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| **Content Area** | Drama and Theatre Arts | **Grade Level** | 5th Grade |
| **Course Name/Course Code** |  |
| **Standard** | **Grade Level Expectations (GLE)** | **GLE Code** |
| 1. Create
 | 1. Contribute ideas in improvisation and play building
 | DTA09-GR.5-S.1-GLE.1 |
| 1. Develop a variety of visual configurations of the acting space
 | DTA09-GR.5-S.1-GLE.2 |
| 1. Perform
 | 1. In rehearsal and performance, work as a productive and responsible member of an acting ensemble using scripted or improvisational scene work
 | DTA09-GR.5-S.2-GLE.1 |
| 1. Communicate characters through physical movement, gesture, sound and speech, and facial expressions
 | DTA09-GR.5-S.2-GLE.2 |
| 1. Critically Respond
 | 1. Identify at least one role of a theatre practitioner
 | DTA09-GR.5-S.3-GLE.1 |
| 1. Give, accept and integrate constructive and supportive feedback from self and others
 | DTA09-GR.5-S.3-GLE.2 |
| 1. Demonstrate understanding of historical and cultural context of scripts, scenes, and performances
 | DTA09-GR.5-S.3-GLE.3 |
| 1. Analyze dramatic text in scenes and script
 | DTA09-GR.5-S.3-GLE.4 |
| **Colorado 21st Century Skills****Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently***Information Literacy:** *Untangling the Web***Collaboration:** *Working Together, Learning Together***Self-Direction:** *Own Your Learning***Invention:** *Creating Solutions* | The Colorado Academic Standards for Drama and Theatre Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all three drama and theatre arts standards to illustrate this process-based philosophy. |
| **Unit Titles** | **Length of Unit/Contact Hours** | **Unit Number/Sequence** |
| Theatre Careers and Roles, What I want to do! | Two weeks/10 hours | Instructor Choice |
| Remote Control: Critiquing Stories from the Silver Screen | Three weeks/15 hours | Instructor Choice |
| Repurpose, Recycle, Represent – Costume Design and Construction | Two weeks/10 hours | Instructor Choice |
| Point-of-View Stew | Six weeks/30 hours | Instructor Choice |

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| **Unit Title** | Theatre Careers and Roles, What I want to Do! | **Length of Unit** | 1-2 weeks/5 one hour sessions |
| **Focusing Lens(es)** | Roles/Responsibilities | **Standards and Grade Level Expectations Addressed in this Unit** | DTA09-GR.5-S.1-GLE.1, DTA09-GR.5-S.1-GLE.2DTA09-GR.5-S.2-GLE.1, DTA09-GR.5-S.2-GLE.2DTA09-GR.5-S.3-GLE.1, DTA09-GR.5-S.3-GLE.2, DTA09-GR.5-S.3-GLE.3, DTA09-GR.5-S.3-GLE.4 |
| **Inquiry Questions (Engaging- Debatable):**  | * Why are there distinct roles in a theatrical production? (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.1,2,3,4)
* Why should performers experience various roles of a theatrical production?
