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| **Content Area** | | Drama and Theatre Arts | | | **Grade Level** | High School | |
| **Course Name/Course Code** | | Part Two: Ensemble Building, Sketch Comedy, Acting Styles, Theatre History | | | | | |
| **Standard** | **Fundamental Pathway Grade Level Expectations (GLE)** | | | **Extended Pathway Grade Level Expectations (GLE)** | | | |
| Create | 1. Creative process in character development and script improvisation | | DTA09-HSFP-S.1-GLE.1 | 1. Character development in improvised and scripted works | | | DTA09-HSEP-S.1-GLE.1 |
| 1. Technical elements of theatre in improvised and scripted works | | DTA09-HSFP-S.1-GLE.2 | 1. Technical design and application of technical elements | | | DTA09-HSEP-S.1-GLE.2 |
| 1. Expression, imagination, and appreciation in group dynamics | | DTA09-HSFP-S.1-GLE.3 | 1. Ideas and creative concepts in improvisation and play building | | | DTA09-HSEP-S.1-GLE.3 |
| 1. Interpretation of drama using scripted material | | DTA09-HSFP-S.1-GLE.4 | 1. Creation, appreciation, and interpretation of scripted works | | | DTA09-HSEP-S.1-GLE.4 |
| Perform | 1. Communicate meaning to engage an audience | | DTA09-HSFP-S.2-GLE.1 | 1. Drama and theatre techniques, dramatic forms, performance styles, and theatrical conventions that engage audiences | | | DTA09-HSEP-S.2-GLE.1 |
| 1. Technology reinforces, enhances, and/or alters a theatrical performance | | DTA09-HSFP-S.2-GLE.2 | 1. Technology reinforces, enhances, and/or alters a theatrical performance | | | DTA09-HSEP-S.2-GLE.2 |
| 1. Directing as an art form | | DTA09-HSFP-S.2-GLE.3 | 1. Direction or design of a theatrical performance for an intended audience | | | DTA09-HSEP-S.2-GLE.3 |
| Critically Respond | 1. Analysis and evaluation of theatrical works | | DTA09-HSFP-S.3-GLE.1 | 1. Contemporary and historical context of drama | | | DTA09-HSEP-S.3-GLE.1 |
| 1. Evaluation of elements of drama, dramatic techniques, and theatrical conventions | | DTA09-HSFP-S.3-GLE.2 | 1. Elements of drama, dramatic forms, performance styles, dramatic techniques, and conventions | | | DTA09-HSEP-S.3-GLE.2 |
| 1. Respect for theatre, its practitioners, and conventions | | DTA09-HSFP-S.3-GLE.3 | 1. Respect for theatre professions, cultural relationships, and legal responsibilities | | | DTA09-HSEP-S.3-GLE.3 |

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| **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** |
| Ensemble Building (Fundamental & Extended) | | 4 weeks | Instructor Choice |
| Friday Afternoon Live – Improvisation and Sketch Comedy (Fundamental & Extended) | | Instructor Choice | Instructor Choice |
| Exploring Acting Styles, Techniques, and Methods (Fundamental & Extended) | | Quarter | Instructor Choice |
| Theatre History (Fundamental & Extended) | | Quarter/Semester | Instructor Choice |

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| **Unit Title** | Ensemble Building (Fundamental & Extended) | | | **Length of Unit** | 4 Weeks | |
| **Focusing Lens(es)** | Collaboration | **Standards and Grade Level Expectations Addressed in this Unit** | **Fundamental:** | | | **Extended:** |
| DTA09-HSFP-S.1-GLE.1, DTA09-HSFP-S.1-GLE.2, DTA09-HSFP-S.1-GLE.3, DTA09-HSFP-S.1-GLE.4  DTA09-HSFP-S.2-GLE.1, DTA09-HSFP-S.2-GLE.2, DTA09-HSFP-S.2-GLE.3  DTA09-HSFP-S.3-GLE.1, DTA09-HSFP-S.3-GLE.2, DTA09-HSFP-S.3-GLE.3 | | | DTA09-HSEP-S.1-GLE.1, DTA09-HSEP-S.1-GLE.2, DTA09-HSEP-S.1-GLE.3, DTA09-HSEP-S.1-GLE.4  DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.2, DTA09-HSEP-S.2-GLE.3  DTA09-HSEP-S.3-GLE.1, DTA09-HSEP-S.3-GLE.2, DTA09-HSEP-S.3-GLE.3 |
| **Inquiry Questions (Engaging- Debatable):** | **Fundamental:**   * How does placing equal value on all members of a production team change the concept of theatre? (DTA09-HSFP-S.1-GLE.3,4) and (DTA09-HSFP-S2-GLE.2) and (DTA09-HSFP-S.3-GLE.2,3) * How do the role of each individual and the elements of theatrical positions and duties contribute to the success of a production? * How can proper theatrical behavior be used to perpetuate the culture in a mentorship role? | | | | | |
| **Extended:**   * How does working with an original written and/or directed work change the ensemble focus and process? (DTA09-HSEP-S.1-GLE.3,4) and (DTA09-HSEP-S2-GLE.3) and (DTA09-HSEP-S.3-GLE.3) | | | | | |
| **Unit Strands** | Create, Perform, Critically Respond | | | | | |
| **Concepts** | Culture, Tradition, Value, Ensemble, Rules, Relationships, Creativity, Technique, Environment, Direction, Artistic Choices, Influence, Behavior, Mentorship | | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| **Fundamental:** All members of the theatrical ensemble promote the relationships and rules as part of the culture within the art form. (DTA09-HSFP-S.3-GLE.3) | What are the members of an ensemble responsible for? | How do the actions of one member affect others? |
