### Content Area
Drama and Theatre Arts

### Course Name/Course Code

<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. Creating and sustaining a believable character</td>
<td>DTA09-GR.8-S.1-GLE.1</td>
</tr>
<tr>
<td></td>
<td>2. Participation in improvisation and play building</td>
<td>DTA09-GR.8-S.1-GLE.2</td>
</tr>
<tr>
<td></td>
<td>3. Construction of technical and design elements</td>
<td>DTA09-GR.8-S.1-GLE.3</td>
</tr>
<tr>
<td>2. Perform</td>
<td>1. Characterization in performance</td>
<td>DTA09-GR.8-S.2-GLE.1</td>
</tr>
<tr>
<td></td>
<td>2. Technology reinforces, enhances, and/or alters a theatrical performance</td>
<td>DTA09-GR.8-S.2-GLE.2</td>
</tr>
<tr>
<td>3. Critically Respond</td>
<td>1. Recognition and evaluation of contemporary and historical contexts of theatre history</td>
<td>DTA09-GR.8-S.3-GLE.1</td>
</tr>
<tr>
<td></td>
<td>2. Use critical thinking skills in character analysis and performance</td>
<td>DTA09-GR.8-S.3-GLE.2</td>
</tr>
<tr>
<td></td>
<td>3. Respect the value of the collaborative nature of drama and theatre works</td>
<td>DTA09-GR.8-S.3-GLE.3</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

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>Acting Well in Shakespeare Scenes</td>
<td>Instructor Choice</td>
<td>Instructor Choice</td>
</tr>
<tr>
<td>Instructor Choice Be a Production Designer: The World of the Play</td>
<td>Instructor Choice</td>
<td>Instructor Choice</td>
</tr>
<tr>
<td>Using Improvisation to Create a Scripted Scene</td>
<td>Instructor Choice</td>
<td>Instructor Choice</td>
</tr>
<tr>
<td>Be a Third Eye: Analyzing the Production Process</td>
<td>Instructor Choice</td>
<td>Instructor Choice</td>
</tr>
</tbody>
</table>
### Unit Title
Acting Well in Shakespearean Scenes

<table>
<thead>
<tr>
<th>Focusing Lens(es)</th>
<th>Structure/Function</th>
<th>Standards and Grade Level Expectations Addressed in this Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>DTA09-GR.8-S.1-GLE.1, DTA09-GR.8-S.1-GLE.2, DTA09-GR.8-S.1-GLE.3</td>
</tr>
<tr>
<td>Inquiry Questions (Engaging-Debatable):</td>
<td></td>
<td>DTA09-GR.8-S.2-GLE.1, DTA09-GR.8-S.2-GLE.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>DTA09-GR.8-S.3-GLE.1, DTA09-GR.8-S.3-GLE.2, DTA09-GR.8-S.3-GLE.3</td>
</tr>
<tr>
<td>Length of Unit</td>
<td>Quarter/ Instructor Choice</td>
<td></td>
</tr>
</tbody>
</table>

#### Inquiry Questions
- How does the Shakespearean language alter or affect the actor’s performance? (DTA09-GR.8-S.1-GLE.1,2,3) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S3-GLE.1,2,3)
- How do the given elements of a play affect the performance of scripted material?

#### Unit Strands
Create, Perform, and Critically Respond

#### Concepts

### Generalizations

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

#### Playwrights express scripted language (Shakespearean) rhythmically (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S3-GLE.3)
- What are the contributing factors to the rhythmic language Shakespeare intended for productions?
- How might a well–practiced, rhythmic voice lend itself to audience enjoyment while authenticating Shakespearean intention?

#### Adjusting elements of style, setting, music, props, lights, and color, integrated with the performers creates a unique aesthetic experience for the audience (DTA09-GR.8-S3-GLE.1,2,3)
- What placements of props, lights, costumes, etc. Communicate meaning to an audience without an actor’s influence?
- How might a tech student construct a place for a specific message?

