



**HIGH SCHOOL COURSE OUTLINE**

<b>Department</b>	Visual/Performing Arts			<b>Course Title</b>	Improvisation for the Theatre 1-2		
<b>Course Code</b>	6682	<b>Grade Level</b>	9-12	<b>Course Length</b>	1 Year	<b>Credits/Semester</b>	5
<b>Required for Graduation</b>		No	<b>Meets H.S. Grad Requirement</b>		Yes	<b>Elective Credit</b>	Yes
<b>Prerequisites</b>	Introduction to Theatre and Consent of Instructor						
<b>Meets UC "a-g" Requirement</b>			No	<b>Meets NCAA Requirement</b>			No

**COURSE DESCRIPTION:**

This course is designed for students interested in careers in acting. Students will learn the fundamentals of acting by participating in a variety of short improvisations, which consist of short form unrelated scenes; long form improvisations, in which the scenes are interrelated in such a way as to form a long narrative, and improvisation games in which the performers attempt to create a comprehensible scene while conforming to certain specified and restrictive rules. Improvisation is one of the primary tools used in actor training, and students will practice the basic theories of acting while developing ensemble, mime and movement, vocal, and rehearsal and performance skills. The five components in the California Visual and Performing Arts Framework and Standards.

**GOALS:**

- ⌚ To develop and expand artistic perception, learning a variety of ways to communicate with clarity through the use of concentration, imagination and observation (Component 1 -- Artistic Perception)
- ⌚ To develop and expand theatre arts knowledge and skills in the use of pantomime, improvisation, voice, and movement (Component 2 – Creative Expression)
- ⌚ To develop knowledge of historical and cultural developments and their influence on the modern theatre (Component 3 – Cultural and Historical Content)
- ⌚ To develop methods for making informed aesthetic judgments related to evaluation and analysis of modern dramatic literature (Component 4 – Aesthetic Valuing)
- ⌚ To develop an awareness of career opportunities in theatre, film and television (Component 5 – Connections, Relations & Applications)
- ⌚ To develop and recognize how theatre arts interacts with other academic disciplines, such as reading, writing, history, science and mathematics. (Component 5 -- Connections, Relations & Applications)

**PERFORMANCE OBJECTIVES:**

**Standard 1, Artistic Perception**

- ⌚ The student will demonstrate knowledge, perception and technical acting skills through improvisation projects. (1)
- ⌚ The student will demonstrate techniques for solving stage movement and composition problems. (1)

- ⌚ The student will apply principles of imagination, concentration and observation while organizing creative performances. (1)
- ⌚ The student will interpret and explain vocabulary related to improvisational acting. (1)

### **Standard 2, Creative Expression**

- ⌚ The student will invent dialogue and actions while performing improvisations. (2)
- ⌚ The student will apply knowledge of character development, vocal and movement techniques while performing improvisations and pantomimes. (2)
- ⌚ The student will demonstrate concentration, memorization, imagination and observation while performing improvisations. (2)

### **Standard 3, Historical and Cultural Content**

- ⌚ The student will demonstrate an understanding of cultural diversity by creating performances from a variety of International cultures. (3)
- ⌚ The student will demonstrate an understanding of how a variety of world cultures have influenced modern theatre conventions. (3)
- ⌚ The student will research the history of comedy acting from the Commedia Dell' Arte to the modern theatre. (3)
- ⌚ The student will demonstrate an understanding of how the history of the theatre helps to preserve the future of theatre. (3)

### **Standard 4, Aesthetic Valuing**

- ⌚ The student will compile a notebook or portfolio of their work as a tool for preservation, presentation and assessment and demonstrate a personal aesthetic sense for evaluating the contents. (4)
- ⌚ The student will write two interpretations of different improvisational acting styles and compare and contrast the merits of the different interpretations. (4)
- ⌚ The student will write two reports on how actors use improvisation to convey meaning in performances. (4)
- ⌚ The student will self-evaluate each project, identifying and articulating performance objects met through this project. (4)
- ⌚ The student will utilize a rubric to evaluate acting skills related to improvisational acting. (4)

### **Standard 5, Connections, Relations and Applications**

- ⌚ The student will compare and contrast various careers and job opportunities available for trained actors. (5)
- ⌚ The student will interpret and explain ways that acting skills may be applied to other content areas and careers. (5)
- ⌚ The student will demonstrate the ability to manage time, prioritize responsibilities and meet production deadlines. (5)
- ⌚ The student will write reports on field trips to museums and professional performances. (5)

**CONTENT STANDARDS: (defines how good is good enough on which measures to demonstrate achievement of content standards)**

## **1.0 Artistic Perception**

Students will process, analyze and respond to sensory information through the language and skills unique to theatre, as evidenced by their use of elements of the theatre to observe and respond to their environment.