| **Fundamental:** Theatrical traditions of ensemble work for theatre create the foundations for creativity (DTA09-HSFP-S.3-GLE.3) | What are the current traditions used in the theatre program? | How can one provide examples of positive traditions and values? |
| **Fundamental:** Theatrical ensemble work techniques often transfers across work environments (DTA09-HSFP-S.3-GLE.3) | What others careers benefit from effective group dynamics? | How can one apply other theatrical techniques to a career? |
| **Extended:** The traditional theatrical ensemble transforms the culture and values with the addition of student written scripts (DTA09-HSEP-S.1-GLE.3) and (DTA09-HSEP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3) | What affect does creating the script have on the values of the ensemble? | How can one make individual artistic choices within the confines of an ensemble? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| **Fundamental:**   * The traditions of the theatre program (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3) * The expectations of behavior as it relates to others (DTA09-HSFP-S.3-GLE.3) * The importance of each member of a group (DTA09-HSFP-S.2-GLE.2) * Each member of the ensemble has a defined role (DTA09-HSFP-S.2-GLE.2) * The value of each member within the ensemble (DTA09-HSFP-S.3-GLE.3) * Strategies to create a group piece of theatre working from the ideas of all members of the ensemble (DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S.2-GLE.2) | **Fundamental and Extended:**   * Work together defining and valuing each member of the ensemble (DTA09-HSFP-S.3-GLE.3) * Create integrated performance by utilizing ensemble techniques (DTA09-HSFP-S.2-GLE.2) * Define and Take responsibilities for individual roles (DTA09-HSFP-S.2-GLE.2) * Apply ensemble collaboration skills and principles of respecting individual roles to everyday situations (DTA09-HSEP-S.3-GLE.4) * Develop interpersonal skills such as self-direction, reflection (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3) * Create a safe working environment to promote creativity (DTA09-HSEP-S.3-GLE.3) * Compose an original theatre selection for performance incorporating the ensemble process (DTA09-HSEP-S.1-GLE.3) * Direct peers in an ensemble production (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4) |
| **Extended:**   * The influence of adding a playwright to the mix of an ensemble (DTA09-HSEP-S.1-GLE.3) * How a student director works within an ensemble to create their own vision (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4) |

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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):** | | *The importance of ensemble building and collaboration in a theatrical setting is fundamental to creating and performing a theatrical selection and/or piece.* |
| **Academic Vocabulary:** | Culture, texture, light, color, costume, time period, era, social mores, architecture, exposition, conflict, resolution, climax, character, relationship, communication, theme, plot, body language, facial expressions, and motivation | |
| **Technical Vocabulary:** | Up Stage, Down Stage, (etc.,) stage set, curtain names, ensemble, team building, leadership, playwright, director, dynamics. | |

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| **Unit Title** | Friday Afternoon Live-Improvisation and Sketch Comedy | | | **Length of Unit** | Instructor choice | |
| **Focusing Lens(es)** | Play/Exploration | **Standards and Grade Level Expectations Addressed in this Unit** | **Fundamental:** | | | **Extended:** |
| DTA09-HSFP-S.1-GLE.1, DTA09-HSFP-S.1-GLE.2, DTA09-HSFP-S.1-GLE.3, DTA09-HSFP-S.1-GLE.4  DTA09-HSFP-S.2-GLE.1, DTA09-HSFP-S.2-GLE.2, DTA09-HSFP-S.2-GLE.3  DTA09-HSFP-S.3-GLE.1, DTA09-HSFP-S.3-GLE.2, DTA09-HSFP-S.3-GLE.3 | | | DTA09-HSEP-S.1-GLE.1, DTA09-HSEP-S.1-GLE.2, DTA09-HSEP-S.1-GLE.3, DTA09-HSEP-S.1-GLE.4  DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.2, DTA09-HSEP-S.2-GLE.3  DTA09-HSEP-S.3-GLE.1, DTA09-HSEP-S.3-GLE.2, DTA09-HSEP-S.3-GLE.3 |
| **Inquiry Questions (Engaging- Debatable):** | **Fundamental:**   * How can improvisation and sketch comedy comment on current events? (DTA09-HSFP-S.1-GLE.3,4) and (DTA09-HSFP-S2-GLE.2) and (DTA09-HSFP-S.3-GLE.2,3) * How can writers utilize improvisation to develop sketches? * What ways can feedback be delivered effectively to a improvisation performer? | | | | | |
