

Unit Title: Neighborhood Communities: “Who Are the People in Our Neighborhood”

BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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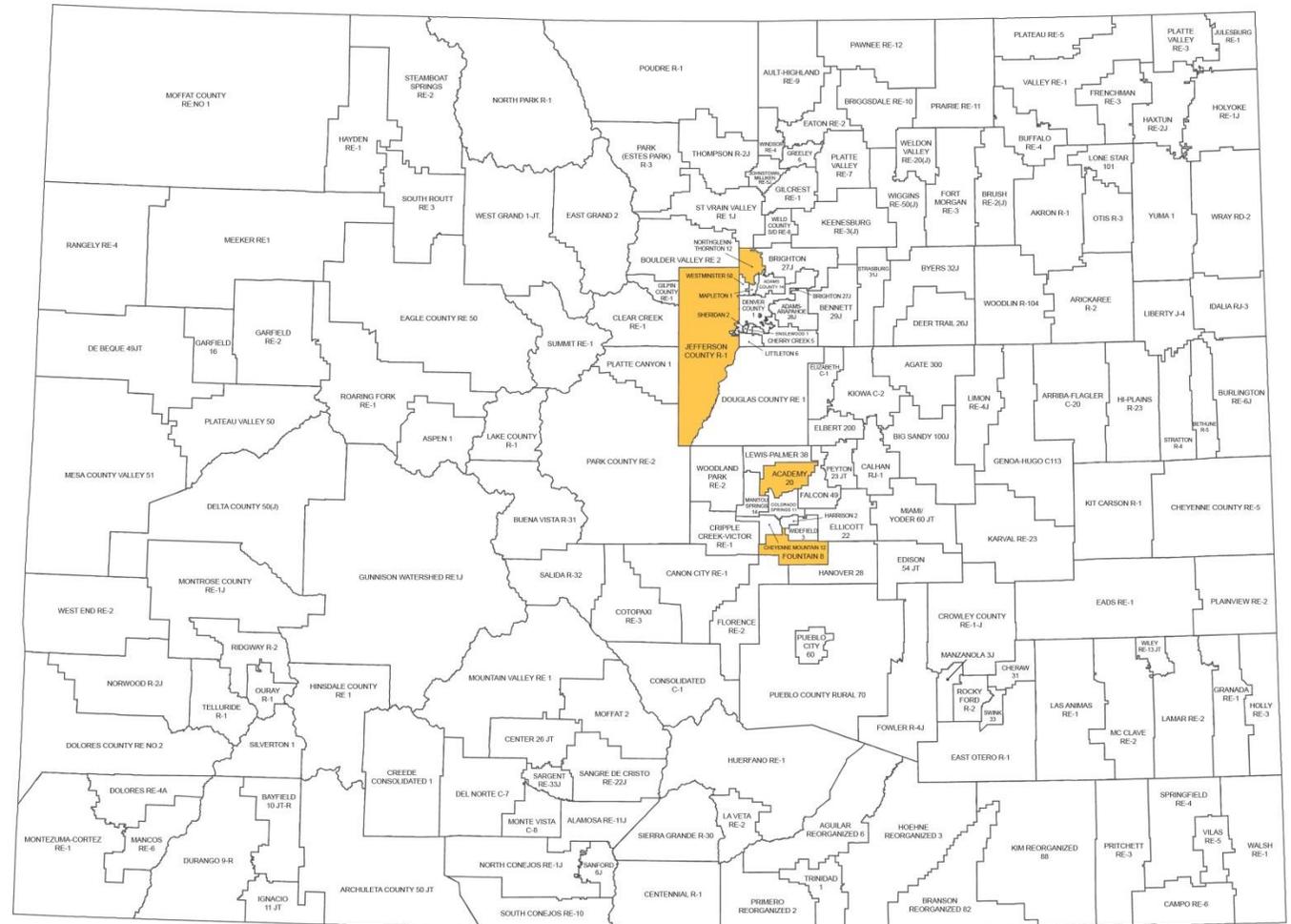
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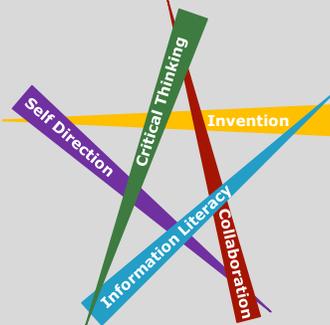


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Drama and Theatre Arts	Grade Level	2 nd Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Create	1. Use voice and movement in character development	DTA09-GR.2-S.1-GLE.1	
	2. Create new dramatic elements from existing works	DTA09-GR.2-S.1-GLE.2	
2. Perform	1. Dramatize short stories	DTA09-GR.2-S.2-GLE.1	
	2. Demonstrate movement based on stage directions	DTA09-GR.2-S.2-GLE.2	
3. Critically Respond	1. Identify basic structures and relationships in a scene	DTA09-GR.2-S.3-GLE.1	
	2. Identify dramatic elements in dramatizations and stories	DTA09-GR.2-S.3-GLE.2	
	3. Express thoughts about a dramatization or performance	DTA09-GR.2-S.3-GLE.3	

Colorado 21st Century Skills



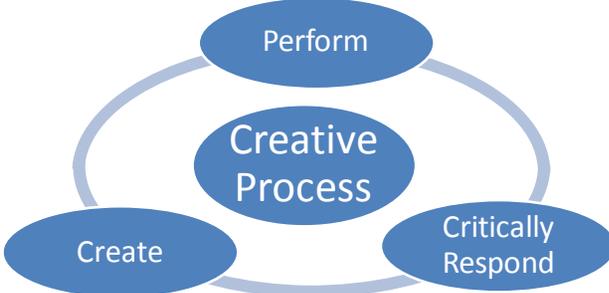
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