Development of the Vocabulary of the Theatre

- 1.1 Use the vocabulary of the theatre, such as talent values, technical style, genre, design and theme to describe production operations and experiences

Comprehension and Analysis of the Elements of the Theatre

- 1.2 Document observations and perceptions of production elements, noting mood, pacing, and use of space through class discussion and reflective writing

## **2.0 Creative Expression**

Students apply processes and skills in theatre to formal and informal projects in improvisational acting by participating in the production process.

Development of Improvisation Skills

- 2.1 Make design choices by using scene analysis, character research, reflection and revision through the rehearsal process
- 2.2 Create short form improvisations, long form improvisations and improvisation games from a variety of production styles including contemporary realism

## **3.0 Historical and Cultural Context**

Students analyze the role and development of improvisation in past and present cultures throughout the world, noting diversity as it relates to theatre production.

Understanding the Historical Contributions and Cultural Dimensions of Improvisation

Role and Cultural Significance of Improvisational Acting

- 3.1 Identify and compare how actors influence our values and behaviors
- 3.2 Describe the ways in which actors reflect and influence their culture
- 3.3 History of acting
- 3.4 Identify key figures, works, and trends in acting from various cultures and time periods

## **4.0 Aesthetic Valuing**

Responding to, Analyzing and Critiquing Improvisational acting experiences

Students critique and derive meaning from works of the theatre and theatrical artists on the basis of aesthetic qualities.

Critical Assessment of Improvisation

- 4.1 Compare at least two scholarly interpretations of improvisation and defend the merits of the different interpretations.

Derivation of meaning from Improvisational Works

- 4.2 Report on how a specific actor uses improvisation to convey meaning in his or her performance.

## 5.0 Connections, Relationships, Applications

Students apply what they learn in Improvisation across subjects. They develop competencies and creative skills in problem solving, communication and time management that contribute to lifelong learning and career skills.

### Connections and Applications

- 5.1 Describe how skills in improvisation may be applied to other content areas and careers.

### Careers and Career Related Skills

- 5.2 Manage time, prioritize responsibilities and meet completion deadlines for production
- 5.3 Demonstrate an understanding of the professional standards of actors

## **PERFORMANCE STANDARDS:**

### **Component 1 – Artistic Expression (1.0)**

- ⌚ Students will demonstrate knowledge of specific acting techniques orally in classroom projects and in written form in character analysis and research papers. Students will communicate with clarity through the use of voice and movement, concentration, imagination and observation. (1.1, 1.2)
- ⌚ Students will demonstrate knowledge of the work of famous actors in research papers, discussions, class notes, and presentations.
- ⌚ Student will demonstrate knowledge of each actor's distinctive use of acting techniques, choice of genre and choices related to character development. Also, students will demonstrate knowledge of how these elements contribute to the thematic meaning of that style of acting. (1.3, 1.4)
- ⌚ Students will demonstrate knowledge of specific acting techniques in assignments, research papers, notes, and class discussions.
- ⌚ They will also demonstrate how techniques used by individual actors connect or disconnect the audience with the character and how they determine the tempo rhythm of the plot. (1.5)
- ⌚ Students will compare and contrast the impact of the art of acting with other art forms through individual comparative assignments, and by analyzing and drawing conclusions on how acting influences our the daily lives. (1.6)

### **Component II – Creative Expression (2.0)**

- ⌚ Students will collaborate in teams to develop creative ideas for improvisations that address modern issues that occur in daily life.
- ⌚ Students will write a two page draft of their ideas. Also, they will outline theme, plot, setting and character and performance techniques. (2.2, 2.5, 2.6)
- ⌚ Students will write a detailed script that follows proper format, use of dialogue, and stage directions. (2.2, 2.5, 2.6)
- ⌚ Students will act in and direct a 3-5 minute original scene. The scene will be presented to the class. (2.2)
- ⌚ Students will write a paper analyzing the writing, acting and directing techniques used to create the artistic effect desired to convey the meaning of the original scene. (2.3, 2.4)
- ⌚ Student will participate in an open class discussion to explain their creative process as delineated in their process paper. Students will conduct oral and written peer evaluations of each other's scenes. (2.2, 2.3, 2.5)

