
Alabama 12 Theatre / Dance

FREE PREVIEW

Full-Year Teacher Planner, Blank Editable Planner & School-Submission Binder

This preview shows the real structure and a genuine sample of the completed planner. The full product contains 9 units, 36 weekly plans and 180 daily plans, plus blank editable versions of every form.

State	Alabama
Grade	12 (High)
Subject	Theatre / Dance
Course category	Fine Arts
Standards family	Fine Arts
Framework	2024 Alabama Course of Study: Arts Education
Issuing agency	Alabama State Department of Education
Scope	36 instructional weeks · 180 instructional days · 9 units

This is a statewide standards index, not a local course catalog. Course names, grade placement, electives, and graduation sequences vary by district.

What you get

Folder	Contents
01 START HERE	Read-me, contents, printing and digital instructions, standards verification guide, this preview
02 FILLED FULL YEAR	Completed planner in colour and ink-friendly PDF, plus editable DOCX
03 BLANK EDITABLE	Blank planner in colour, ink-friendly and fillable PDF, plus editable DOCX
04 ASSESSMENTS AND DATA	Baseline observation, quarterly rubrics, anecdotal forms, portfolio checklist
05 SCHOOL SUBMISSION	Submission covers, alignment summary, evidence checklist, observation, reflection, signature page
06 LICENSE AND CREDITS	Terms of use, credits and licences, copyright notice

The pages that follow are reproduced **exactly** as they appear in the full completed planner.

Week 9 — Fluency And Personal Voice

Unit 3: Structure, Concept And Statement · Month 3 · Quarter 1 · Semester 1 · Instructional Days 41–45

Essential question	What makes a piece of work recognisably yours?
Standards	Creating / Plan (1) → DA-IV.3 Dance / Creating / Plan — Demonstrate fluency and personal voice in designing and choreographing original dances. Creating / Develop (2) → TH-IV.4 Theatre / Creating / Develop — Develop and synthesize original ideas in a drama or theatre work, utilizing critical analysis, historical and cultural context, research, and Western or non-Western theatre traditions.
Learning target	"I can work fluently and identify my own voice."
Local dates	_____ (enter your school dates)

Measurable objectives

- Students will demonstrate fluency and personal voice in designing and choreographing original dances.
- Students will structure theatrical material for performance.

Success criteria (student-friendly)

- "I make decisions without stalling."
- "I identify what recurs in my work."
- "I distinguish voice from habit."

Academic vocabulary

fluency, voice, habit, signature, decisiveness, structure

Materials and technology

- The working space
- Notebooks

Differentiation and supports

Support area	This week's plan
Special education / IEP	Reduce group size; pair visual cue cards with all verbal directions; allow gesture or picture response in place of speech; pre-teach the week's target in a 1:1 warm-up.
Section 504	Provide the child's documented accommodations throughout; permit movement breaks and alternative seating at any point in the sequence.
Multilingual learners	Introduce each vocabulary word with an object or image; accept home-language responses; send the vocabulary list home where a translation is available; pair with a peer who shares the home language.
Advanced / extension	Ask the learner to teach the skill to a peer, extend the task, or record a demonstration for the class reference wall.
Intervention / reteach	Reteach the target in a short small group using the same materials; split the day's check for understanding into two smaller steps.

Support area	This week's plan
Enrichment	Extend into an open-ended centre or project connected to the essential question.

Assessment and evidence

Fluent working demonstrated and a personal voice described.

Family communication

Ask your child what makes a piece of work recognisably theirs.

Day 41 — Fluency Is Decisiveness, Not Speed

Week 9, Day 1 · Unit 3 · Standards: DA-IV.3, TH-IV.4

Focus	Defining the standard's word.
Learning target	"I can work fluently and identify my own voice."
Vocabulary in use	fluency, voice, habit, signature, decisiveness, structure
Local date	_____

Learning sequence

Connect: Dance 3 says DEMONSTRATE FLUENCY AND PERSONAL VOICE. Teach: that fluency here means being able to keep making decisions rather than working fast -- the fluent maker tries something, judges it, and moves, while the stalled maker waits to be certain -- and that certainty before trying is not available to anybody, which is why the habit matters. Try: shared discussion of what causes stalling. Apply: students identify their own stalling point. Reflect: what do you wait for?

Check for understanding

Student identifies what causes them to stall in making.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 42 — Voice Is Not The Same As Habit

Week 9, Day 2 · Unit 3 · Standards: DA-IV.3, TH-IV.4

Focus	The distinction that matters.
Learning target	"I can work fluently and identify my own voice."
Vocabulary in use	fluency, voice, habit, signature, decisiveness, structure
Local date	_____

Learning sequence

Connect: Unit 2 named defaults. Teach: THE DISTINCTION -- a habit is something you do because you always have; a voice is something you do because it serves what you are after, and you could do otherwise -- so the test is whether you can say WHY, and whether you depart from it when the work needs something else. Teach that a maker who cannot depart has a habit rather than a voice. Try: shared application to supplied examples. Apply: students sort three of their own recurrences into voice and habit. Reflect: which was which?