#### Cultural references and relationships are embedded within scripted scenes and influence and inspire character development(DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S3-GLE.1,2,3)
- What cultures, history, and experiences can actors draw from to create a character?
- How do differing cultural backgrounds manifested in the literal set impact the production?
- How do relationships in a script control character choices?
- How can cultural differences enhance or distract from relationship building?
- How might an actor construct a believable and unique character?
- How does language, prosody, tone or dialect enhance real-world communication and conflict within scripted material?
- How can status and influence affect relationships?
## Critical Content:

**My students will Know...**

- The Shakespearean language and rhythmic techniques. (DTA09-GR.8-S.1-GLE.1)
- Extended vocabulary and syntax common to Elizabethan language. (DTA09-GR.8-S.1-GLE.1)
- Biographical information about Shakespeare. (DTA09-GR.8-S.3-GLE.1)
- The universality of the themes and plots of Shakespearean plays. (DTA09-GR.8-S.3-GLE.1)
- Sets differ in terms of artistic, technical and cultural design. (DTA09-GR.8-S.3-GLE.1)
- The different parts of a set, such as culture, time period, social status, costumes, and technical components make up a cohesive idea. (DTA09-GR.8-S.3-GLE.1)
- How design choices create a believable production (DTA09-GR.8-S.2-GLE.2)
- The impact that stage development can have on the story line. (DTA09-GR.8-S.3-GLE.1)
- How differing stage sets communicate various information to the audience (DTA09-GR.8-S.3-GLE.2)
- Scripts differ in terms of reading, design and notation. (DTA09-GR.8-S.1-GLE.1)
- The different parts of a script, such as exposition, conflict, climax and resolution (DTA09-GR.8-S.2-GLE.1)
- How character choices create a believable production (DTA09-GR.8-S.2-GLE.1)
- The impact that character development can have on the story line. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S.2-GLE.1)
- The different technical elements that can facilitate the understanding of the scene. (DTA09-GR.8-S.3-GLE.3)
- One way that conflict can be resolved. (DTA09-GR.8-S.3-GLE.1)

## Key Skills:

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

- Define some common verbiage and the rhythm of selected lines. (DTA09-GR.8-S.1-GLE.1)
- Point out basic authorship disagreements on either side of the argument (DTA09-GR.8-S.3-GLE.1)
- Create a variant set design that differs from an Elizabethan time period. (DTA09-GR.8-S.2-GLE.2)
- Design various sets to accompany a script, to give different meanings. (DTA09-GR.8-S.2-GLE.2)
- Identify the history, place, time, and social structure of the script environment. (DTA09-GR.8-S.3-GLE.1)
- Understand how the setting in a play can help the audience realize the deeper meanings of the play (DTA09-GR.8-S.3-GLE.2)
- Expand understanding of cultural and historical lenses (DTA09-GR.8-S.3-GLE.2)
- Pick out the tension and conflict of a particular script. (DTA09-GR.8-S.1-GLE.1)
- Identify the emotion of the characters in the script. (DTA09-GR.8-S.1-GLE.1)
- Understand how characters in the play have their own motives. (DTA09-GR.8-S.2-GLE.1)
- Expand understanding of cultural and historical lenses (DTA09-GR.8-S.3-GLE.1)
- Perform a production/scene from a scripted work with the intent of the playwright (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S.2-GLE.1)
- Perform scripted work with the use of technical elements to enhance the performance. (DTA09-GR.8-S.2-GLE.2) and (DTA09-GR.8-S.3-GLE.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."

A student in ____________ can demonstrate the ability to apply and comprehend critical language through the following statement(s):

<table>
<thead>
<tr>
<th>Academic Vocabulary:</th>
<th>Technical Vocabulary:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Culture, texture, light, color, costume, time period, era, social mores, architecture, exposition, conflict, resolution, climax, character, relationship, communication, iambic pentameter, rhythm, theme, plot,</td>
<td>Up Stage, Down Stage, stage set, curtain names, designer, body language, Monologue, script, lines, characterization, archetype, protagonist, setting, and using common Shakespearean words</td>
</tr>
</tbody>
</table>

An actor engaging in Shakespearean theatre receives guidance to interpret the given role, by accommodating the character to the environment.
## Curriculum Development Overview
### Unit Planning for 8th Grade Drama and Theatre Arts