### **Component III – Cultural & Historical context (3.0)**

- ⌚ Students will demonstrate in notes, discussions, oral and written assignments, knowledge of the historical development of acting, from the Commedia Del Arte to the modern theatre. (3.3)
- ⌚ Students will demonstrate in notes, discussions, oral and written assignments knowledge of the development of acting styles. Students will also demonstrate an understanding of the similarities and differences between international and American styles. (3.1, 3.3)
- ⌚ Students will demonstrate in notes, discussions oral and written assignments their understanding of the changing nature and sequential growth of acting techniques. (3.1, 3.3)
- ⌚ Students will demonstrate their understanding of the role of acting in modern culture through personal evaluation of their acting techniques. Also, they will analyze their findings in a process paper. (3.4)

### **Component IV – Aesthetic Valuing (4.0)**

- ⌚ Students will demonstrate the ability to analyze, assess, and derive meaning from acting projects using the principles, aesthetic qualities, and elements of acting. (4.0)
- ⌚ Students will demonstrate their understanding of how modern acting techniques, evolved through various historical and cultural time eras. (4.2)
- ⌚ Students will demonstrate to formulate and defend their opinions about the aesthetic value of particular acting styles in writing and class discussions. They will cite the elements of acting they have learned in class: voice, movement, imagination, concentration and observation. (4.3)
- ⌚ Students will analyze their artistic and aesthetic decisions regarding their acting in a written process paper and through oral presentations in class. They will demonstrate their knowledge of making the correct aesthetic choices while developing a character. (4.4)
- ⌚ Student will write a critical analysis of their strengths and weaknesses in acting. (4.5)

### **Component V – Connections, Relations, Applications**

- ⌚ Students will demonstrate their knowledge and awareness of effective self marketing by writing a resume, posing for a composite picture, writing a process paper on union membership and soliciting two talent agencies. (5.1)
- ⌚ Students will communicate cross-cultural or universal themes from literature or history in their performances. (5.2)
- ⌚ Students will demonstrate in writing, class presentation and discussion ways that media, newspapers, magazine sand billboards
- ⌚ Promote actors. (5.3)
- ⌚ Students will demonstrate knowledge of acting in theatre, television and films in a research paper and oral presentation to the class. (5.4)

## **OUTLINE OF CONTENT AND SUGGESTED TIME ALLOTMENT:**

### **Standards Addressed In Units**

Artistic Perception, 1.0 – 1.6

Creative Expression, 2.0 – 2.6

Cultural & Historical Context, 3.0 – 3.6

Aesthetic Valuing, 4.1 – 4.6

Connections, Relations & Applications, 5.1 – 5.6

Note: The time utilized for teaching each unit will vary according to content and students ability to understand the materials.

## Unit One

Introduction to Improvisation, the Italian origins of the Commedia Cellaret, 1550

The Commedia Cellaret was professional, improvised comedy performed in the street for the masses.

A company consisting of seven men and three women would ad-lib dialogue, action, song and dance around a scenario (plot outline) that usually involved love or intrigue. In order to improvise, actors had to be inventive, clever, witty, and agile with their bodies for the many acrobatic stunts, fights, and dances. (3.3)

3.4 -- Stock Character evolved: Harlequin, who wore patches that became his stylized diamond costume today, was the clever, witty one; Pierrot was lovelorn and moody; Columbine, flirtatious and pretty; Pantalone, who wore baggy trousers and from whom we get the term "pantaloons," was the gullible father. (3.4)

### **Projects**

1. Write a process paper on each of the stock characters; describe their stock personalities and costumes. (3.3)
2. Write a script utilizing the stock characters in scenes that involve love or intrigue. (3.3)
3. Enact the student written scenes in class. (3.2)
4. Compare and contrast the stock character with modern comedy characters from theatre, film and television. (3.2)
5. As a class, attend a period comedy performance and deliver an oral report on the experience. (3.1)

## Unit Two

Loosening Up, Basic Routine for Relaxation and Stimulation, Body Warm ups, Basic Routine for Articulators, Additional Voice Warm ups (1.1)

**Vocabulary:** amateur, charades, communicate, control, conventional, dialogue, illusion of reality, legitimate theatre, medium of expression, pantomime, professional, spontaneity, techniques (1.1)