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
Neighborhood Communities: “Who Are the People in Our Neighborhood”	1-2 week / 5 hours	Instructor choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Neighborhood Communities: “Who Are the People in Our Neighborhood?”		Length of Unit	1 - 2 weeks/5 contact hours
Focusing Lens(es)	Collaboration Relationships	Standards and Grade Level Expectations Addressed in this Unit	DTA09-GR.2-S.1-GLE.1, DTA09-GR.2-S.1-GLE.2 DTA09-GR.2-S.2-GLE.1, DTA09-GR.2-S.2-GLE.2 DTA09-GR.2-S.3-GLE.1, DTA09-GR.2-S.3-GLE.2, DTA09-GR.2-S.3-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> Why are character, setting, and plot important in dramatization? (DTA09-GR.2-S.1-GLE.1,2) and (DTA09-GR.2-S.2-GLE.1,2) and (DTA09-GR.2-S.3-GLE.1,2) How can choices in movement depict an environment? Why do so many plots revolve around community? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Movement, Culture, Shape, Physical Elements, Communities, Relationships, Settings, Communication, Context, Ensemble, Cooperation, Neighborhood, Scene			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Communities cooperate to build relationships (DTA09-GR.2-S.1-GLE.1,2)	What are the jobs in a neighborhood? What types of communities exist around us? What are the traits of a neighborhood?	How do people cooperate? How do communities form relationships? Why do members of a neighborhood cooperate? Why are there distinct jobs within a neighborhood?
Body shapes and physical movements can convey setting elements in order to communicate context (DTA09-GR.2-S.1-GLE.1,2) and (DTA09-GR.2-S.2-GLE.1,2) and (DTA09-GR.2-S.3-GLE.1,2)	What are the setting elements of a play? How can these elements be made with your body? What are the different built shapes in a neighborhood? What are the man-made shapes in a neighborhood?	How does cooperation build relationships? How does a performer’s movement and collaboration convey a message about the character and the environment?
Ensemble work can often exhibit the same interrelationships that are found in neighborhoods (DTA09-GR.2-S.1-GLE.1) and (DTA09-GR.2-S.2-GLE.2)	Which rules are the same for an acting ensemble as for a neighborhood?	When would the audience be considered a member of an acting ensemble? How are acting ensembles similar to a neighborhood environment? How is an ensemble like an environment? How must an acting ensemble cooperate to build a scene?
Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance. (DTA09-GR.2-S.3-GLE.1,2)	What are the ways that the ensemble must work together to solve a problem?	How are performers impacted by feedback? How can different members of the audience have different reactions to a performance?

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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • Different levels of body positioning that convey environment (DTA09-GR.2-S.2-GLE.2) • Stage directions (upstage, downstage, down stage, etc) for a collaborative ensemble (DTA09-GR.2-S.1-GLE.1) and (DTA09-GR.2-S.2-GLE.1,2) • Body forms and types of movement and vocal quality (DTA09-GR.2-S.1-GLE.1) and (DTA09-GR.2-S.2-GLE.1,2) • Numerous types of relationships that exist within a community (DTA09-GR.2-S.1-GLE.2) • Traits and definitions of a neighborhood (DTA09-GR.2-S.3-GLE.2) • Roles and responsibilities of an ensemble (DTA09-GR.2-S.3-GLE.1,2) • Roles and responsibilities within a neighborhood (DTA09-GR.2-S.2-GLE.2) 	<ul style="list-style-type: none"> • Move respectfully throughout an acting space (DTA09-GR.2-S.2-GLE.2) • Use body positioning to create different setting elements (DTA09-GR.2-S.2-GLE.1) • How to determine shapes found within a physical environment DTA09-GR.2-S.2-GLE.1) • How to successfully collaborate within an acting ensemble (DTA09-GR.2-S.3-GLE.2) • Identify relationships within a community (DTA09-GR.2-S.1-GLE.2)

<p>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: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>The blocking of a scene demonstrates how people in communities interact and cooperate with their environment.</i></p>
<p>Academic Vocabulary:</p>	<p>Community, identify, create, respond, demonstrate, environments</p>
<p>Technical Vocabulary:</p>	<p>Improvisation, portrayal, pantomime, tone, pace, scene, stage direction/blocking-upstage, down stage, center stage, stage left, stage right, ensemble</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	This unit focuses on how collaboration within a community context affects individual responses, relationships and interrelationships. Using a central/anchor text throughout (e.g., <i>Stone Soup</i>), students will explore character-based decisions that help create scenes based upon a literary work with a specific focus on community interaction and interdependence. The learning experiences intentionally spiral; using the text to examine the importance of character (traits), setting, conflict and resolution in creating and performing a dramatic piece. The learning experiences build to a performance assessment that asks students to work collaboratively to perform a dramatic presentation of the anchor text to help their peers better understand the importance of community and the benefits of working together.
Considerations:	Previous drama units have explored facial and body expressions/movement and their relationships to characterization, emotional expression, and environment/context. This unit builds upon these by introducing the concept of community as a means to explore deeper the interactions between and relationships between characters. The authors of this unit chose to use <i>Stone Soup</i> as the guiding/anchor text for the unit and performance assessment. This text not only addresses the community concepts central to the unit, it also exists in many different iterations; offering teachers multiple ways to present and interpret this classic tale. While this text is utilized throughout, teachers may use the learning experiences to connect with any text that foregrounds the importance of community. This unit also connects authentically with social studies units in 2 nd grade that focus on issues of dependence and interdependence related to community.
Unit Generalizations	
Key Generalization:	Body shapes and physical movements can convey setting elements in order to communicate context
Supporting Generalizations:	Ensemble work can often exhibit the same interrelationships that are found in neighborhoods
	Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Communities cooperate to build relationships
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	The principal of our school is very worried that some students do not know the true meaning of community and the positive things that can happen when we use our individual strengths to work together. The principal has asked you, as a class, to create a dramatic presentation that will help your fellow students understand community and the need for everyone’s contribution! To address the principal’s request, you and your theatre troupe have decided to stage a dramatic retelling of the classic tale, <i>Stone Soup</i> . Using your knowledge of character development (body language, facial expression, vocal intonation, etc.) you will create characters and scenes that show the relationships and interrelationships in the story and its community members. You will perform your community-building play at the next school assembly.
Product/Evidence: (Expected product from students)	Students will produce a presentation that captures the characters, conflict, and resolution in <i>Stone Soup</i> . Students will explore a variety of emotions and their subsequent creation through use of the body and in particular facial expression. Students will be able to identify and appropriately create a character in a collaborative frame of reference around this community-based tale. Students will demonstrate understanding through their portrayal of a character by highlighting: <ul style="list-style-type: none"> • Ways in which two or more characters collaborate • The emotional shifts (evinced by facial expression, body movements and/or voice adjustment) that a result of character interaction

