

Sixth Grade Theatre Curriculum

Unit: Creating Multi-Dimensional Characters	Time: September- October	Standards:
Essential Questions <ul style="list-style-type: none">• Why do actors need a keen understanding of themselves and others?	Enduring Understandings <ul style="list-style-type: none">• Sense memory is a valuable tool to use when creating characters.• Objectives and motivation are essential in creating characters. The five senses are used when observing our environment.• The same objective can be used with varying motivations in creating characters.• Observations require attention to detail.• Body language can help to identify attitudes of characters.• Traits and qualities can be physical, emotional and/or intellectual when creating characters.• Script analysis requires an understanding of text, subtext, context and timing.• Script analysis requires consideration of what characters say, what characters do and what others say about individual characters, as well as what is implied.• Character objectives and motivation should be considered when blocking a play.• Physical relationships onstage support the objectives and motivation of the characters in the play. Actors can utilize their character adjective list to evaluate performance.• Self-reflection is an important part of the evaluation process.• Rubrics can be created to serve as tools in evaluation.	1.1.8.C.3 Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character. 1.3.8.C.1 Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues. 1.3.8.C.2 Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.
Benchmark Assessment(s) <ul style="list-style-type: none">➤ Create an original monologue based on text, subtext, and context. Perform the monologue, demonstrating your character’s complexity, depth, objective, and motivation.		Other Assessments <ul style="list-style-type: none">✓ Teacher observation✓ Student Growth Objectives✓ Dress Rehearsals✓ Final performances Materials <ul style="list-style-type: none">• Music & Audio player: CD, radio, Bluetooth speaker, iPod• Students should wear appropriate clothing and footwear

Sixth Grade Theatre Curriculum

SUGGESTED ACTIVITIES

- Performance
 - Use vocal expression, gesture, facial expression and timing to create characters
 - Draw from personal experience to create characters
 - Identify and clearly show characters' obstacles, objectives and motivations
 - Consider why and how in creating characters
 - Pay attention to detail when doing observations to strengthen sense memory
 - Utilize the five senses when doing observations
 - Create characters with compelling objectives, motivations and obstacles
 - Utilize a character adjective list when creating characters
 - Consider physical, emotional and intellectual qualities and traits when creating characters
 - Consider social and environmental context when creating a character
 - Use body language to help identify character attitudes
- Format
 - Use correct format in creating and writing a scene
- Script Analysis
 - See scripts as valuable roadmaps to analyzing characters
 - When analyzing characters in a script, be aware of individual emotional reactions
 - Consider setting, historical era, playwright and costuming as valuable tools when analyzing characters in a script
 - Consider what characters say, what characters do and what others say about individual characters, as well as what is implied when analyzing a script for character development.
- Rehearsal
 - Consider character obstacles, objectives and motivations when blocking
 - Use early rehearsals to experiment in utilizing sense memory as an important tool to explore text and subtext
 - Consult the director for approval before changing blocking
- Evaluation
 - Create a rubric to be used in evaluating characters
 - Use self reflection as a valuable learning tool in developing characters
 - Employ character adjective lists for self evaluation of performance

REINFORCEMENT

- Provide written, visual, auditory, and hands on manipulatives/activities to meet all learning styles.
- Modify worksheets for individual needs, use leveled support materials, peer tutoring and individualize instruction for special needs and accelerated students.
- Allow students to revise, rethink, and refine their understanding of the topics covered: Use subject matter questioning to review and activate prior learning.
- Give timely feedback on formative assessments and allow time for review.
- Work cooperatively with classmates.

ENRICHMENT

- Allow students to use technology to express themselves through another medium.
- Allow students to create a multimedia presentation.
- Have students view great performances through online video.
- Use recording techniques to record and evaluate skills learned.

Vocabulary: Sense Memory, Objective, Motivation, Observation, Walkabouts, Monologue, Text, Subtext, Context, Timing, Point of View, Technical Theatre, Rehearsal, Blocking, Stage Directions, Analysis, Evaluation, Rubric

Cross-Curricular Connections

21st Century Skills

CRP4. Communicate clearly and effectively with reason.

Sixth Grade Theatre Curriculum

CRP5. Consider the environmental, social and economic impacts of decisions.

