**Unit 3 Standards:**

**TAHSTLCR1: Write original dramatic arts literature for film, television, or theatre that convey a real or imagined experience.**

**(ELAGSE12W3)** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. **(ELAGSE12W3a)**Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introduce a narrator. **(ELAGSE12W2e)** Establish and maintain an appropriate style/tone **(ELAGSE12Wb)** Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines **(ELAGSE12W3e)** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**TAHSTLCR2: Develop scripts through theatrical techniques**

**A.** Differentiate between dramatic and traditional literary writing and utilize common steps of the playwriting process. **(ELAGSESL4)** Present info, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and organization, development, substance, and style. **(ELAGSESL5)** Make strategic use of digital media in presentations to enhance understandings of findings, reasoning, and evidence and to add interest.

**TAHSTLCR3: (L1, L2) Produce clear and concise writing that includes the conventions of standard English grammar and usage**

**A.** Examine and outline the steps and conventions involved in the creation of a theatre text **b.** Develop original texts using theatre techniques (e.g., improvisation, adapting non-theatre literature, playwriting exercises) **(ELAGSEW1b)** Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns **(ELAGSEW1c)** Use words and phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and counterclaims **(ELAGSEW2b)** Develop the topic with well-chosen, relevant, and sufficient facts **(ELAGSEW2c)** Use appropriate and varied transitions **(ELAGSEW1d)** Use precise language and domain-specific vocab **(ELAGSEW1e)** Establish and maintain an appropriate style and objective tone **(ELAGSEW3c)** Use a variety of techniques to sequence events so that they build on one another to create a coherent whole. **(ELAGSEW3d)** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters **(ELAGSE12W4)** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. **(ELAGSE12W5)** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach focusing on specific purpose and audience. **(ELAGSE12W6)** Use tech to produce, publish, and update individual or shared writing projects.

**TAHSTLPR1: Analyze and create characters in dramatic arts literature from the perspective of an actor/performer.**

1. Use performance to analyze a character’s role and significance to the meaning of the play.
2. Integrate multiple sources of info presented in diverse or formats evaluating the credibility and accuracy of each source.
3. Evaluate and/or reflect on a speaker’s point of view, reasoning, and use of evidence and rhetoric.

**TAHSTLRE1: Evaluate various aspects of dramatic arts literature using appropriate supporting evidence.**

1. Compare and summarize theatre literature from various historical periods, cultures, and styles. **B.** Develop and apply a set of comprehensive criteria for theatre text analysis. **C.** Compare and contrast theatre texts to live/film performance. **D.** Determine the meaning of words and phrases as they are use din the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone **e.** analyze how an author’s choices concerning how to structure a text, order events within it and manipulate time, create such effects as mystery, tension, or surprise. **F.** analyze a particular point of view or cultural experience reflected in a work of literature from outside the US., drawing on a wide reading of world literature. **G.** analyze the representation of a subject or a key scene in two or three different artistic mediums, including what is emphasized or absent in each treatment. **H.** Analyze how an author draws on and transforms source material in a specific work.

**TAHSTLCN1: Connect film, television, and theatre literature to its dramaturgical contexts and other disciplines.**

1. Trace the development of theatre from earliest forms to contemporary forms. **B.** Identify and summarize contributions made to the development of theatre literature by different cultures and traditions. **C.** Research and explain how cultural and historical factors have influenced playwrights and theatre literature. **D.** Identify the elements, influences, and contributions of other art forms and content areas to theatre literature. **E.** conduct short as well as more sustained research projects to answer a question or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. **F.** gather relevant info from multiple authoritative print and digital sources, using advanced searches effectively **g.** draw evidence from a variety of literary or informational texts of varying lengths and complexity to support analysis, reflection, and research. **H.** write routinely over extended time frames for a range of tasks, purposes, and audiences.

**ELAGSE12SL1, ELAGSE12SL2, ELAGSE12SL3**

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|  | **Learning Target (I am Learning about…)** | **Criteria for Success (I can…)** | **Activation/Instruction** | **Collaboration/Guided Practice** | **Independent Learning/Assessment** | Closure |
| **Monday, Feb3** | I am learning how to write a narrative for a screenplay.  | I can write a narrative for a screenplay by coming up with the initial premise and logline. | Students will receive a reminder instruction on logline and will receive instruction to create their logline and submit it into canvas. This should take no more than 20 minutes of class for the students to complete the logline, especially if they were able to do it over the weekend. Move on as students are able. | I will walk them through an example of a logline that I have created for Beauty and the Beast. | Students will create their loglines and submit it into canvas.  | Students will have the opportunity to read/share their loglines. |
| **Tuesday, Feb4** | I am learning how to write a narrative for a screenplay. | I can write a narrative for a screenplay by coming up with the initial premise and logline. | Students will receive further notes on simply coming up with their ideas. Students will receive information on their next assignment, and the big assignment. The next assignment is a 12page screenplay. The students will also have a pilot episode that they will be writing (25 pages if it is as a group, 7 page teaser if it’s individual). The pilot episode will be part of a bigger project in which they will have to present the premise, pitch, and lookbook for a tv series.  | Starting with the screenplay, students will discuss a variety of ideas. Discussions will be guided by discussion prompts that will be placed on the board.  | Students will jot down their ideas on paper.  | Students that wish to share their ideas, may do so out loud to get feedback. Submit before leaving the class.  |
| **Wednesday, Feb5** | I am learning how to write a narrative for a screenplay. | I can write a narrative for a screenplay by coming up with the initial premise and logline. | Students will receive more notes on pitches and premise. I will walk them through a general outline of what is expected in the pitch.  | Students will utilize the outline and type up their pitches. \*students with no laptop for school access may write it down, and type it up at home. | Students will utilize the outline and type up their pitches. \*students with no laptop for school access may write it down, and type it up at home. | Students may wish to share for feedback.  |
| **Thursday, Feb6** | I am learning how to write a narrative for a screenplay. | I can write a narrative for a screenplay by coming up with the initial premise and logline. | Students will continue to work on their pitches and premise notes as needed.  | Students will continue to work on their pitches and premise notes as needed. | Students will continue to work on their pitches and premise notes as needed. | Students will continue to work on their pitches and premise notes as needed. |
| **Friday, Feb7** | I am learning how to write a narrative for a screenplay. | I can write a narrative for a screenplay by coming up with the initial premise and logline. | Short quiz over premise, beatsheets, and story progressions.Students will receive information on characters and story progression. They will receive instructions for a 2 part game that will be played the following week to \*hopefully\* help spark some ideas.  | Students will receive information on characters and story progression. They will receive instructions for a 2 part game that will be played the following week to \*hopefully\* help spark some ideas. | Students may finish and submit their premise if they are not finished yet.  | Students may finish and submit their premise if they are not finished yet. |