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<p>Differentiation: (Multiple modes for student expression)</p>	<p>Students will all be responsible for ensuring the successful performance of <i>Stone Soup</i> and for evaluating the performance specifically in relation to the portrayal of community. Students may, however, take on different (even multiple) responsibilities, including:</p> <ul style="list-style-type: none"> • Actor • Set designer • Writer • Narrator • Graphic artist • Assistant director (with teacher as director)
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<p>Texts for independent reading or for class read aloud to support the content</p>	
<p align="center">Informational/Non-Fiction</p>	<p align="center">Fiction</p>
<p><i>The Feelings Book</i>-Todd Parr Kate & Pippin An Unlikely Love Story -Martin Springett; Photographs – Isobel Springett (non-fiction trade book) (830 Lexile level) <i>Bullying</i> - Lucia Raatma (600 Lexile level) <i>Bullying</i> - Elizabeth Raum (450 Lexile level) <i>Speak Up and Get Along!: Learn the Mighty Might, Thought Chop, and More Tools to Make Friends, Stop Teasing, and Feel Good About Yourself-</i> Scott Cooper (Author) (790 Lexile level) <i>Hana's Suitcase</i> - Karen Levine (730 Lexile level) <i>The Feelings Book: The Care and Keeping of Your Emotions-</i> Dr. Lynda Madison (840 Lexile level) <i>Bullies Are a Pain in the Brain-</i> Trevor Romain (700 Lexile level)</p>	<p><i>My Many Colored Days</i>-Dr. Suess (AD190L Lexile level) <i>The Snowy Day</i> by Ezra Jack Keats (AD500L Lexile level) <i>The Little Old Lady that Wasn't Afraid of Everything</i> by Linda D. Williams & Megan Lloyd <i>The Three Little Pigs-</i> Patricia Seibert (AD640L Lexile level) <i>Strega Nona-</i> Tomie DePaola (AD690L Lexile level) <i>The Stinky Cheese Man-</i> Jon Scieszka (520L Lexile level) <i>The True Story of the Three Little Pigs-</i> Jon Scieszka (520L Lexile level) <i>The Little Red Hen-</i> Susanna Davidson (360L Lexile Level) <i>Fox and His Friends-</i>Edward Marshall (200L Lexile level) <i>Clara and the Bookwagon –</i> Nancy Smiler Levinson (290L Lexile level) <i>Matilda-</i>Roald Dahl (840L) <i>Erik the Red Sees Green: A Story About Color Blindness-</i>Julie Anderson (AD 660L Lexile level) <i>The Junkyard Wonders</i> by Patricia Polacco (600 Lexile level) <i>Stone Soup</i> -Ann McGovern (480 Lexile level) <i>Stone Soup</i> –Marcia Brown (480 Lexile level) <i>Stone Soup</i>-Jon Muth (480 Lexile level) <i>Stone Soup</i>-Heather Forest (310 Lexile level) <i>Stone Soup</i>-Miranda Paul(480 Lexile level) <i>Stone Soup</i>-Jess Stockham</p>

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Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Think/Work like an Actor: Building a character connected to other characters. (introduction to acting in an ensemble)	Teacher Resources:	http://plays.about.com/od/activities/a/minutetales.htm (Ideas for 60 second Fairy Tales) http://www.altdevblogaday.com/2011/12/20/improv-acting-and-game-development-2/#4 (C.R.O. W.-Character, Relationship, Objective/Obstacle, Where-explanation) http://www.byramhills.org/files/filesystem/Kindergarten-Jean-Mary%20Beth-Linda-Mardi-Kathy%20IOP%20SUMMARY%202013-FINAL.pdf (Action research project by Kindergarten teachers with modifiable ideas for peer and self-evaluation rubrics)
			Student Resources:	See teacher resources for peer observation ideas. Students, however, may use graphic organizers to capture visually and in writing their peers' efforts to effectively convey an animal character http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)
	Skills:	Identifying relationships within a community	Assessment:	Students will, throughout the unit, be asked to provide peer observations intended to help their fellow performers develop characters and character relationships. They will pay particular attention to the most effective ways to convey changes that occur within a community context!
2.	Description:	Think/work like an actor: Using various techniques to convey character	Teacher Resources:	<i>Show Time: Music, Dance, and Drama Activities for Kids</i> - Lisa Bany-Winters http://www.childdrama.com/picturebook.html (Ideas for using picture books for drama) http://sites.uci.edu/class/kindergarten/theater-kindergarten/kindergarten-theater-lesson-5/ (Warm up lesson for building focus and increasing vocabulary while learning to speak audibly and clearly)
			Student Resources:	http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)
	Skills:	Demonstrate a variety of emotions through facial expressions , variety of emotions through body movements, variety of emotions through vocal inflections	Assessment:	Students will keep a "character interactions" journal wherein they will document the multiple opportunities they will have to create facial expressions, body language, and sounds related to specific characters' interactions with other characters! (Note: This journal could also be a "video" journal using something like Voicethread as the means for students to upload entries: https://voicethread.com/)

Prior Knowledge and Experiences

These dramatic activities build upon a presumed (student) working knowledge of moving in a given space safely and respectfully. Practicing and role playing the dos and don'ts of space use is recommended. In working as an ensemble, students should also have a working knowledge of ways to react or share reflections in a way that honors all participants.