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>Be a Production Designer: The World of the Play</th>
<th>Length of Unit</th>
<th>Instructor Choice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Focusing Lens(es)</strong></td>
<td>Collaboration</td>
<td>DTA09-GR.8-S.1-GLE.3</td>
<td></td>
</tr>
<tr>
<td>Inquiry Questions (Engaging-Debatable):</td>
<td></td>
<td>DTA09-GR.8-S.2-GLE.2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• How do we work together to create and present</td>
<td>DTA09-GR.8-S.3-GLE.1, DTA09-GR.8-S.3-GLE.3</td>
<td></td>
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<tr>
<td></td>
<td>a unified design concept for a performance?</td>
<td></td>
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<tr>
<td></td>
<td>(DTA09-GR.8-S.1-GLE.1,3)</td>
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<tr>
<td></td>
<td>(DTA09-GR.8-S.2-GLE.2)</td>
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<tr>
<td></td>
<td>(DTA09-GR.8-S.3-GLE.1, DTA09-GR.8-S.3-GLE.3)</td>
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<tr>
<td></td>
<td>• How would a designer describe the fundamental</td>
<td></td>
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<tr>
<td></td>
<td>influences of an overall production design?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Unit Strands</strong></td>
<td>Create, Perform, Critically Respond</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Concepts</strong></td>
<td>Composition, Culture, Order/Form, Tradition,</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Discovery, Design Concept, Scene, Collaboration,</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Roles, Value, Demonstration, Hierarchical</td>
<td></td>
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</tr>
</tbody>
</table>

### Generalizations

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

<table>
<thead>
<tr>
<th><strong>Factual</strong></th>
<th><strong>Guiding Questions</strong></th>
<th><strong>Conceptual</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cohesive design (costume, sound, light, scenic, film) reflects authentic</td>
<td>What are some elements of successful collaboration?</td>
<td>How are the different design elements related?</td>
</tr>
<tr>
<td>collaboration and demonstrates order/form. (DTA09-GR.8-S.1-GLE.3) and</td>
<td>What are some elements of cohesive design?</td>
<td>How is a culture of collaboration created?</td>
</tr>
<tr>
<td>(DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The status of traditional theatrical roles (including director, stage</td>
<td>What are the traditional theatrical roles?</td>
<td>How does each of the roles contribute to an overall production?</td>
</tr>
<tr>
<td>manager, designers, operators, actors, producers) often dictates</td>
<td>What is the hierarchy of theatrical roles?</td>
<td>How can the roles of production theater practitioners change for a project?</td>
</tr>
<tr>
<td>hierarchical structure within a production. (DTA09-GR.8-S2-GLE.2)</td>
<td>What specific tasks does each of the roles possess?</td>
<td>How do the roles overlap or contribute to one another?</td>
</tr>
<tr>
<td>Attention to detail in creating theatrical design (costume, sound, light,</td>
<td>What is an example of a rendering that pays attention to detail?</td>
<td></td>
</tr>
<tr>
<td>scenic, film) enhances the overall effectiveness of composition. (DTA09-GR.</td>
<td>What are the most important aspects to provide detail for?</td>
<td></td>
</tr>
<tr>
<td>8.1-GLE.3) and (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design (costume, light, sound, scenic, film) style impacts an audience's</td>
<td>What parts of a production concept do the designers contribute to?</td>
<td>How can the effectiveness of a design concept be measured by an audience’s</td>
</tr>
<tr>
<td>discovery of a performance. (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-</td>
<td>What kind of experience do the designers want to give the audience?</td>
<td>discovery of the performance?</td>
</tr>
<tr>
<td>GLE.2) and (DTA09-GR.8-S.3-GLE.1,3)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Authors of the Sample: Chelley Gardner-Smith (Academy School District 20); Hope Hosier (Jefferson County R-1); Beau Augustin (Jefferson County R-1); David Peterson (Douglas County School District); Gillian McNally (University of Northern Colorado); Caroline Younts (Denver Public Schools); and Jay Seller PhD (Adams 12 Five Star Schools)

8th Grade, Drama and Theatre Arts

Complete Sample Curriculum – Posted: February 15, 2013
**Critical Content:**
My students will **Know**...