Divide into teams, and participate in a series of warm-up activities: Rag Doll, Head Roll, Arm Swing, Yawn, Rhythm Hop, Tug-of-War, Jump rope, Play sport, Numbers, Balloon blow, Balloon catch, Smile-pucker, Open Wide, Tongue tip, Tongue stretch, Tongue twisters, Saying "ahhhhhhh," Yelling "hi," Gibberish (1.2)

## Unit Three

Emphasizing Believable Action, 2.1

**Vocabulary:** absorbed, believable action, technique, stimulus (1.1)

1. Prepare a 50-100 word sentence outline of the pantomime you intend to present. (2.2)
2. Compare a child's make-believe play to that of an actor in a play. (2.1)
3. Defend the statement: An actor must communicate with the audience. (2.3)
4. Discuss belief as it relates to acting.

5. Pantomime an action and make it believable to yourself. Focus all of your attention on what you are doing.

See the situation and objects in your minds eye, and work within the imaginary setting until it is believable to you. Outline each step of the action. Divide each main step into smaller actions until you have a complete series of movements. (2.2)

## Unit Four

Developing Observation 4.1 – 4.2

**Vocabulary:** accuracy, analyze, creative imagination, empathy, inanimate objects, inner resources, reenact, selectivity, setting, vicarious experience (1.1)

1. Discuss the importance of creative imagination. (4.1)
2. Give examples of how imagination is related to the other inner resources. (4.1)
3. Discuss the importance of observation to an actor. (4.2)
4. Connect observation to empathy. (4.2)
5. Compare the value of actual experiences to vicarious ones. (4.1)
6. Tell why selectivity and accuracy are the goals in observation. (4.1)
7. Choose an action involving an object. Practice and analyze the action, and reenact the movement using pantomime. (4.2)
8. Perform the activity. While doing so, pay close attention to your movements and to their sequence. (4.2)
9. Analyze your movements. Divide the activity into its component parts: the initial movement, the following action and the completion. (4.1)
10. Reenact the movements without using the objects. (4.1)
11. Perform the movements after rehearsing ten times. (4.1)

## Unit Five

Developing Concentration 2.1 – 2.3

**Vocabulary:** concentration, dialogue, double-role, illusion of the first time, improvise, inter-play, self discipline, sincerity, trappings (1.1)

1. Work on some aspect of concentration daily. Begin with you academic classes. At the same time and place each night, do your homework. Select a quiet place, free from distractions. Do this each night for one month. (2.1)
2. Put on some loud music and while it is playing, read silently a few paragraphs of difficult expository material. Turn off the music and write the ideas and details you read in the paragraphs. (2.1)
3. Improvise a scene with a classmate. Make up a situation and create the dialogue as you go along. Choose a scene that will involve action, conflict and dialogue. Practice together, but do not memorize lines or action. (2.1)
4. Have each class member read from an article for 3-4 minutes. While the student reads, the class heckles him/her in an effort to divert attention from the article. At the end, the reader must relate in detail what he/she read. (2.2)
5. Start an argument with a partner. Talk simultaneously while developing and keeping you own motivation. (2.2)
6. Participate in a class discussion while addressing the following questions: 1) Did the actors stay focused on their purpose? 1) Did the actors sustain concentration? 3) Did the actors achieve their objective? (2.1)

## Unit Six

### Strengthening Sense Recall, 2.1 – 2.3

**Vocabulary:** auditory, gustatory, kinesthetic, olfactory, scrutinize, sense recall, stimuli, tactile 1.1

1. Choose an object that is readily accessible. Inspect the object using as many senses as possible. Let your nose, ears, tongue, hands and eyes tell you as much as possible. Delve in deeply. Recall your impressions in a class discussion and a process paper. (2.1)
2. Bring the object and your paper to class to share with other students. Students should notice the following: line balance and proportion, composition, weight, color, function, associations. (2.1)
3. Choose a category such as flowers, beverages, cups, chairs, or fruit. Observe three types of objects within the genre you have chosen. Write the similarities and differences in the objects. (2.2)
4. Recall the sense impression of each object, and pantomime your contact with each in class. (2.1)
5. Divide into groups, with each group choosing an item to eat, taste and smell. Pantomime eating the items in class. (2.3)
6. Write a detailed description of an object you have carefully scrutinized. (2.2)
7. Answer the following questions in a class discussion: 1) Did the actor show sensitivity and awareness? 2) Did the actor recall the object with accuracy? (2.2)