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Learning Experience # 1		
The teacher may utilize video and/or picture book examples of facial expressions so that students can revisit, reflect on, and deepen their understanding of the power of this non-verbal form of communication.		
Generalization Connection(s):	Body shapes and physical movements can convey setting elements in order to communicate context Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance	
Teacher Resources:	http://www.skillsyouneed.com (Communication Skills strategies) http://lifehacker.com/5901468/use-this-body-language-cheat-sheet-to-decode-common-non+verbal-cues (Facial and body language cues) http://center-for-nonverbal-studies.org/6101.html (Non-verbal dictionary) http://www.wikihow.com/Read-Body-Language (A how-to guide for body language) http://www.shutterstock.com/cat.mhtml?searchterm=body+language&search_group=&lang=en&search_source=search_form (Images of body language) http://www.goodreads.com/shelf/show/wordless-picture-books (List of wordless picture books) http://www.youtube.com/watch?v=m7eCSoyOLWA (Gorilla facial expressions)	
Student Resources:	http://www.do2learn.com/picturecards/printcards/social_emotionshealthpeople.htm (Printable cards with various emotion options)	
Assessment:	Students will convey basic emotional expression (e.g., happy, sad, excited, worried etc.) through facial expressions. Students may use wordless picture books listed in teacher resources as bases for practicing/demonstrating these expressions. http://tccl.rit.albany.edu/knilt/index.php/Unit_Four:_How_to_incorporate_play_observations_in_the_kindergarten_classroom (Great ideas for observational note-taking) <i>And/or</i> Students will begin their journal (see Ongoing Learning Experience #2) by documenting (drawing) one facial expression and writing about the expression they have depicted (i.e., short-even one word-entries about the expression they have documented and the emotion it conveys)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may participate in a guided movement exercise http://dramaresource.com/games/mime-and-movement (Good ideas for working with students and guided movement)	Students may use mirrors to show their expressions
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • How actors' movements, such as facial expression and gestures, communicate emotion • Ways in which actors move respectfully throughout an acting space 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> Respond with gestures and movements in a dramatic portrayal Create character movements, including facial expressions and gestures, within a short story based on the character traits and emotions
Critical Language:	Element, character, feedback, interpret, emotion, scene, performer, portrayal, improvise

Learning Experience # 2

The teacher may utilize video and/or picture book examples of movement and body language so that students can revisit, reflect on, and deepen their understanding of the power of this non-verbal form of communication.

Generalization Connection(s):	Body shapes and physical movements can convey setting elements in order to communicate context Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance	
Teacher Resources:	http://lifehacker.com/5901468/use-this-body-language-cheat-sheet-to-decode-common-non+verbal-cues (Facial and body language cues) http://center-for-nonverbal-studies.org/6101.html (Non-verbal dictionary) http://www.wikihow.com/Read-Body-Language (A how-to guide for body language) http://www.shutterstock.com/cat.mhtml?searchterm=body+language&search_group=&lang=en&search_source=search_form (Images of body language) http://www.goodreads.com/shelf/show/wordless-picture-books (List of wordless picture books)	
Student Resources:	http://www.pinterest.com/pin/68820700526038818/ (Dice game for acting out emotions or characters)	
Assessment:	Students will convey basic emotional expression (e.g., happy, sad, excited, worried etc.) through body language/movement. Students may use wordless picture books listed in teacher resources as bases for practicing/demonstrating these expressions. http://tccl.rit.albany.edu/knilt/index.php/Unit_Four:_How_to_incorporate_play_observations_in_the_kindergarten_classroom (Great ideas for observational note-taking) <i>And/or</i> Students will continue their journal (see Ongoing Learning Experience #2) by documenting (drawing) one example of a unique movement for a particular character and writing about the movement they have depicted (i.e., short-even one word-entries about the movement they have documented and the emotion it conveys).	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may need additional prompts to correctly act out a given emotion. Students may find it helpful to act in front of a mirror to determine possible changes they can make Students may dictate the writing necessary for the journal entry (to a peer or the teacher)

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may want to write about the degree of a given emotion. Prompts could include: How does a very angry person look different than a person who is a little angry? Are there words to describe these two different emotions?
Critical Content:	<ul style="list-style-type: none"> • How actors' movements, such as facial expression and gestures, communicate emotion • Ways in which actors move respectfully throughout an acting space • The various character traits of a literary character and supporting characters 	
Key Skills:	<ul style="list-style-type: none"> • Respond with gestures and movements in a dramatic portrayal • Identify and describe the character relationships in theatrical scenes • Create character movements, including facial expressions and gestures, within a short story based on the character traits and emotions 	
Critical Language:	Element, character, feedback, interpret, emotion, scene, performer, portrayal, improvise	