<table>
<thead>
<tr>
<th>Key Skills:</th>
<th>My students will be able to (<strong>Do</strong>)...</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Steps necessary for creating a design rendering (costume, light, sound, scenic, film) (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2)</td>
<td>• Create a rendering for one design concept of a production (costume, light, sound, scenic, film) (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2)</td>
</tr>
<tr>
<td>• Roles of theater practitioners (including director, stage manager, designers, operators, actors, producers), listing their responsibilities and contributions to a production (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1,3)</td>
<td>• Fulfill their role as a theater practitioner in design teams (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1,3)</td>
</tr>
<tr>
<td>• Examples of skills necessary to work collaboratively on a design team (S1-GLE3 EO, S3-GLE3 EO)</td>
<td>• Work collaboratively on a design team (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S.3-GLE.3)</td>
</tr>
<tr>
<td>• How a design concept fits into a production (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S.3-GLE.3)</td>
<td>• Design a concept for one design area (costume, light, sound, scenic) (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S.3-GLE.3)</td>
</tr>
</tbody>
</table>

**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):

**Strong design renderings and plans are developed through collaboration, research and critique.**

**Academic Vocabulary:** Collaborate, hierarchy, culture, audience, practitioner

**Technical Vocabulary:** Rendering, costume designer, sound designer, light designer, scenic designer, composition, director, producer, operator, stage manager, cinematographer, story board, proscenium, thrust, arena, downstage, upstage, stage right, stage left, blocking
<table>
<thead>
<tr>
<th>Unit Title</th>
<th>Using improvisation to devise a scripted scene</th>
<th>Length of Unit</th>
<th>Instructor Choice</th>
</tr>
</thead>
</table>
| Focusing Lens(es) | Innovation | Standards and Grade Level Expectations Addressed in this Unit | DTA09-GR.8-S.1-GLE.1, DTA09-GR.8-S.1-GLE.2  
DTA09-GR.8-S.2-GLE.1, DTA09-GR.8-S.2-GLE.2  
DTA09-GR.8-S.3-GLE.1, DTA09-GR.8-S.3-GLE.2, DTA09-GR.8-S.3-GLE.3 |

**Inquiry Questions (Engaging-Debatable):**
- How do performers use personal experiences to enhance a scene and still connect to universal themes? (DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1,2)
- How does the improvisation lead to successful (innovative and engaging) writing?
- How does improvisation inspire details in writing?

**Unit Strands**
Create, Perform, Critically Respond

**Concepts**
Improvisation, Composition, Observation, Investigate/Discovery, Dramatic Structure, Collaboration, Reflection, Problem Solving Techniques, Devise, Inspiration, Context, Culture, Society, Life Experience, Inspiration

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**Generalizations**

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

- *Factual*
  - Improvisation can reveal and aid in the discovery of dramatic structure and ways to enhance structure. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1,2)
  - What improvisational activities can help illuminate dramatic structure (rising action, climax, and falling action)?
  - How can improvisation reveal dramatic structure (rising action, climax, and falling action)?

- *Participation in improvisation and group collaborating devising of original plays demands personal reflection and group problem solving techniques (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S.3-GLE.3)*
  - What are examples of collaborative groups?
  - What techniques are necessary for problem solving in improvisation?
  - What does productive personal reflection look like?
  - How do groups need to collaborate
  - How do groups productively solve problems in collaboration?
  - How can personal reflection impact collaboration?

- *Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making (DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.3)*
  - What influence does dramatic structure (rising action, climax, and falling action) have on improvisation?
  - How does improvisation inform ways to enhance dramatic structure (rising action, climax, and falling action)?
### Critical Content:

**My students will Know...**

- How requires self-direction, confidence and concentration are used to create and maintain a character (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.2)
- The techniques and requirements for making a character believable. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.2)
- Components of a well-structured scene (conflict, climax, rising action, falling action) (DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S.3-GLE.2)
- The techniques for giving and/or receiving constructive feedback. (DTA09-GR.8-S.3-GLE.2)
- How social issues, personal experiences and cultural contexts aid in creating improvisational work (DTA09-GR.8-S.3-GLE.1)

### Key Skills:

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

- Discover a well-defined character through improvisation. (DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.3)
- Create improvised and/or scripted performances that show conflict and character development at an introductory level. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.2,3)
- Justify choices in an improvisational setting and/or scripted performance. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.2)
- Describe and/or demonstrate all of the essential dramatic elements through performance of final scene. (DTA09-GR.8-S.1-GLE.2) and (DTA09-GR.8-S.3-GLE.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."

