## Curriculum Development Course at a Glance
### Planning for 5th Grade Drama and Theatre Arts

<table>
<thead>
<tr>
<th>Content Area</th>
<th>Course Name/Course Code</th>
<th>Grade Level</th>
<th>5th Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama and Theatre Arts</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Standard</th>
<th>Grade Level Expectations (GLE)</th>
<th>GLE Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Create</td>
<td>1. Contribute ideas in improvisation and play building</td>
<td>DTA09-GR.5-S.1-GLE.1</td>
</tr>
<tr>
<td></td>
<td>2. Develop a variety of visual configurations of the acting space</td>
<td>DTA09-GR.5-S.1-GLE.2</td>
</tr>
<tr>
<td>2. Perform</td>
<td>1. In rehearsal and performance, work as a productive and responsible member of an acting ensemble using scripted or improvisational scene work</td>
<td>DTA09-GR.5-S.2-GLE.1</td>
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<tr>
<td></td>
<td>2. Communicate characters through physical movement, gesture, sound and speech, and facial expressions</td>
<td>DTA09-GR.5-S.2-GLE.2</td>
</tr>
<tr>
<td>3. Critically Respond</td>
<td>1. Identify at least one role of a theatre practitioner</td>
<td>DTA09-GR.5-S.3-GLE.1</td>
</tr>
<tr>
<td></td>
<td>2. Give, accept and integrate constructive and supportive feedback from self and others</td>
<td>DTA09-GR.5-S.3-GLE.2</td>
</tr>
<tr>
<td></td>
<td>3. Demonstrate understanding of historical and cultural context of scripts, scenes, and performances</td>
<td>DTA09-GR.5-S.3-GLE.3</td>
</tr>
<tr>
<td></td>
<td>4. Analyze dramatic text in scenes and script</td>
<td>DTA09-GR.5-S.3-GLE.4</td>
</tr>
</tbody>
</table>

### 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

**Create**

**Perform**

**Critically Respond**

**Creative Process**

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.

<table>
<thead>
<tr>
<th>Unit Titles</th>
<th>Length of Unit/Contact Hours</th>
<th>Unit Number/Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre Careers and Roles, What I want to do!</td>
<td>Two weeks/10 hours</td>
<td>Instructor Choice</td>
</tr>
<tr>
<td>Remote Control: Critiquing Stories from the Silver Screen</td>
<td>Three weeks/15 hours</td>
<td>Instructor Choice</td>
</tr>
<tr>
<td>Repurpose, Recycle, Represent – Costume Design and Construction</td>
<td>Two weeks/10 hours</td>
<td>Instructor Choice</td>
</tr>
<tr>
<td>Point-of-View Stew</td>
<td>Six weeks/30 hours</td>
<td>Instructor Choice</td>
</tr>
</tbody>
</table>

Authors of the Sample: Karen Parks (Fountain Fort Carson 8); Beau Augstin (Jefferson County R-1); Eric Thomas (Academy School District 20); Mary Schuttler, PhD (University of Northern Colorado); Doug Hinkle (Academy School District 20); Amy Long (Frontier Academy); Briana Sprecher-Kinnee (Poudre School District); and Jay Seller PhD (Adams 12 Five Star Schools)
### 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.2
- DTA09-GR.5-S.2-GLE.1, DTA09-GR.5-S.2-GLE.2
- DTA09-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

### Generalizations
**My students will Understand that...**

<table>
<thead>
<tr>
<th>Factual</th>
<th>Guiding Questions</th>
</tr>
</thead>
</table>

#### 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 production  
  How does each member of a production team contribute to the overall theatre experience?
## Curriculum Development Overview

**Critical Content:**

My students will **Know...**

- 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)

## Key Skills:

My students will be able to **Do...**

- 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)

## 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.*

<table>
<thead>
<tr>
<th>A student in __________ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</th>
<th>Creating a successful vision for a theatrical production involves the collaboration of the director with the entire production team.</th>
</tr>
</thead>
</table>

**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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5th Grade, Drama and Theatre Arts

Complete Sample Curriculum – Posted: February 15, 2013
## Curriculum Development Overview

**Unit Planning for 5th Grade Drama and Theatre Arts**

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>Stories from the Silver Screen</th>
<th>Length of Unit</th>
<th>3 weeks/15 hours</th>
</tr>
</thead>
</table>

### 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.2
- DTA09-GR.5-S.2-GLE.1, DTA09-GR.5-S.2-GLE.2
- DTA09-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