## Unit Seven

### Strengthening Imagination 4.1 – 4.2

**Vocabulary:** aesthetic, control, imagination, impromptu, stage conventions, second awareness 1.1

1. Divide into groups of three. Pick a series of unrelated words. Create a situation in which the three words play an integral part as important objects. Plan and rehearse a scene in class. Plan the sequence of action, and stay in character. (4.2)
2. Write a line of dialogue. Divide into groups of three, and choose a line from a box. Use the line to start an improvisation. (4.2)
3. Divide into groups, and assign each group member a specific physical action. Create an improvisation using the physical actions. (4.2)
4. Write a sentence outline of your improvised situation. (4.1)
5. Answer the following questions in class discussion: 1) Did the actor create a unique and active scene? 2) Did the actor maintain concentration? 3) What was the actor's contribution to the scenes development? (4.1)

## Unit Eight

### Developing Emotional Response 2.1 – 2.3

**Vocabulary:** aesthetic distance, cliché movement, emotional recall, James-Lange, restraint, Stanislavski, suggestion, Thespis, Project 1.1

1. Recalling a personal experience, transfer the recall to a character and heighten your response and action for communication to an audience. (2.1)
2. Recall a time when you experienced the following emotions and develop improvisations for each: happiness.

3. Sorrow, relaxation, fright, surprise, revenge, curiosity, indecision, pain, coldness, boredom, tiredness, anger (2.1)
4. Write an outline for one of the emotional experiences that you select, and rehearse the scene until it is believable. (2.3)
5. Bring a current movie, stage or television review to class. Discuss the reviewer's criticism of the actor's emotions in the review. (2.2)
6. Recall from your past experience where you quickly changed from one emotion to its opposite. (2.2)
7. Recall an experience combining the mixed emotions of happiness and sorrow. (2.2)
8. Select a past experience and write an outline. Select classmates to work with on an improvisation of your past experiences. (2.3)

## Unit Nine

### **Theory and Foundation -- Review**

The first six words in Chapter 1 in Viola Spolin's masterwork *Improvisation for the Theatre* are "Everyone can act. Everyone can improvise." These six words lay the foundation for the decades of devoted students and performers throughout America and around the world. Spolin, whose improve games designed for children essentially created improvisation as we see it today. The following outline is a direct approach to the student of Spolin's techniques. It can be found in *Improvisation for the Theatre*.

**Vocabulary:** blackout, call back, cutaway/cut to/cut-back, deconstruction, edit, game in scene, group mind, show, don't tell, split scene, sweep edit, stomp edit, tag out, take focus/give focus, the "out," time dash, walk-on, we see 1.1

1. Discuss the Creative Experience and the Seven Aspects of Spontaneity 3.1
2. Workshop Procedures
  - a. Physical Set-up of Workshops
  - b. Reminders and Pointers

### **Exercises**

3. Orientation
  - a. Introduction to Who, What, When and Where through games (2.2)
  - b. Introduction to constructive criticism (4.1)
  - c. Introduction to vocabulary (1.1)
  - d. Introduction to character development (2.2)
  - e. Introduction to pantomime and movement (2.2)
  - f. Introduction to the actor's voice (2.2)
  - g. Exercises for solving Who, What, When, Where, How problems (2.2)
  - h. Exercises for heightening the reality of Who, What, When, Where, How (2.2)
  - i. History of Improvisation from Commedia Dell'Arte Through Second City and ImprovOlympics (3.1)
4. Acting With The Whole Body 2.2
  - a. Exercise for parts of the body
  - b. Exercises for total body involvement
5. Non-Directional Blocking 1.2
  - a. Fundamentals
  - b. Exercises

6. Refining Awareness 2.2
  - a. Listening
  - b. Seeing and not staring
  - c. Verbal agility
  - d. Contact
  - e. Silence
7. Developing Material for Situations 5.1
8. Rounding Out Exercises 1.3
  - a. Speech
  - b. Physicalization
  - c. Seeing
  - d. Developing scenes from audience suggestions
9. Emotion 1.2
  - a. Physicalization
  - b. Conflict
10. Character 2.1 – 2.3
  - a. Developing a Character
  - b. Who Games
  - c. Physicalizing Attitudes
  - d. Physical Visualization
  - e. Physical Attributes
  - f. Developing Character Agility
11. Rehearsal and Performance 4.1 – 4.2
  - a. Organizing the Rehearsal Time
  - b. Seasoning the Actor
  - c. Acting Exercises during rehearsals
  - d. The Performance
  - e. Evaluating the Performance
12. Career Opportunities 5.1 – 5.2
  - a. Writing a research paper on employment opportunities for actors
  - b. Professional actors as guest speakers
  - c. Internet projects on the acting profession
  - d. Field trips to live performances of improvisational theatre