Technology

8.2.8.C.1 Explain how different teams/groups can contribute to the overall design of a product.

SEL

Students will be able to recognize and identify the thoughts, feelings, and perspectives of others. They will also practice demonstrating an awareness of the expectations for social interactions in a variety of settings. Additionally, they will utilize positive communication and social skills to interact effectively with others.

Language Arts

SL.6.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

L.6.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Sixth Grade Theatre Curriculum

Unit: Theatre As Communication		Time: November- December	Standards: 1.1.8.C.1 Analyze the structural components of plays and performances from a variety of Western and non-Western theatrical traditions and from different historical eras. 1.1.8.C.2 Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training. 1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
Essential Questions <ul style="list-style-type: none">• How has theatre influenced humanity?	Enduring Understandings <ul style="list-style-type: none">• Theatre can be used as a tool for educating, informing and/or persuading an audience.• People can be convinced to believe an idea.• People can be persuaded to buy a product.• The five senses can be deceived into believing that which is presented.		
Benchmark Assessment(s) <ul style="list-style-type: none">➤ Working with an ensemble, choose an appropriate topic and create a brief, persuasive scene.			Other Assessments <ul style="list-style-type: none">✓ Teacher observation✓ Student Growth Objectives✓ Dress Rehearsals✓ Final performances Materials <ul style="list-style-type: none">• Music & Audio player: CD, radio, Bluetooth speaker, iPod• Students should wear appropriate clothing and footwear

Sixth Grade Theatre Curriculum

SUGGESTED ACTIVITIES

- Communication
 - Educate/inform a small audience
 - Persuade a small audience
 - Convince a small audience to believe a new idea
 - Persuade an unwilling customer to buy a product
 - Reenact an event out of history intended to bring about change
 - Stage an event based on recent headlines intended to bring about social change
- Analysis
 - Identify propaganda in theatre, film, and/or television
- Production Values
 - Utilize lighting, sound, costuming and setting to manipulate mood
- Communication
 - Reenact an event out of history intended to bring about change
 - Stage an event based on recent headlines intended to bring about social change

REINFORCEMENT

- Provide written, visual, auditory, and hands on manipulatives/activities to meet all learning styles.
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ENRICHMENT

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Vocabulary: Persuasion, Convincing, Propaganda, Advertising, Manipulate, Mood, Production Values, Social Change, Demonstration

Cross-Curricular Connections

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Sixth Grade Theatre Curriculum

Unit: Theatre History

Time: January- February

Essential Questions

- How does cultural diversity help us to create compelling theatre experiences?

Enduring Understandings

- Theatre is an important tool used to communicate stories from different cultures.
- Throughout history, theatre has been an important educational tool.
- Greek theatre began as a festival honoring Dionysus, god of wine and of love.
- The audience sat in the theatron, which means "seeing place."
- In comedies and tragedies, the actor's most important asset was his voice.
- Many of the technical elements utilized in Greek theatre exist today in modern theatre.
- Roman amusements were considered pleasing to the many gods they were meant to honor.
- In the Roman theatre, the people saw comedies and tragedies based on Greek plays.
- Roman plays were performed in temporary wooden theatres.
- The first permanent stone theatre in Rome was built in Pompey in 55 B.C.
- The leaders of the new Christian Church opposed and attacked the theatre and its performers.
- Ritual strictly dictates use of the actors' tools.
- The actors' most important tool is his body.
- African theatre depends greatly on the use of body and voice.
- Music is integral to African theatre.
- Audience participation is important in African theatre.
- Celebrations and rituals centered around agriculture, rites of passage, and spirituality.
- Performances used music, dance, and masks; often dealing satirically with human foibles.
- There was no division between audience and performers.
- Stock characters were exaggerated, comic, and often opposing archetypes.

Standards:

1.3.8.C.2 Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.

1.2.8.A.1 Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.

1.2.8.A.2 Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.

1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.