### Generalizations

<table>
<thead>
<tr>
<th>My students will Understand that...</th>
<th>Factual</th>
<th>Guiding Questions</th>
<th>Conceptual</th>
</tr>
</thead>
<tbody>
<tr>
<td>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)</td>
<td>Who is in charge of a theatrical/film production?</td>
<td>How can theatrical/film practitioners use historical and cultural understandings to enhance their artistic expressions?</td>
<td></td>
</tr>
<tr>
<td>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)</td>
<td>What facial expressions, gestures, and sounds communicate varying emotions?</td>
<td>How do characters communicate motivation?</td>
<td></td>
</tr>
<tr>
<td>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,)</td>
<td>What are the different perspectives that are expressed in a theatrical/film production?</td>
<td>How can theatrical/film practitioners merge their work to create a unified production?</td>
<td></td>
</tr>
</tbody>
</table>

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5th Grade, Drama and Theatre Arts

Complete Sample Curriculum – Posted: February 15, 2013
**Curriculum Development Overview**

**Unit Planning for 5th Grade Drama and Theatre Arts**

### Critical Content:

**My students will **Know**...**

- 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)

### Key Skills:

**My students will be able to (Do)...**

- 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)

### 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):**

**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)
# Curriculum Development Overview

## Unit Planning for 5th Grade Drama and Theatre Arts

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>Repurpose, Recycle, Represent: Costume Design and Construction</th>
<th>Length of Unit</th>
<th>8-10 days/ hours</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Focusing Lens(es)</th>
<th>Identity</th>
<th>Standards and Grade Level Expectations Addressed in this Unit</th>
<th>DTA09-GR.5-S.1-GLE.1, DTA09-GR.5-S.1-GLE.2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Identity</td>
<td>DTA09-GR.5-S.2-GLE.1, DTA09-GR.5-S.2-GLE.2</td>
<td>DTA09-GR.5-S.3-GLE.1, DTA09-GR.5-S.3-GLE.2</td>
</tr>
<tr>
<td></td>
<td>Identity</td>
<td>DTA09-GR.5-S.1-GLE.3, DTA09-GR.5-S.1-GLE.4</td>
<td>DTA09-GR.5-S.3-GLE.3, DTA09-GR.5-S.3-GLE.4</td>
</tr>
</tbody>
</table>

### 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

### Generalizations

**My students will Understand that...**

<table>
<thead>
<tr>
<th>Factual</th>
<th>Guiding Questions</th>
<th>Conceptual</th>
</tr>
</thead>
<tbody>
<tr>
<td>What words can describe the texture and shape of one part of a costume?</td>
<td>How can designers repurpose materials to create costumes?</td>
<td></td>
</tr>
<tr>
<td>What are the criteria of an interesting costume?</td>
<td>How can designers use different elements (color, texture, and shape, movement) to create an interesting costume?</td>
<td></td>
</tr>
<tr>
<td>What are the steps necessary in costume construction?</td>
<td>How does creating consensus on a design team lead to greater ownership of a production?</td>
<td></td>
</tr>
<tr>
<td>What is the effect of reordering the steps during costume construction?</td>
<td>How do you create norms for collaboration?</td>
<td></td>
</tr>
<tr>
<td>What are the norms for collaborating on a design?</td>
<td>How do colors communicate mood?</td>
<td></td>
</tr>
<tr>
<td>What words can describe how a costume moves on stage?</td>
<td>How have costume-details (texture, shape, movement, and color) changed through time?</td>
<td></td>
</tr>
<tr>
<td>What happens when designers don’t clearly express their ideas?</td>
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5th Grade, Drama and Theatre Arts

Complete Sample Curriculum – Posted: February 15, 2013

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### Critical Content:

**My students will Know...**

- 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.1,2,3,4)
- Costumes have changed throughout history (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.1,2,3)
- The norms for collaborating on a design team (DTA09-GR.5-S.2-GLE.1) and (DTA09-GR.5-S.3-GLE.2)

### Key Skills:

**My students will be able to (Do)...**

- 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)

### 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 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
## Unit Title
- **Focusing Lens(es)**: Perspective
- **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 Planning for 5th Grade Drama and Theatre Arts

### Generalizations
- **My students will Understand**
  - 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.1,2,3,4)

### Unit Strands
- **Create, Perform, Critically Respond**
  - Culture, Paradox, Point of View, Character, Scene, Dramatic, Contrasting, Values

### Length of Unit
- 6 Weeks/30 hours

### 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.3
- DTA09-GR.5-S.2-GLE.1, DTA09-GR.5-S.2-GLE.2
- DTA09-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

### Guiding Questions

<table>
<thead>
<tr>
<th>My students will Understand that...</th>
<th>Factual</th>
<th>Conceptual</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.1,2,3,4)</td>
<td>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?</td>
<td>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?</td>
</tr>
<tr>
<td>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.1,2,3,4)</td>
<td>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?</td>
<td>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?</td>
</tr>
<tr>
<td>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.1,2,3,4)</td>
<td>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)</td>
<td>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?</td>
</tr>
</tbody>
</table>
## Critical Content:

### My students will **Know**...

- 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)

## Key Skills:

### My students will be able to **(Do)**...

- 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)

## 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):

### 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