 |
| **Unit Strands** | Create, Perform, Critically Respond |
| **Concepts** | Influence, Contribution, Analysis, Vision, Investigate/Discovery, Production, Process, Technique, Style, Value, Law/Rules, Design, Collaboration |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Numerous theatre practitioners influence and contribute to the creation of a production. (DTA09-GR.5-S.3-GLE.3) | Who are the members of a production team? What is the job responsibility of each member of a production team? | How can incorporating numerous informed voices assist in the creation of a production? Why is training for any job on the theatre production team essential? |
| Investigation of various theatrical roles reveals that each aspect of a theatre practitioner’s skills and techniques are unique and valuable to the production process. (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,3) | What are the unique aspects that playwrights, directors and actors contribute to a production? What are the unique aspects that designers and technicians contribute to a production? | How does a designer dictate a technician’s job in a production?) How does a director analyze the playwright’s script for production? |
| Designers and technicians collaborate with the director to discover and create the vision of the production. (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2,3,4) | What are the key components of successful collaboration? What is required to develop a vision for a production? | How does the director/production team develop the vision for a production? Why is successful collaboration essential to the success of a productionHow does each member of a production team contribute to the overall theatre experience? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * The different roles of theatre practitioners on a production team (such as director, playwright, designer (set, sound, lighting, costume, make-up), technician, stage manager) (DTA09-GR.5-S.3-GLE.1,2,3)
* The specific job responsibilities of the theatre practitioners on a production team (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2,3)
* The key components of successful collaboration for members on a production team (such as team work, give and take, respect, critical thinking) (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2,3)
* The process of creating a vision for a theatre production (such as research, culture, history, imagination) (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2,3)
 | * Identify the unique duties and contributions of each member of a production team. (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2,3)Articulate the process of developing a vision for a production in collaboration with designers on a production team. (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2,3)
* Exhibit an understanding of the importance of collaboration in a theatrical context. (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2,3)
* Identify how a designer’s role is different from a technician’s role in the production process. (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2,3)
* Identify how a director contributes to the actor’s process of creating a character (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2,3)
* Identify how a playwright informs the production team of the play’s message (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2,3)
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| **Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”* |
| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Creating a successful vision for a theatrical production involves the collaboration of the director with the entire production team.* |
| **Academic Vocabulary:** | Collaboration, critical thinking |
| **Technical Vocabulary:** | Theatre practitioners, theatre designers and technicians, production team (playwright, director, designer (set, sound, lighting, costume, make-up), technician, stage manager) |

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| **Unit Title** | Stories from the Silver Screen | **Length of Unit** | 3 weeks/15 hours |
| **Focusing Lens(es)** | Structure and Function | **Standards and Grade Level Expectations Addressed in this Unit** | DTA09-GR.5-S.1-GLE.1, DTA09-GR.5-S.1-GLE.2DTA09-GR.5-S.2-GLE.1, DTA09-GR.5-S.2-GLE.2DTA09-GR.5-S.3-GLE.1, DTA09-GR.5-S.3-GLE.2, DTA09-GR.5-S.3-GLE.3, DTA09-GR.5-S.3-GLE.4 |
| **Inquiry Questions (Engaging- Debatable):**  | * How is a story explored through film/stage adaptation? (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.1,2,3,4)
* How do different directors make choices in a film/play?
* What are the most important jobs when creating a play/film?
 |
| **Unit Strands** | Create, Perform, Critically Respond |
| **Concepts** | Investigate/Discovery, Story, Cultural/Historical, Complexity, Expressions, Production, Attributes, Problem Solving, Technique, Motivation, Dramatic Elements, Texture, Character, Environment |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Theatrical/film practitioners utilize techniques to artistically express moments in story (DTA09-GR.5-S.1-GLE. 2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE. 2,3,4) | Who is in charge of a theatrical/film production? What are the different theatre/film careers? What are the major techniques each theatre/film practitioner utilizes?What do theatre/film practitioners do to contribute to a production? | How can theatrical/film practitioners use historical and cultural understandings to enhance their artistic expressions? What are the professional attributes associated with different theatre/film practitioners? |