| **Extended:**   * How can more complex and/or long form improvisation games further develop sketch comedy?(DTA09-HSEP-S.1-GLE.3,4) and (DTA09-HSEP-S2-GLE.3) and (DTA09-HSEP-S.3-GLE.3) * When audience prompts are added to the process what changes? * How do members of an ensemble function within the parameters of a given form of improvisation? | | | | | |
| **Unit Strands** | Create, Perform, Critically Respond | | | | | |
| **Concepts** | Composition, Patterns, Technique, Expressions, Investigate/Discovery, Observation, Improvisation | | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| **Fundamental:** Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion. (DTA09-HSFP-S.1-GLE.1,2,3) | What improvisation games lead to discovery of human kind? | How can improvisation help develop script writing skills? |
| **Fundamental:** Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique (DTA09-HSFP-S2-GLE.1,2,3) | What clues are given the rehearsal process to help establish predictable patterns? | How does the recognition of patterns influence the direction of the sketch? |
| **Extended:** Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product. (HSEP-S.3-GLE.1,2,3) | What criteria can be used to critique improvisation and sketch performance? | How does constructive criticism shape the ensemble process and product? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| **Fundamental:**   * The importance of collaboration with improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) * Strategies to develop scenes and narrative structures through improvisation (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1,3) * The importance of rehearsal structures with original scripted or improvised work (DTA09-HSFP-S.1-GLE.1,2,3) * The necessity of rules and structure within a group directing improvised and original scripted work. (DTA09-HSFP-S2-GLE.1,3) | **Fundamental and Extended:**   * Perform improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3) * Create scenes and narrative structures (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSEP-S.1-GLE.q) and (DTA09-HSEP-S2-GLE.1) * Rehearse and perform original scripted or improvised work (DTA09-HSFP-S.2-GLE.1) and (DTA09-HSEP-S2-GLE.1) * Create and direct collaboratively an improvised and scripted performance (DTA09-HSFP-S.2-GLE.3) and(DTA09-HSEP-S1-GLE.1,2,3) * Critique improvised and original scripted work (DTA09-HSFP-S.3-GLE.2,3) and(DTA09-HSEP-S3-GLE.2) |
| **Extended:**   * Criteria used to critique improvised and original scripted work (DTA09-HSEP-S3-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):** | | *A sketch comedy relies on improvisation, collaboration, and use of a mixed performance set.* |
| **Academic Vocabulary:** | Ensemble, Pantomime, Who, Where, What, Genre, Theatre Styles, Obstacle, Objective, Names of games chosen by teacher | |
| **Technical Vocabulary:** | Up Stage, Down Stage, (etc.,) stage set, curtain names body language, characterization, setting, personification, playwright, and memorization | |

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| **Unit Title** | Exploring Acting Styles, Techniques, and Methods | | | **Length of Unit** | Quarter | |
| **Focusing Lens(es)** | Investigation | **Standards and Grade Level Expectations Addressed in this Unit** | **Fundamental:** | | | **Extended:** |
| DTA09-HSFP-S.1-GLE.1, DTA09-HSFP-S.1-GLE.2, DTA09-HSFP-S.1-GLE.3, DTA09-HSFP-S.1-GLE.4  DTA09-HSFP-S.2-GLE.1, DTA09-HSFP-S.2-GLE.2, DTA09-HSFP-S.2-GLE.3  DTA09-HSFP-S.3-GLE.1, DTA09-HSFP-S.3-GLE.2, DTA09-HSFP-S.3-GLE.3 | | | DTA09-HSEP-S.1-GLE.1, DTA09-HSEP-S.1-GLE.2, DTA09-HSEP-S.1-GLE.3, DTA09-HSEP-S.1-GLE.4  DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.2, DTA09-HSEP-S.2-GLE.3  DTA09-HSEP-S.3-GLE.1, DTA09-HSEP-S.3-GLE.2, DTA09-HSEP-S.3-GLE.3 |
| **Inquiry Questions (Engaging- Debatable):** | **Fundamental:**   * What can an artist do to change the way an audience looks at theatre?(DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSFP-S.3-GLE.1,2,3) * How can actors use art developed by others to impact performance? * How can actors have an impact on the lives of those who view their art? * Why is it important for an actor to reflect on his/her ongoing process? | | | | | |
| **Extended:**   * How does an actor determine which technique to use without prompting from a teacher?(DTA09-HSEP-S.1-GLE.1,2) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.1,2,3) * What ways can an actor combine multiple techniques for effective performance? | | | | | |
| **Unit Strands** | Create, Perform, Critically Respond | | | | | |