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- Commedia dell'arte means "comedy of the artist."
- Commedia dell'arte succeeded on the skill of the performers, and audiences of all classes loved it.
- Commedia dell'arte troupes traveled from town to town asking permission to perform in the marketplace, in the public square, on a street corner, or at a fair.
- The plays consisted of skeleton plots or scenarios that gave just the bare outline of the action and depended on the improvisational skills of the players.
- Each troupe had a set of stock characters.
- Theatre in Elizabethan London was an entertainment for everyone, a bit like cinema today.
- Audiences were not as well-behaved as they are today.
- By law, theatre companies (groups of professional actors), had to have a patron, a rich friend who would support it financially.
- From 1599 onwards, Shakespeare's plays were usually performed at the Globe, a huge, open-air circular theatre in Southwark in London.
- Shakespeare wrote comedies, tragedies, history plays and sonnets.
- Religious plays, which were banned in other countries, were still produced in Spain.
- The Catholic religion was the moral and political force that united the Spanish people.

Benchmark Assessment(s)

- Working with a partner or a small group, differentiate the theatrical traditions of cultures throughout the world. Record your findings. Select one culture and write a script demonstrating one distinguishing characteristic of that culture's theatrical tradition.

Other Assessments

- ✓ Teacher observation
- ✓ Student Growth Objectives
- ✓ Dress Rehearsals
- ✓ Final performances

Materials

- Music & Audio player: CD, radio, Bluetooth speaker, iPod
- Students should wear appropriate clothing and footwear

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SUGGESTED ACTIVITIES

- Communication
 - Tell stories of various cultures using the actors' tools
 - Pass on traditions using the actors' tools
 - Create traditions to share with family and friends
- Traditions
 - Record family traditions to share with future generations
 - Identify traditions throughout history found in various cultures
 - Explain culture through performance
- Origins
 - Describe technical elements/designs utilized
 - Recreate staging
 - Connect early origins to modern day theatre
- Literature
 - Identify recurring themes
 - Understand relationship with gods
 - Compare and contrast early comedy with tragedy
- Staging
 - Describe significance of the scaenae frons and the use of the stage curtain
 - Recreate staging
 - Connect early origins to modern day theatre
 - Realize that women first appeared onstage in mime
 - Compare and contrast eastern vs. western theatre origins
 - Understand the deep religious ritual in celebration of the gods
 - Recreate staging
 - Recreate movement associated with African theatre
 - Recreate drumming associated with African theatre
 - Experience and utilize communal response
 - Portray stock characters
 - Create celebratory ritual with music and dance
 - Combine performers and audience
- Literature
 - Realize that special effects and individual performances were more important than playwrights
 - Understand the importance of simple story line
 - Compare and contrast with early Greek literature
 - Appreciate the development of the spectacle
- History

REINFORCEMENT

- Provide written, visual, auditory, and hands on manipulatives/activities to meet all learning styles.
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- Compare and contrast origins of Noh and Kabuki
- Describe historical implications
- Identify relevance to modern theatre
- Ritual
 - Experience the rite of passage
 - Create communal performance based on ritual and/or myth
 - Explain nature through performance
- Theatre of Laughter
 - Understand the popular appeal
 - Identify influence on modern theatre, television and film
 - Create commedia dell'arte
 - Improvise original dialogue utilizing a skeleton script
- Stock Characters
 - Identify traits of stock characters
 - Create original stock characters
 - Observe and notate commonalities of everyday people
- Influence
 - Understand why Shakespeare is still produced throughout the world today
 - Identify modern day adaptations
 - Appreciate Shakespeare's role in shaping modern theatre
 - Develop respect for William Shakespeare
- Literature
 - Identify social relevance in Elizabethan England, as well as in modern society
 - Understand how Shakespeare used the idea of fate or destiny to add excitement and anticipation to the tragedies
 - Compare and contrast the use of character in
 - Shakespeare's earlier comedies with those in his later comedies
 - Realize that the history plays, instead of concentrating on facts, examine the individuals who make history by looking at how power is lost and won
 - Appreciate that Shakespeare's sonnet sequence seems to be about his love for two people - a young man (possibly a patron) and an older woman
- Religious Influence
 - Understand the association of the auto sacramentales with the celebration of Corpus Christi
 - Realize the significance of the allegorical characters portrayed in the auto sacramentales
 - Relate the political power of the Catholic Church
- Staging
 - Recreate staging
 - Compare and contrast differences in auto sacramentales with comedias and capa y espada plays