Learning Experience # 3	
The teacher may utilize video and audio clips of vocal variations so that students can revisit, reflect on, and deepen their understanding of the power of verbal forms of communication.	
Generalization Connection(s):	Body shapes and physical movements can convey setting elements in order to communicate context Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance
Teacher Resources:	http://artsedge.kennedy-center.org/educators/how-to/tipsheets/five-easy-drama-games.aspx (The 1st activity outlines ideas for a vocal experimentation) http://www.bbbpress.com/dramagames/ (Games to explore vocal expressions) http://www.proteacher.org/a/22801_drama_ideas.html (Tone of voice activities) http://sites.uci.edu/class/kindergarten/theater-kindergarten/kindergarten-theater-lesson-2/ (modeled lesson using "A Hunting We Will Go" for guided dramatic character development and sound effects) http://www.youtube.com/watch?v=vuiwA4Ne_pU (Farm animal sounds) http://soundbible.com/tags-animal.html (Various animal sounds in different contexts)
Student Resources:	http://www.youtube.com/watch?v=vuiwA4Ne_pU (Farm animal sounds) http://soundbible.com/tags-animal.html (Various animal sounds in different contexts)
Assessment:	Students will convey different emotional expression (e.g., happy, sad, excited, worried etc.) using select phrases (See tone of voice activities in Teacher Resources). http://tccl.rit.albany.edu/knilt/index.php/Unit_Four:_How_to_incorporate_play_observations_in_the_kindergarten_classroom (Great ideas for observational note-taking) Teacher will observe students to determine if they understand how to convey basic character emotions through tonal variations.

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	<p><i>And/or</i> Students will continue their journal (see Ongoing Learning Experience #2) by documenting (drawing) one example of a unique sound and writing about the sound they depicted (i.e., short-even one word-entries about the sound they have documented and the emotion it conveys). They could create an onomatopoeia type entry or this could be a great place to have students audio/video tape their journal entry using something like Voicethread as the means for students to upload entries: https://voicethread.com/).</p>	
<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>Students may be provided with ideas about vocal expressions to capture</p>	<p>Students may dictate the writing necessary for the journal entry (to a peer or the teacher)</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>N/A</p>	<p>Students may write about suggestions for modifying characters by modifying sounds</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • How actors’ movements, such as facial expression and gestures, communicate emotion • Ways in which actors move respectfully throughout an acting space 	
<p>Key Skills:</p>	<ul style="list-style-type: none"> • Respond with gestures and movements in a dramatic portrayal • Identify and describe the character relationships in theatrical scenes • Create character movements, including facial expressions and gestures, within a short story based on the character traits and emotions 	
<p>Critical Language:</p>	<p>Element, character, feedback, interpret, emotion, scene, performer, portrayal, improvise</p>	

<p>Learning Experience # 4</p>	
<p>The teacher may utilize a familiar picture book (e.g., <i>The Little Red Hen</i> by Susanna Davidson) so that students can explore working as an ensemble to depict character and character interactions in a community setting.</p>	
<p>Generalization Connection(s):</p>	<p>Body shapes and physical movements can convey setting elements in order to communicate context Ensemble work can often exhibit the same interrelationships that are found in neighborhoods Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance</p>
<p>Teacher Resources:</p>	<p><i>The Little Red Hen</i> - Susanna Davidson http://www.aaronshep.com/rt/Tips1.html (Tips on changing a literary story into a readers theatre script) http://www.aaronshep.com/rt/sheets.html (Readers theatre Scripting Sheets) http://www.scholastic.com/librarians/programs/whatisrt.htm (Readers theatre tips) http://www.thebestclass.org/The_Little_Red_Hen.pdf (<i>Little Red Hen</i>- readers theatre script)</p>
<p>Student Resources:</p>	<p><i>The Little Red Hen</i> - Susanna Davidson</p>

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Assessment:	<p>Students will participate in building a scene from the story as a Reader’s Theatre scene discussing key characters to include, key character relationships, the community as the setting and dialogue to develop or include from the story. The teacher will determine student understanding through student contributions and insight for developing a short scene.</p> <p><i>And</i></p> <p>Students will observe and evaluate self and peer work (Teacher note: This is the first opportunity for self and peer observation. It may be important to spend some extended time discussing and modeling these processes as these observations are central to the remainder of the unit)</p> <p>http://www.byramhills.org/files/filesystem/Kindergarten-Jean-Mary%20Beth-Linda-Mardi-Kathy%20IOP%20SUMMARY%202013-FINAL.pdf (Modifiable ideas for peer and self-evaluation rubrics)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	<p>Students may require additional explanation or a translation word bank for given scenes</p> <p>Students may work in pairs to construct peer/self-evaluations</p>
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>http://www.dramatoolkit.co.uk/drama-games/item/character/hash (Pass the emotion activity)</p>	<p>Students may pair up and think of scenarios in how one character changes another characters mood</p>
Critical Content:	<ul style="list-style-type: none"> • How actors’ movements, such as facial expression and gestures, communicate emotion • Ways in which actors move respectfully throughout an acting space • The various character traits of a literary character and supporting characters 	
Key Skills:	<ul style="list-style-type: none"> • Respond with gestures and movements in a dramatic portrayal • Identify and describe the character relationships in theatrical scene • Create character movements, including facial expressions and gestures, within a short story based on the character traits and emotions 	
Critical Language:	Element, character, feedback, interpret, emotion, scene, performer, portrayal, improvise	

Learning Experience # 5	
<p>The teacher may use the anchor text (e.g., <i>Stone Soup</i>) as a read aloud so that students can begin exploring descriptive elements related to characters and unique character traits.</p>	
Generalization Connection(s):	<p>Ensemble work can often exhibit the same interrelationships that are found in neighborhoods</p> <p>Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance</p>
Teacher Resources:	<p><i>Stone Soup</i> -Ann McGovern (480 Lexile level)</p> <p><i>Stone Soup</i> –Marcia Brown (480 Lexile level)</p> <p><i>Stone Soup</i>-Jon Muth (480 Lexile level)</p> <p><i>Stone Soup</i>-Heather Forest (310 Lexile level)</p> <p><i>Stone Soup</i>-Miranda Paul(480 Lexile level)</p>