Check for understanding

Student distinguishes artistic voice from unexamined habit.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 43 — Working Fluently

Week 9, Day 3 · Unit 3 · Standards: DA-IV.3, TH-IV.4

Focus	Practice.
Learning target	"I can work fluently and identify my own voice."
Vocabulary in use	fluency, voice, habit, signature, decisiveness, structure
Local date	_____

Learning sequence

TEACHER NOTE: PHYSICAL WORK IS THE DEPARTMENT'S DECISION AND CONSENT RULES GOVERN. A student working in composition, notation or direction meets this in full. Connect: fluency is a habit. Teach: the practical method -- a time limit per decision, no undoing until the section exists, and judging only at the end of a pass -- which forces the making and defers the criticism. Try: brief setup. Apply: students work a section under the constraint. Reflect: was it better or worse than usual?

Check for understanding

Student works under a fluency constraint and evaluates the result.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 44 — Structuring In Theatre

Week 9, Day 4 · Unit 3 · Standards: DA-IV.3, TH-IV.4

Focus	TH-IV.4.
Learning target	"I can work fluently and identify my own voice."
Vocabulary in use	fluency, voice, habit, signature, decisiveness, structure
Local date	_____

Learning sequence

Connect: Theatre 4 structures material. Teach: what a structure has to do -- establish, complicate, turn, and resolve or refuse to -- and that these are functions rather than a formula, so a piece can perform them in any order or leave one out deliberately. Teach that a piece with no structure is not avant-garde, it is unfinished. Try: shared analysis of supplied structures. Apply: students structure their material. Reflect: which function is missing?

Check for understanding

Student structures dramatic material by function rather than formula.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 45 — Describing Your Own Voice

Week 9, Day 5 · Unit 3 · Standards: DA-IV.3, TH-IV.4

Focus	Production.
Learning target	"I can work fluently and identify my own voice."
Vocabulary in use	fluency, voice, habit, signature, decisiveness, structure
Local date	_____

Learning sequence

Connect: voice was distinguished from habit. Teach: that describing your voice means naming what you are after and what you consistently do to get it -- specific enough that somebody could recognise your work -- and that vague description usually means the voice is not yet formed, which is fine to say at eighteen. Try: shared drafting. Apply: students write two sentences. Reflect: could somebody pick your work out?

Check for understanding

Student describes their artistic voice specifically.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Important before you buy

- This is a **digital download**. Nothing is shipped.
- The planner is **calendar-neutral**: Month 1–9, Week 1–36, Day 1–180, so it fits any school calendar. You add your own dates.
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Source citation

Alabama State Department of Education. 2024 Alabama Course of Study: Arts Education. Adopted 2024. TWO COURSES: Dance High School Level IV (pages 60-65) and Theatre High School Level IV (pages 233-239), because the workbook row is "Theatre / Dance" and Alabama publishes separate standards for each. THESE ARE THE LAST LEVELS THE DOCUMENT PUBLISHES IN BOTH ART FORMS. THE LEVEL IS SET BY PRIOR EDUCATION RATHER THAN BY GRADE AND THE DOCUMENT SAYS SO EXPLICITLY: "Four levels in high school align with students' past dance education and skill level rather than with designated ages or grades as in elementary school", and at Level I "a novice student begins with little to no dance knowledge or formal education"; Theatre Level I "supplies appropriate standards for entry-level secondary students" and Level II "builds sequentially upon theatre knowledge and skills developed in Level I". SO A GRADE 12 STUDENT WHO HAS NOT COMPLETED LEVELS I TO III IS IN AN EARLIER LEVEL, which are the Grade 9, 10 and 11 entries in this series. Levels III and IV are printed in SEPARATE TABLES from Levels I and II, each numbering from 1, so the extraction is bounded by the running head rather than by page number and every statement is checked against the Level III column beside it, against the shipped Level I and Level II sets, and against the other art form. THEATRE AND DANCE REPEAT NOTHING BETWEEN LEVELS, so the measured overlap is ZERO and any match at all would be a fault -- which makes this check unusually strong compared with the music tables, where the document repeats five standards deliberately. LETTERED SUB-STANDARDS ARE REGISTERED AS SEPARATE REQUIRED ITEMS because the document's Directions for Interpreting Standards say they "are extensions of the content standards and are also required": Dance Level IV prints eleven (2a, 3a, 5a, 9a, 10a, 11a, 13a, 15a, 19a, 20a and 20b, with standard 20 carrying two) where Level III printed five, and Theatre Level IV prints none where Level III printed one. Both key sets are asserted as constants so a band change cannot alter them silently. The process component for each code is derived from the LEVEL IV column's own geometry rather than copied from Level III; the two agree on all 47

shared keys, which is checked and reported rather than assumed. The half-credit markers belong to Level I Dance and the extractor stops if one appears in these tables. Retrieved 2026-07-27 from
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