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Vocabulary: Traditions, Cultures, Greek Chorus, Dionysus, Dithyramb, City of Dionysia, Tragedy, Masks, Satyr, Choregus, Guild, Thespis, Thespian, Amphitheatre Skills, Origins, Describe technical elements/designs utilized, Recreate staging, Connect early origins to modern day theatre, Literature, Identify recurring themes, Understand relationship with gods, Compare and contrast early comedy with tragedy, Theatron, Orchestra, Skene, Paraskene, Mechane, Deus Ex Machina, Ekkyklema, The Poetics, Aristotle, Aeschylus, Sophocles, Euripides, Periaktoi, Comedy, Andronicus, Plautus, Terence, Scaenae Frons, Vomitoria, Mime, Pantomime, Storytelling, Dance, Seneca, Closet Dramas, Circus Maximus, Gladiators, The Colosseum, Spectacle, Noh Dramas, Shogun, Kanami Kiyotsugu & Zeami Motokiyu, Shite, Kabuki, Onnagata, Hanamichi or "Flower Path", Kimono, Bunraku, Haiku, Edo Period, Ritual, Rite of Passage, Drumming, Ring Shouts, Satire, Incantation, Mimicry, Communal, Juba Dance, Eleggua, Diatribe, Storytelling, Call and Response, Rhythm, Pre-Columbian, Archetype, Stock Character, Buffoon, Satire, Commedia dell'Arte, Improvisation, Stock Characters, Inamorato, Inamorata, Zanni, Lazzi, Scenario, Pantalone, Dottore, Pulcinella, Punch of "Punch & Judy", Capitano, Arlecchino, Scapino, Diamantina, Pedrolino, Pierrot, Columbina, Servetta, Commedia Troupes, William Shakespeare, Stratford, Elizabethan Theatre, The Lord Chamberlain's Men, The Globe Theatre, Richard Burbage, Master of the Revels, Sides, The Tragedies, Protagonist, Romeo and Juliet, Hamlet, "The Scottish Play", King Lear, The Comedies, A Midsummer Night's Dream, The History Plays, Henry VIII, Playwright, Monologue, Soliloquy, Asides, Sonnets, The Rose, Christopher Marlowe, Edward Alleyn, Masques, Ben Jonson, Volpone, The Puritans, Autos Sacramentales, Carros, Comedias, Pundonor or "Code of Honor", Capa y Espada Plays, Lope de Vega, Pedro Calderon, Corrales, Mosqueteros, The "Stew Pan", Bestia Fiera, Archetype Characters, Pre-Columbian Latin American Theatre

Cross-Curricular Connections

21st Century Skills

CRP4. *Communicate clearly and effectively with reason.*

CRP5. *Consider the environmental, social and economic impacts of decisions.*

Technology

8.2.8.C.1 *Explain how different teams/groups can contribute to the overall design of a product.*

SEL

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Language Arts

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Sixth Grade Theatre Curriculum

Unit: Play Production		Time: March- April	Standards:
Essential Questions	Enduring Understandings		1.3.8.C.1 Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.
<ul style="list-style-type: none">• How can theatre traditions help us create new works?	<ul style="list-style-type: none">• The ensemble includes the actors, director, stage manager, producer, playwright, musicians, musical director, dancers, choreographer, designers, technical director, stage crew, house manager, house staff, box office staff and administrative staff.• The theatre is a democracy run by one person. The director tells the actors when and where to move on stage.• The actors must adhere to these stage directions during every performance.• The director must work with the lighting designer, set designer, costume designer, sound designer, props designer and public relations/advertising designer to achieve a unified vision for the production.• Absolute patience is required during technical rehearsals.• The production begins to take shape during technical rehearsals as all of the elements become one unified work of art.• The show must go on.• Theatrical critics present their opinions to the public in newspapers, magazines, and on television, radio and the internet.		1.3.8.C.2 Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.
			1.4.8.A.1 Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art
			1.4.8.A.7 Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
Benchmark Assessment(s)			Other Assessments
<ul style="list-style-type: none">➤ Work with an ensemble to write and perform a scene that includes monologue, dialogue, action, and setting together with a range of character types. In your journal, use the vocabulary of theatre to describe this theatrical experience.			<ul style="list-style-type: none">✓ Teacher observation✓ Student Growth Objectives✓ Dress Rehearsals✓ Final performances
			Materials
			<ul style="list-style-type: none">• Music & Audio player: CD, radio, Bluetooth speaker, iPod• Students should wear appropriate clothing and footwear