**METHODS:** A variety of instructional strategies will be utilized to accommodate all learning styles:

Delivery	Lecture, Teacher as Coach, Modeling using video and text examples, internet research projects, Teacher Demonstrations, Professional Guest Performers
Participation	Students work individually and cooperatively in small groups to complete a series of improvisations. They are side coached by the teacher.
Literacy	Students will master traditional acting vocabulary by playing theatre games. Also, They will write research papers and reflective essays.

1. Study of the vocabulary of theatre
2. Study of actors in theatre, film and television
3. Lectures and Class Discussions
4. Written and Oral Critique and Evaluation of performances
5. Guest Speakers
6. Field Trips
7. Research Projects via primary sources, secondary sources and internet resources
8. Individual guidance and instruction
9. Cooperative and Collaborative Learning
10. Differentiated Assignments
11. Scriptwriting Assignments
12. Acting in theatre, film and television
13. Process Papers on performance techniques
14. Quizzes and Tests

### **MATERIALS USED IN TEACHING THE COURSE:**

**Basic Text:** Theatre Games for the Classroom, A Teacher's Handbook: 1986; Viola Spolin

**EVALUATION:** Student achievement in this course will be measured using multiple assessment tools.

This course requires daily active participation. Attendance and class participation are essential for student success.

Each project/assignment will have a written teacher and self evaluation.

Students will create performances and assemble notes from constructive criticism, lecture materials, supplemental materials, hand outs, vocabulary lists, in a notebook.

Homework assignments, class discussion and school and community performance projects will be included in the final grade.

1. Curriculum based assignments
2. Performance reviews
3. Classroom critique/oral and notes
4. Class portfolios
5. Tests/Quizzes

### **Acting Rubric**

#### **Points**

5 = Outstanding

4 = Strong

3 = Average

2 = Needs Improvement

1 = Repeat the Assignment

Possible Points = 50

Award points for each item utilizing the above scale:

1. The student communicated the character's motivating desire. \_\_\_\_\_
2. The student did not break concentration. \_\_\_\_\_
3. The student demonstrated good vocal projection. \_\_\_\_\_
4. The student demonstrated motivated movement and gestures. \_\_\_\_\_
5. The student demonstrated good diction, inflection, tempo and rate. \_\_\_\_\_
6. The student listened and reacted. \_\_\_\_\_
7. The student demonstrated self confidence. \_\_\_\_\_
8. The student demonstrated energy and initiative. \_\_\_\_\_
9. The student recognized beats and transitions. \_\_\_\_\_
10. The student demonstrated the ability of think on his/her feet. \_\_\_\_\_

### **Criticism Rubric**

Answer the following questions using complete sentences and paragraphs. Support your arguments with valid reasons. Demonstrate the strengths and weaknesses in you answers.

1. What was the actor's primary objective?
2. Describe ways that the actor's techniques were effective and ineffective.
3. Describe the actor's choices, and compare and contrast the good with the bad.
4. Explain how the actor created a convincing and believable character.
5. Describe ways the vocal qualities developed by the actor worked or did not work for the character.
6. Describe ways the gestures, movement and stage business helped to create or diminish the scene.
7. Discuss the actor's balance between emotion and control.
8. Describe ways the actor's vocal projection affected the audience.
9. Compare and contrast the actor's use of imagination, concentration and observation to create the character.
10. Discuss the sequencing of events in the scene.

### **Points**

5 = The answer demonstrates a thorough understanding of the elements of character development.

4 = The answer demonstrates some understanding of the elements of character development.

3 = The answer demonstrates a vague understanding of character development.

2 = The answer demonstrates very little understanding of the text.

1 = The student needs to attempt this assignment again.

### **Standard Grading Scale**

**A =** 90% - 100%

**B =** 80% - 89%

**C =** 70% - 79%

**D =** 60% - 69%

**F =** Below 60%

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