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	<p><i>Stone Soup</i>-Jess Stockham http://www.youtube.com/watch?v=P_TXloiuBd4 (Stone Soup- read-aloud- Jon Muth version) http://www.thebestclass.org/Stone_Soup_A_Traditional_Tale_from_Sweden.pdf (<i>Stone Soup</i> -readers theatre script) http://users.manchester.edu/Student/MHPinkerton/EDUC301/lessons/stone%20Soup%20Skript.pdf (<i>Stone Soup</i> -readers theatre script) http://bloccs.xtec.cat/englishvalles3/files/2009/03/stone-soup-script.pdf (<i>Stone Soup</i> -readers theatre script) http://www.youtube.com/watch?v=3KNeVRCKCPQ (Stone soup- musical performance)</p>	
Student Resources:	<i>Stone Soup</i> version (and associated resources) chosen by the class/teacher	
Assessment:	<p>Students will continue their journal (see Ongoing Learning Experience #2) by documenting (drawing) one particular character and describing his/her associated traits. Teachers may wish to provide a graphic organizer for this entry. http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart template)</p> <p><i>And</i></p> <p>Students will practice performing/improvising these traits and observe and evaluate self and peer work http://www.byramhills.org/files/filesystem/Kindergarten-Jean-Mary%20Beth-Linda-Mardi-Kathy%20IOP%20SUMMARY%202013-FINAL.pdf (Modifiable ideas for peer and self-evaluation rubrics)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may be provided a partially filled in graphic organizer http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart template)	Students may verbally dictate journal entries and/or use images to convey character and traits
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • How actors' movements, such as facial expression and gestures, communicate emotion • Ways in which actors move respectfully throughout an acting space • The various character traits of a literary character and supporting characters • Roles and responsibilities of an ensemble 	
Key Skills:	<ul style="list-style-type: none"> • Move respectfully throughout an acting space • How to use body positioning to create different setting elements • Respond with gestures and movements in a dramatic portrayal • Create character movements, including facial expressions and gestures, within a short story based on the character traits and emotions • Ask questions, based on discoveries, after viewing each performance 	
Critical Language:	Mood, setting, scene, speed, pitch, volume, culture, mood, character, communicate, feelings, observation, element, feedback, interpret, emotion, scene, performer, portrayal, improvise, community, acting space, relationships, problem solving, collaboration, teamwork	

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Learning Experience # 6		
The teacher may use the anchor text (e.g., <i>Stone Soup</i>) as a read aloud so that students can begin exploring descriptive elements related to setting(s).		
Generalization Connection(s):	Ensemble work can often exhibit the same interrelationships that are found in neighborhoods Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance	
Teacher Resources:	<i>Stone Soup</i> -Ann McGovern (480 Lexile level) <i>Stone Soup</i> –Marcia Brown (480 Lexile level) <i>Stone Soup</i> -Jon Muth (480 Lexile level) <i>Stone Soup</i> -Heather Forest (310 Lexile level) <i>Stone Soup</i> -Miranda Paul(480 Lexile level) <i>Stone Soup</i> -Jess Stockham http://www.youtube.com/watch?v=P_TXloiuBd4 (Stone Soup -read-aloud- Jon Muth version) http://www.thebestclass.org/Stone_Soup_A_Traditional_Tale_from_Sweden.pdf (Stone Soup -readers theatre script) http://users.manchester.edu/Student/MHPinkerton/EDUC301/lessons/stone%20Soup%20skript.pdf (Stone Soup -readers theatre script) http://bloccs.xtec.cat/englishvalles3/files/2009/03/stone-soup-script.pdf (Stone Soup -readers theatre script) http://www.youtube.com/watch?v=3KNeVRckCPQ (Stone soup -musical performance)	
Student Resources:	<i>Stone Soup</i> version (and associated resources) chosen by the class/teacher	
Assessment:	Students will continue their journal (see Ongoing Learning Experience #2) by documenting (drawing) and describing one setting within the story. Teachers may wish to provide a graphic organizer for this entry. http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart template)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may be provided a partially filled in graphic organizer http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart template)	Students may verbally dictate journal entries and/or use images to convey setting and description
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • How actors’ movements, such as facial expression and gestures, communicate emotion • Ways in which actors move respectfully throughout an acting space • The various character traits of a literary character and supporting characters • Roles and responsibilities of an ensemble 	

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Key Skills:	<ul style="list-style-type: none"> • How to use body positioning to create different setting elements • Ask questions, based on discoveries, after viewing each performance
Critical Language:	Mood, setting, character, culture, setting (time and place), character, communicate, feelings, observation, element, feedback, interpret, emotion, scene, performer, portrayal, improvise, community, acting space, relationships, problem solving, collaboration, teamwork

Learning Experience # 7

The teacher may use the anchor text (e.g., *Stone Soup*) as a read aloud so that students can begin exploring vocabulary (words and phrases) used to signify emotions.

Generalization Connection(s):	Ensemble work can often exhibit the same interrelationships that are found in neighborhoods Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance	
Teacher Resources:	<i>Stone Soup</i> -Ann McGovern (480 Lexile level) <i>Stone Soup</i> –Marcia Brown (480 Lexile level) <i>Stone Soup</i> -Jon Muth (480 Lexile level) <i>Stone Soup</i> -Heather Forest (310 Lexile level) <i>Stone Soup</i> -Miranda Paul(480 Lexile level) <i>Stone Soup</i> -Jess Stockham http://www.youtube.com/watch?v=P_TXloiuBd4 (Stone Soup -read-aloud- Jon Muth version) http://www.thebestclass.org/Stone_Soup_A_Traditional_Tale_from_Sweden.pdf (<i>Stone Soup</i> -readers theatre script) http://users.manchester.edu/Student/MHPinkerton/EDUC301/lessons/stone%20Soup%20Skript.pdf (<i>Stone Soup</i> -readers theatre script) http://bloccs.xtec.cat/englishvalles3/files/2009/03/stone-soup-script.pdf (<i>Stone Soup</i> -readers theatre script) http://www.youtube.com/watch?v=3KNeVRCKCPQ (Stone soup -musical performance)	
Student Resources:	<i>Stone Soup</i> version (and associated resources) chosen by the class/teacher	
Assessment:	Students will continue their journal (see Ongoing Learning Experience #2) by documenting choosing one (or two) category of emotions (happy, angry, selfish, etc.) in the story and documenting their usage (drawing and writing) Teachers may wish to provide a graphic organizer for this entry. http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart template) And Students will practice performing/improvising these emotions and observe and evaluate self and peer work http://www.byramhills.org/files/filesystem/Kindergarten-Jean-Mary%20Beth-Linda-Mardi-Kathy%20IOP%20SUMMARY%202013-FINAL.pdf (Modifiable ideas for peer and self-evaluation rubrics)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may be provided a partially filled in graphic organizer http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart template)	Students may verbally dictate journal entries and/or use images to convey vocabulary/emotions