Sixth Grade Theatre Curriculum

SUGGESTED ACTIVITIES

- Ensemble
 - Interpret the meaning
 - Create a concept
 - Rehearse the production
 - Design the production
 - Incorporate the technical elements
 - Present the production
- Role of the Director
 - Define the unified vision
 - Interpretation • Interpret meaning
 - Work with actors and designers to achieve unity
 - Oversee rehearsals to maintain unity
- Rehearsals
 - Block the show
 - Notate movement
 - Memorize lines
- Roles of Designers
 - Interpret the written word
 - Create design based on unified vision
 - Present design for approval
 - Collaborate with technical crew to bring design to life
- Role of the Technical Director
 - Work with designers and crew to maintain unified vision
 - Prepare to incorporate technical elements
 - Collaborate with director to incorporate technical elements
 - Solve technical problems
 - Run technical rehearsals
- Opening Night
 - Adhere to director's notes
 - Follow stage directions
 - Incorporate all technical elements
 - Create ensemble play for the audience
 - Celebrate a job well done
 - Wait for the reviews

REINFORCEMENT

- Provide written, visual, auditory, and hands on manipulatives/activities to meet all learning styles.
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- Allow students to revise, rethink, and refine their understanding of the topics covered: Use subject matter questioning to review and activate prior learning.
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Vocabulary: Playwright, Director, Stage Manager, Producer, Musical Director, Choreographer, Technical Director, Stage Crew, Designer, House Manager, House Staff, Administrative Staff. Unified Vision, Interpretation, Blocking, Monologue, Dialogue, Action, Stage Directions, Cues, Lighting Designer, Set Designer, Costume Designer, Sound Designer, Props Designer, Public Relations/Advertising Designer, Technical Director, Technical Rehearsals, Opening night, Theatrical critics, Reviews, Audience

Cross-Curricular Connections

21st Century Skills

CRP4. *Communicate clearly and effectively with reason.*

CRP5. *Consider the environmental, social and economic impacts of decisions.*

Technology

8.2.8.C.1 *Explain how different teams/groups can contribute to the overall design of a product.*

SEL

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Sixth Grade Theatre Curriculum

Unit: Analyzing the Production		Time: May- June	Standards:
Essential Questions <ul style="list-style-type: none">• How can theatre change understanding or beliefs?	Enduring Understandings <ul style="list-style-type: none">• It is fine to have an opinion, but it needs to be backed by information and reasoning.• It is important to respect the informed opinion of others.• Throughout history, cultures have depended on performance for information.• Not all information presented is true and accurate. We should not only consider what is presented, but also, how and how well it is presented when forming our opinions about a production.		1.4.8.B.1 Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form. 1.4.8.B.2 Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art. 1.4.8.B.3 Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.
Benchmark Assessment(s) <ul style="list-style-type: none">➤ Write a critique of a live theatre, television, or film performance you have experienced. Evaluate the effectiveness of the creative choices made by the director and the technical artists. Describe how the production values manipulated your mood as an audience member.			Other Assessments <ul style="list-style-type: none">✓ Teacher observation✓ Student Growth Objectives✓ Dress Rehearsals✓ Final performances
			Materials <ul style="list-style-type: none">• Music & Audio player: CD, radio, Bluetooth speaker, iPod• Students should wear appropriate clothing and footwear

Sixth Grade Theatre Curriculum

SUGGESTED ACTIVITIES

- Forming an Opinion
 - Remain open minded
 - Consider personal preferences
 - Consider personal experience and environment
 - Establish opinion based on new found information
 - Continue to keep an open mind
- Dissemination
 - Identify the message and/or information presented
 - Consider the reliability of the message and/or information
 - Consider the effectiveness of the presentation of the message and/or information
 - Consider how the message and/or information and its presentation effected your mood and the mood of the audience
- Production Values
 - Evaluate the technical aspects of the production
 - Identify how production values can manipulate mood
 - Identify how theatre, television and film are influenced by politics and culture

REINFORCEMENT

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Vocabulary: Preference, Knowledge, Experience, Environment, Informed opinion, Critical Analysis, Persuasion, Propaganda, Manipulate, Mood, Disseminate, Production values

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