| **Concepts** | Influence, Investigate/Discovery, Technique, Methods, Character Development, Construction, Experience, Art, Performance, | | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| **Fundamental:** Selecting an acting technique for a performance can influence the impacts of the performance (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.3 | What techniques are available for acting methods? Such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler? | How can each technique impact performance? |
| **Fundamental:** Through investigation of different acting techniques students will discover the proper method of character development for performance (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.1,3) | What are difference is the techniques? Such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler | How a student determine which acting technique is best for an individual performance? |
| **Extended:** The independent discovery and construction of character draws on the influence of acting techniques (DTA09-HSEP-S.1-GLE.1) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.3) | What techniques are currently being used professionally? | How can the study of these techniques clarify character development? |
| **Extended:** Discovering acting techniques for performance originates in the individual performer and the influences the actor’s experiences. (DTA09-HSEP-S.1-GLE.1) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.3) | What is important to the individual actor in selecting a particular technique? | How does personal perspective influence evaluation of different acting techniques? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| **Fundamental:**   * Various established acting techniques such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) * Which techniques are appropriate for the character development for a particular character (DTA09-HSFP-S.3-GLE.2) * How to explore a character using the different established acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) | **Fundamental and Extended:**   * Identify the characteristics of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) * Demonstrate the application of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) * Build a character through the use of an established technique (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) * Analyze and evaluate the effectiveness of a particular technique for performance (DTA09-HSEP-S.3-GLE.1,2) * Articulate a rationale for the selection of a specific technique (DTA09-HSEP-S.3-GLE.1,2) * Combine techniques for effective character development (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.2), and (DTA09-HSEP-S3-GLE.2) * Research the theoretical foundation for each technique (DTA09-HSEP-S.3-GLE.1,2) |
| **Extended:**   * How to critique the selection and implantation of a particular acting technique such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler * (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2) * The theory and historical development of the different techniques (DTA09-HSEP-S.3-GLE.1,2,3) * How to combine elements from different techniques to develop individual performance (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1) * Examples of ways to create a character for performance based on an established acting technique without prompting from a director (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1), and (DTA09-HSEP-S3-GLE.1,3) |

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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):** | | *A theatrical student actor can evaluate and determine the proper acting technique to apply to a performance* |
| **Academic Vocabulary:** | Objective, motivation, inner dialogue, character development, kinestic, affective. | |
| **Technical Vocabulary:** | Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler, (Particular vocabulary for each method), Dramaturgy, stage directions, acting methods, body language, script, lines, characterization, archetype, protagonist, setting, backstory, and memorization | |

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| **Unit Title** | Theatre History | | | **Length of Unit** | Quarter/Semester | |
| **Focusing Lens(es)** | Beliefs/Values  Origins | **Standards and Grade Level Expectations Addressed in this Unit** | **Fundamental:** | | | **Extended:** |
| DTA09-HSFP-S.1-GLE.1, DTA09-HSFP-S.1-GLE.2, DTA09-HSFP-S.1-GLE.3, DTA09-HSFP-S.1-GLE.4  DTA09-HSFP-S.2-GLE.1, DTA09-HSFP-S.2-GLE.2, DTA09-HSFP-S.2-GLE.3  DTA09-HSFP-S.3-GLE.1, DTA09-HSFP-S.3-GLE.2, DTA09-HSFP-S.3-GLE.3 | | | DTA09-HSEP-S.1-GLE.1, DTA09-HSEP-S.1-GLE.2, DTA09-HSEP-S.1-GLE.3, DTA09-HSEP-S.1-GLE.4  DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.2, DTA09-HSEP-S.2-GLE.3  DTA09-HSEP-S.3-GLE.1, DTA09-HSEP-S.3-GLE.2, DTA09-HSEP-S.3-GLE.3 |
