflict; they will also identify an action the protagonist performs, the avowed why, and true why of that action.</p> <p>Lesson 5: Armed with a 10-minute play, students will discuss their findings in small groups; then, they will have the chance to practice creating a finalized product on analyzing a script completely using one or both strategies.</p> <p>Final: A fully prepared essay on a play discussing the play's themes and qualities using one or both of the strategies discussed.</p>	
Other Evidence:	

Reading summaries, in-class participation, large group and small group discussions, choice of qualities and justifications, tableaux.

Stage 3: Learning Plan

Where are your students headed? **Where have they been?**
How will you make sure the students know where they are going?

Students have most likely not had an in-depth experience with reading and discussing plays, so this is likely to be new information for them. They will work toward developing a new appreciation for plays and their importance to the world and to themselves through the tactics presented to them. Before each lesson, essential questions will be posed, and a review of previous knowledge will be discussed with the whole class.

How will you hook students at the beginning of the unit?

Lesson 1: Venn Diagram: How do we look at literature?
Lesson 2: Read *The Butter Battle Book*
Lesson 3: Domino Artistry
Lesson 4: Get the Dollar
Lesson 5: Vo-back-ulary

What events will help students experience and explore the big idea and questions in the unit?
How will you equip them with needed skills and knowledge?

Before each lesson, there will be some sort of presentation or discussion on the new information being given and about the plays that are being implemented within the discussion. Students will be equipped with handouts, each other, and my assistance when presented with a task. Using plays and other texts that students are familiar with provides a suitable place to jump off with new ideas and return to with questions and new hypotheses.

How will you cause students to reflect and rethink? How will you guide them in rehearsing, revising, and refining their work?

Lesson 1: Discussion about plays will help students re-approach scripts in a new light.
Lesson 2: While they focus on *Orpheus Descending*, small groups can alter how a student might look at a play, or how many different facets can contribute to one product.
Lesson 3: Allowing students to put their thoughts into lists and organize them in a specific manner teaches patience and open-mindedness, as well as a willingness to adapt.
Lesson 4: Noticing how characters interact with one another is interestingly similar to how students interact with one another in their daily lives, involving

	<p>a real-world aspect within the lesson.</p> <p>Lesson 5: A workshop with a play that is entirely new to them will ask students to put their knowledge to the test, and will involve a new level of thinking and decision-making.</p>
<p>How will you help students to exhibit and self-evaluate their growing skills, knowledge, and understanding throughout the unit?</p>	<p>Each class will close with a discussion about their findings, realizations, questions, and personal accomplishments/frustrations.</p>
<p>How will you tailor and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?</p>	<p>There are activities that assist all types of learners, and discussions with one another and in the large group will ensure that students will not be left behind or confused with the knowledge that is being shared. All handouts, PowerPoints, and note-taking sheets will be adjusted to students' reading levels. Maintaining routine and structure is important for students with learning disabilities, and the unit plan calls for such an environment.</p>
<p>How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?</p>	<p>Students will be provided with a grid to keep track of important vocabulary and concepts throughout the unit; a sheet with a grid for each play describing the qualities will be provided for students to track their thoughts on each. PowerPoints will be made available via printed copies or through email and other technological services. Rubrics, clear instructions, and opportunities to be responsible for their own learning encourage students to stay on track.</p>