| Gestures, facial expressions, and sounds techniques influence believability of characters (DTA09-GR.5-S.1-GLE.1) and (DTA09-GR.5-S.2-GLE.2) and (DTA09-GR.5-S.3-GLE.2,3) | What facial expressions, gestures, and sounds communicate varying emotions? What makes a character believable? What sounds inhabit various characters’ environments? | How do characters communicate motivation? How is cultural and historical understanding important when creating authentic character rhythms?  How can constructive feedback enhance authenticity of characters? |
| Unifying a variety of elements in a production creates a complex and textured composition (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2,) | What are the different perspectives that are expressed in a theatrical/film production? | How can theatrical/film practitioners merge their work to create a unified production? How do theatrical/film practitioners solve problems and build consensus?How do theatrical/film practitioners develop and give constructive feedback? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Different theatre/film careers (DTA09-GR.5-S.3-GLE.1)
* Collaborative process in theatre/film (DTA09-GR.5-S.2-GLE.1)
* Improvisation techniques and purposes (DTA09-GR.5-S.1-GLE.1)
* Why critique is important to theatrical/film productions (DTA09-GR.5-S.3-GLE.2)
* Importance of research in film/theatrical productions (DTA09-GR.5-S.3-GLE.3,4)
 | * Improvise and imitate scenes from a story (historical or fictional) (DTA09-GR.5-S.1-GLE.1) and (DTA09-GR.5-S.2-GLE.2) and (DTA09-GR.5-S.3-GLE. 3,4)
* Use improvisation skills to reveal understanding of artistic choices (DTA09-GR.5-S.1-GLE.1) and (DTA09-GR.5-S.2-GLE.2) and (DTA09-GR.5-S.3-GLE.1)
* Critique artistic choices from source material as a theater/film practitioner (DTA09-GR.5-S.3-GLE.1,2,3,4)
* Explore artistic choices in an adapted scene through ensemble improvisation of theatre professional (DTA09-GR.5-S.1-GLE.1) and (DTA09-GR.5-S.2-GLE.2) and (DTA09-GR.5-S.3-GLE.1)
* Work effectively in an ensemble to improvise a scene adapted from source material as theatre professionals (DTA09-GR.5-S.1-GLE.1) and (DTA09-GR.5-S.2-GLE.2) and (DTA09-GR.5-S.3-GLE.1)
* Use historical and cultural research to authentically adapt source material (DTA09-GR.5-S.3-GLE. 3,4)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Recreating major moments in a common story through film is accomplished through ensemble collaboration, research, and discussion of artistic decisions.* |
| **Academic Vocabulary:** | Film, characters, critique, context, artistic, gestures, environments, research, plot elements |
| **Technical Vocabulary:** | Improvisation, roles, playwright, actor, director, designers, lighting, improvisation terms(play, pause, rewind, slow motion, fast forward) |

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| **Unit Title** | Repurpose, Recycle, Represent: Costume Design and Construction | **Length of Unit** | 8-10 days/ hours |
| **Focusing Lens(es)** | Identity | **Standards and Grade Level Expectations Addressed in this Unit** | DTA09-GR.5-S.1-GLE.1, DTA09-GR.5-S.1-GLE.2DTA09-GR.5-S.2-GLE.1, DTA09-GR.5-S.2-GLE.2DTA09-GR.5-S.3-GLE.1, DTA09-GR.5-S.3-GLE.2, DTA09-GR.5-S.3-GLE.3, DTA09-GR.5-S.3-GLE.4 |
| **Inquiry Questions (Engaging- Debatable):**  | * Why would some say costumes are an additional character of a production? (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.1,2,3,4)
* How do costuming decisions effect a production?
* Do costumes have a voice?
 |
| **Unit Strands** | Create, Perform, Critically Respond |
| **Concepts** | Composition, Expressions, Order/ Form. Shape, Texture, Movement, Design, Construction, Character Elements, Planning, Vision, Detail, Structure |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Shape and texture contribute to the visual interest of a character’s costume and often identify key character elements. (DTA09-GR.5-S.1-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2) | What words can describe the texture and shape of one part of a costume? What are the criteria of an interesting costume? | How can designers repurpose materials to create costumes? How can designers use different elements (color, texture, and shape, movement) to create an interesting costume? |
| Planning an order of steps and forming a list of required supplies dictates the design and construction of a costume to align to the vision of the actors and directors. (DTA09-GR.5-S.1-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2) | What are the steps necessary in costume construction? What is the effect of reordering the steps during costume construction?What are the norms for collaborating on a design? | How does creating consensus on a design team lead to greater ownership of a production? How do you create norms for collaboration? |
| Attention to details such as texture, shape, movement, and color in design leads to clear expression during collaboration regarding the vision of actors and directors for each character. (DTA09-GR.5-S.1-GLE.1) and (DTA09-GR.5-S.3-GLE.2,4) | What words can describe how a costume moves on stage? What happens when designers don’t clearly express their ideas? | How do colors communicate mood? How have costume-details (texture, shape, movement, and color) changed through time? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * The basic costume design steps inherent to pre-production, production, and performance (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2)
* The contributions of color, shape, movement, and texture in a costume to characterization and a theatre production’s theme(DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.3,4)