| **Inquiry Questions (Engaging- Debatable):** | **Fundamental:**   * How can studying theatre history assist in the preparation of a production?(DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSFP-S.3-GLE.1,2,3) * How can comparing and contrasting events in theatre history reveal information about the current culture? | | | | | |
| **Extended:**   * How can the understanding of theatre history impact community and social change? (DTA09-HSEP-S.1-GLE.1,2) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.1,2,3) | | | | | |
| **Unit Strands** | Create, Perform, Critically Respond | | | | | |
| **Concepts** | Patterns, Influence, Culture, Investigate/Discovery, Tradition, Value, History, Progress, Society, | | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| **Fundamental:** The study of theatre history reveals patterns of societal development and progress over time (DTA09-HSFP-S.3-GLE.1,2) | What types of patterns occur in a society?  What are the significant periods in history?  What patterns occur in eastern culture that does not occur in western culture? | What is the purpose of identifying patterns in history?  What is the benefit of investigating a society’s culture?  How can a society learn from identifying patterns in theatre history? |
| **Fundamental:** The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept. (DTA09-HSFP-S.3-GLE.1,2) | What are the similarities and differences between the theatre of Colonial America and theatre in the United States today?  What should be considered from theatre history research when deciding on a production concept?  What factors assist in determining an informed production concept? | Why is it useful to compare theatre history to contemporary theatre practice when deciding on a production concept?  How does a production team use research to determine a production concept? |
| **Extended:** The understanding of major developments in world theatre history broadens beliefs and values and can lead to the discovery of a society’s culture and traditions. (DTA09-HSEP-S.1-GLE.1) and (DTA09-HSEP-S.3-GLE.1,2,3) | What is theatre’s role in a society’s development of culture and tradition?  How do traditions develop in a society?  How is a culture represented through theatre? | How are beliefs and values determined?  How are culture and tradition determined?  How has theatre been used to express changing values in a specific society? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| **Fundamental:**   * Each period in theatre history and its relationship to the society from which it was produced. (DTA09-HSFP-S.3-GLE.1,3) * Relevant skills for theatre history research and scholarly writing. (DTA09-HSFP-S.3-GLE.1,2) | **Fundamental and Extended:**   * Communicate the key periods in theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) * Reveal the relationship between a specific period in history and its societal influence (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) * Demonstrate the skills of scholarly writing (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) * Recognize the relationship between theatre history practices of a specific period to its contemporary equivalent (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) * Articulate how theatre history research informs a production concept (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) * Identify major developments in Western theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) * Identify major developments in world theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) |
| **Extended:**   * The relationship between the history of theatre and contemporary theatre practice. (DTA09-HSFP-S.3-GLE.1,2) * Major developments in Western (the Americas, European, Australian, New Zealand) theatre history. (DTA09-HSEP-S.3-GLE.1,2,3) * Major developments in world theatre history: Western (the Americas, European, Australian, New Zealand), Asian, African, and Middle-Eastern. (DTA09-HSEP-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):** | | ***Fundamental:*** *Through theatre history research, a student can articulate connections between past theatre practices and their contemporary counterparts.* |
| ***Extended:*** *Through theatre history research, a student can apply specific and relevant information to develop an informed production concept.* |
| **Academic Vocabulary:** | Culture, values, beliefs, scholarly writing | |
| **Technical Vocabulary:** | Theatre history, Western theatre, Eastern theatre, contemporary theatre practice, production concept | |