**A student in ____________ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**

**An important first step to creating an innovative scene is using improvisation, personal experiences, and background.**

**Academic Vocabulary:** Character, self-direction, collaboration, constructive feedback, social issues, justify

**Technical Vocabulary:** Improvisation, devising theatre, scene work, dramatic structure (conflict, climax, rising action, falling action),
## Unit Planning for 8th Grade Drama and Theatre Arts

### Unit Title
Be a Third Eye: Analyzing the Production Process

### Length of Unit
4 – 6 weeks

### Focusing Lens(es)
Perspective

### Standards and Grade Level Expectations Addressed in this Unit
- DTA09-GR.8-S.1-GLE.2, DTA09-GR.8-S.1-GLE.3
- DTA09-GR.8-S.2-GLE.1, DTA09-GR.8-S.2-GLE.2
- DTA09-GR.8-S.3-GLE.1, DTA09-GR.8-S.3-GLE.2, DTA09-GR.8-S.3-GLE.3

### Inquiry Questions (Engaging-Debatable):
- How does artist collaboration enhance a cohesive production concept? (DTA09-GR.8-S.1-GLE.1,2,3) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.2,3)
- How do performers and designers use personal experiences to enhance or elaborate a scripted play?
- How do students develop a critical eye that develops both self-analysis and critical response to classmates?

### Unit Strands
Create, Perform, Critically Respond

### Concepts
Expressions, Investigate/Discovery, Order/Form, Personal Choices, Collaboration, Diverse, Contribution, Textual Clues, Production Process, Product, Constructive Feedback, Refinement

### Generalizations

#### My students will Understand that...

<table>
<thead>
<tr>
<th>Factual</th>
<th>Guiding Questions</th>
<th>Conceptual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal artistic choices combined with group collaboration and diverse perspectives create a well thought out artistic product. (DTA09-GR.8-S.1-GLE.2,3) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.2,3)</td>
<td>What design choices influence the outcome of a production?</td>
<td>How do artists’ influence one another thought the creative thought process?</td>
</tr>
<tr>
<td>Investigation into textual clues to problem solve contributes to the production process and the final creation of the end product (DTA09-GR.8-S.1-GLE.1,3) and (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.2,3)</td>
<td>What type of information can designers and performers extract from scripts to develop a cohesive product?</td>
<td>How can students collaborate efficiently to create a pitch presentation?</td>
</tr>
<tr>
<td>Discovery gained through constructive feedback, the writing process, and self-reflection can expand a production team’s ability to create a refined finished product. (DTA09-GR.8-S.3-GLE.1,2,3)</td>
<td>What types of components should be considered when evaluating scripts? What are the elements of an effective self-reflection?</td>
<td>How can students use critical response to inform more advanced choices in the artistic process? How can students select the components that apply to each production team role?</td>
</tr>
</tbody>
</table>
### Critical Content:

**My students will Know...**

1. The roles of a production team, such as: Lighting Design, Costume Design, Props and Set design, Script writer, Actors. (DTA09-GR.8-S.1-GLE.1,3) and (DTA09-GR.8-S2-GLE.1,2)
2. The critical thinking question prompts involved in self and group assessment. (DTA09-GR.8.3-GLE.1,2,3)
3. Analysis and dramatic structure of a play. (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S.3-GLE.1,2,3)

### Key Skills:

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

1. Apply acting skills, such as: voice, movement or text analysis to a final presentation of a scene. (DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1)
2. Self-reflect and give constructive criticism to classmates. (DTA09-GR.8-S.3-GLE.1,2,3)
3. Produce renderings (costume, lights, sets and props) to produce a final scene. (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-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):

**A student in ____________ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**

Through critical evaluation and understanding of the roles of the production team and dramatic structure, students will create a pitch for producing a play.

### Academic Vocabulary:

Pitch, collaboration, concept, playwright, prompts, renderings, sense,

### Technical Vocabulary:

Actor, director, designer, production team, playwright, scene, props