* Costumes have changed throughout history (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.3)
* The norms for collaborating on a design team (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.2)
 | * Follow steps to construct a costume from a design. (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1)
* Identify color, shape, movement, and texture in items in order to repurpose them as costume pieces. (DTA09-GR.5-S.3-GLE.1,2,3,4)
* Identify the essential qualities of a character in order to make informed artistic choices about color, shape, movement, and texture) (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.3)
* Create and follow norms to create consensus within a design team. (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.2)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Creating costumes helps me bring the character I am researching come to life.* |
| **Academic Vocabulary:** | Expression, collaboration, design, create, color, movement, texture, shape, consensus, repurpose, recycle, norms, character, characterization |
| **Technical Vocabulary:** | Costume, costume pieces, design, design team, historical context, theatre production; pre-production, performance |

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| **Unit Title** | Point-of-View Stew | **Length of Unit** | 6 Weeks/30 hours |
| **Focusing Lens(es)** | Perspective | **Standards and Grade Level Expectations Addressed in this Unit** | DTA09-GR.5-S.1-GLE.1, DTA09-GR.5-S.1-GLE.2, DTA09-GR.5-S.1-GLE.3DTA09-GR.5-S.2-GLE.1, DTA09-GR.5-S.2-GLE.2DTA09-GR.5-S.3-GLE.1, DTA09-GR.5-S.3-GLE.2, DTA09-GR.5-S.3-GLE.3, DTA09-GR.5-S.3-GLE.4 |
| **Inquiry Questions (Engaging- Debatable):**  | * How can diverse perspectives help us understand what happened in the past, for the purpose of recreation on the stage? (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.1,2,3,4)
* What influences perspective or point-of-view for a theatrical production?
* How does point-of-view influence character or scene development in a dramatic production?
 |
| **Unit Strands** | Create, Perform, Critically Respond |
| **Concepts** | Culture, Paradox, Point of View, Character, Scene, Dramatic, Contrasting, Values |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Cultural perspective of a specific character’s point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4) | What cultural perspectives are relevant to American History? (Such as the point of view of colonists from Jamestown vs. Plymouth)What types of cultural perspectives lend themselves to demonstrating cultural conflict? | How can an audio script be used to demonstrate cultural conflict? (Such as a radio play/drama) How does historical background of a character determine performance decisions? |
| A paradox presented through contrasting points-of-view in a theatrical performance will demonstrate personal and cultural values of characters. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4) | What body movements and voice intonations can a character use to show intense conflict? What kind of character placements on a stage can be used to demonstrate contrasting viewpoints? | How does point-of-view impact the nature of a character in a performance? (Such as Native American vs. Puritan; Slave vs. Slave Owner vs. Abolitionist) How can conflict be demonstrated on stage? |
| Improvisation can often define key character elements regarding cultural expressions in a theatrical performance by allowing an actor to explore various ways a character might react. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4) | What tools does a theater practitioner use to enhance mood or texture of a scene? What are the different roles of theater practitioners? (Such as actor, director, set designers, sound effects, production engineer, vocalists, playwright) | How does a theater practitioner contribute to the content of a theatrical performance? How can lighting, set design, and sound effects enhance the paradox of a scene? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * The different interpretations of History based upon individual or societal perspectives that are exhibited through theatrical performance. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4)
* Ways in which theatrical performances have the ability to show how diversity has impacted historical events. (DTA09-GR.5-S.3-GLE.4)
* How lighting and sound influences theatrical mood and content (DTA09-GR.5-S.1-GLE.1) and (DTA09-GR.5-S.3-GLE.3)
* The contributions of body movement and stage placement to thoughtful character interpretation. (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1,2)
 | * Portray diverse cultural historical perspectives in a theatrical performance. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4)
* Create characters that convey historical conflict from multiple perspectives. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4)
* Analyze script and performance content for paradoxical points-of-view. (DTA09-GR.5-S.3-GLE.1,2,3,4)
* Identify multiple theater practitioner roles and their effect on performance. . (DTA09-GR.5-S.3-GLE.1,2,3,4)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Historical conflict between Native Americans (or insert different character perspective) and European Settlers (or insert different character perspective) is represented through emotional characterizations of relationships on stage.* |
| **Academic Vocabulary:** | Historical conflict, multiple perspectives, paradox |
| **Technical Vocabulary:** | Critique, theater practitioner, characterization, designers, sound effects, production engineer, playwright |