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • How actors' movements, such as facial expression and gestures, communicate emotion • Ways in which actors move respectfully throughout an acting space • The various character traits of a literary character and supporting characters • Roles and responsibilities of an ensemble 	
Key Skills:	<ul style="list-style-type: none"> • Move respectfully throughout an acting space • How to use body positioning to create different setting elements • Respond with gestures and movements in a dramatic portrayal • How to successfully collaborate within an acting ensemble • Identify relationships within a community • Create character movements, including facial expressions and gestures, within a short story based on the character traits and emotions • Ask questions, based on discoveries, after viewing each performance 	
Critical Language:	Mood, character, scene, culture, setting (time and place), character, communicate, feelings, observation, element, feedback, interpret, emotion, scene, performer, portrayal, improvise, community, acting space, relationships, problem solving, collaboration, teamwork	

Learning Experience # 8	
The teacher may use the anchor text (e.g., <i>Stone Soup</i>) as a read aloud so that students can begin exploring the dynamics of character interactions.	
Generalization Connection(s):	Ensemble work can often exhibit the same interrelationships that are found in neighborhoods Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance
Teacher Resources:	<i>Stone Soup</i> -Ann McGovern (480 Lexile level) <i>Stone Soup</i> –Marcia Brown (480 Lexile level) <i>Stone Soup</i> -Jon Muth (480 Lexile level) <i>Stone Soup</i> -Heather Forest (310 Lexile level) <i>Stone Soup</i> -Miranda Paul(480 Lexile level) <i>Stone Soup</i> -Jess Stockham http://www.youtube.com/watch?v=P_TXloiuBd4 (Stone Soup -read-aloud- Jon Muth version) http://www.thebestclass.org/Stone_Soup_A_Traditional_Tale_from_Sweden.pdf (<i>Stone Soup</i> -readers theatre script) http://users.manchester.edu/Student/MHPinkerton/EDUC301/lessons/stone%20Soup%20skript.pdf (<i>Stone Soup</i> -readers theatre script) http://bloccs.xtec.cat/englishvalles3/files/2009/03/stone-soup-script.pdf (<i>Stone Soup</i> -readers theatre script) http://www.youtube.com/watch?v=3KNeVRCKCPQ (Stone soup -musical performance)
Student Resources:	<i>Stone Soup</i> version (and associated resources) chosen by the class/teacher

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Assessment:	<p>Students will continue their journal (see Ongoing Learning Experience #2) by documenting (drawing and writing about) the interactions between two characters in the story. Teachers may wish to provide a graphic organizer for this entry. http://www.eduplace.com/graphicorganizer/pdf/flow.pdf (Flow-chart template)</p> <p><i>And</i></p> <p>Students will practice performing/improvising these interactions and observe and evaluate self and peer work http://www.byramhills.org/files/filesystem/Kindergarten-Jean-Mary%20Beth-Linda-Mardi-Kathy%20IOP%20SUMMARY%202013-FINAL.pdf (Modifiable ideas for peer and self-evaluation rubrics)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may be provided a partially filled in graphic organizer http://www.eduplace.com/graphicorganizer/pdf/flow.pdf (Flow-chart template)	Students may verbally dictate journal entries and/or use images to describe the interactions
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • How actors’ movements, such as facial expression and gestures, communicate emotion • Ways in which actors move respectfully throughout an acting space • The various character traits of a literary character and supporting characters • Roles and responsibilities of an ensemble 	
Key Skills:	<ul style="list-style-type: none"> • Move respectfully throughout an acting space • How to use body positioning to create different setting elements • Respond with gestures and movements in a dramatic portrayal • Identify and describe the character relationships in theatrical scenes • How to successfully collaborate within an acting ensemble • Identify relationships within a community • Create character movements, including facial expressions and gestures, within a short story based on the character traits and emotions • Ask questions, based on discoveries, after viewing each performance 	
Critical Language:	Mood, character, culture, mood, setting (time and place), communicate, feelings, observation, element, character, feedback, interpret, emotion, scene, performer, portrayal, improvise, community, acting space, relationships, problem solving, collaboration, teamwork	

Learning Experience # 9	
The teacher may use the anchor text (e.g., <i>Stone Soup</i>) as a read aloud so that students can begin exploring vocabulary (words and phrases) and descriptive elements associated with conflict.	
Generalization Connection(s):	Ensemble work can often exhibit the same interrelationships that are found in neighborhoods Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance

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<p>Teacher Resources:</p>	<p><i>Stone Soup</i> -Ann McGovern (480 Lexile level) <i>Stone Soup</i> –Marcia Brown (480 Lexile level) <i>Stone Soup</i>-Jon Muth (480 Lexile level) <i>Stone Soup</i>-Heather Forest (310 Lexile level) <i>Stone Soup</i>-Miranda Paul(480 Lexile level) <i>Stone Soup</i>-Jess Stockham http://www.youtube.com/watch?v=P_TXloiuBd4 (<i>Stone Soup</i> -read-aloud- Jon Muth version) http://www.thebestclass.org/Stone_Soup_A_Traditional_Tale_from_Sweden.pdf (<i>Stone Soup</i> -readers theatre script) http://users.manchester.edu/Student/MHPinkerton/EDUC301/lessons/stone%20Soup%20Skript.pdf (<i>Stone Soup</i> -readers theatre script) http://bloccs.xtec.cat/englishvalles3/files/2009/03/stone-soup-script.pdf (<i>Stone Soup</i> -readers theatre script) http://www.youtube.com/watch?v=3KNeVRCKCPQ (<i>Stone soup</i> -musical performance)</p>	
<p>Student Resources:</p>	<p><i>Stone Soup</i> version (and associated resources) chosen by the class/teacher</p>	
<p>Assessment:</p>	<p>Students will continue their journal (see Ongoing Learning Experience #2) by documenting (drawing and writing) one instance of conflict in the story. Teachers may wish to provide a graphic organizer for this entry. http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart template) <i>And</i> Students will practice performing/improvising these conflicts and observe and evaluate self and peer work http://www.byramhills.org/files/filesystem/Kindergarten-Jean-Mary%20Beth-Linda-Mardi-Kathy%20IOP%20SUMMARY%202013-FINAL.pdf (Modifiable ideas for peer and self-evaluation rubrics)</p>	
<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>Students may be provided a partially filled in graphic organizer http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart template)</p>	<p>Students may verbally dictate journal entries and/or use images to convey conflict</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>N/A</p>	<p>N/A</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • How actors’ movements, such as facial expression and gestures, communicate emotion • Ways in which actors move respectfully throughout an acting space • The various character traits of a literary character and supporting characters • Roles and responsibilities of an ensemble 	
<p>Key Skills:</p>	<ul style="list-style-type: none"> • Move respectfully throughout an acting space • How to use body positioning to create different setting elements • Respond with gestures and movements in a dramatic portrayal • Identify and describe the character relationships in theatrical scenes • How to successfully collaborate within an acting ensemble • Identify relationships within a community 	

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	<ul style="list-style-type: none"> • Create character movements, including facial expressions and gestures, within a short story based on the character traits and emotions • Ask questions, based on discoveries, after viewing each performance
Critical Language:	Mood, character, communicate, feelings, observation, element, character, feedback, interpret, emotion, scene, performer, portrayal, improvise, community, acting space, relationships, problem solving, collaboration, teamwork, conflict, tension

Learning Experience # 10

The teacher may use the anchor text (e.g., *Stone Soup*) as a read aloud so that students can begin exploring vocabulary (words and phrases) and descriptive elements associated with the ways in which characters work together to solve a conflict/problem.

Generalization Connection(s):	<p>Communities cooperate to build relationships Ensemble work can often exhibit the same interrelationships that are found in neighborhoods Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance</p>	
Teacher Resources:	<p><i>Stone Soup</i> -Ann McGovern (480 Lexile level) <i>Stone Soup</i> –Marcia Brown (480 Lexile level) <i>Stone Soup</i>-Jon Muth (480 Lexile level) <i>Stone Soup</i>-Heather Forest (310 Lexile level) <i>Stone Soup</i>-Miranda Paul(480 Lexile level) <i>Stone Soup</i>-Jess Stockham http://www.youtube.com/watch?v=P_TXIoiuBd4 (Stone Soup -read-aloud- Jon Muth version) http://www.thebestclass.org/Stone_Soup_A_Traditional_Tale_from_Sweden.pdf (<i>Stone Soup</i> -readers theatre script) http://users.manchester.edu/Student/MHPinkerton/EDUC301/lessons/stone%20Soup%20Skript.pdf (<i>Stone Soup</i> -readers theatre script) http://bloccs.xtec.cat/englishvalles3/files/2009/03/stone-soup-script.pdf (<i>Stone Soup</i> -readers theatre script) http://www.youtube.com/watch?v=3KNeVRCKCPQ (Stone soup -musical performance)</p>	
Student Resources:	<i>Stone Soup</i> version (and associated resources) chosen by the class/teacher	
Assessment:	<p>Students will continue their journal (see Ongoing Learning Experience #2) by documenting (drawing and writing) the resolution of conflict in the story. Teachers may wish to provide a graphic organizer for this entry. http://www.eduplace.com/graphicorganizer/pdf/probsol.pdf (Problem-solution template)</p> <p><i>And</i></p> <p>Students will practice performing/improvising these resolutions and observe and evaluate self and peer work http://www.byramhills.org/files/filesystem/Kindergarten-Jean-Mary%20Beth-Linda-Mardi-Kathy%20IOP%20SUMMARY%202013-FINAL.pdf (Modifiable ideas for peer and self-evaluation rubrics)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may be provided a partially filled in graphic organizer http://www.eduplace.com/graphicorganizer/pdf/probsol.pdf (Problem-solution template)	Students may verbally dictate journal entries and/or use images to convey conflict resolution

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • How actors' movements, such as facial expression and gestures, communicate emotion • Ways in which actors move respectfully throughout an acting space • The various character traits of a literary character and supporting characters • Roles and responsibilities of an ensemble 	
Key Skills:	<ul style="list-style-type: none"> • Move respectfully throughout an acting space • How to use body positioning to create different setting elements • Respond with gestures and movements in a dramatic portrayal • Identify and describe the character relationships in theatrical scenes • How to successfully collaborate within an acting ensemble • Identify relationships within a community • Create character movements, including facial expressions and gestures, within a short story based on the character traits and emotions • Ask questions, based on discoveries, after viewing each performance 	
Critical Language:	Mood, character, feedback, interpret, emotion, scene, performer, portrayal, improvise, community, acting space, relationships, problem solving, collaboration, teamwork, resolution, conflict	

Learning Experience # 11		
The teacher may model the peer evaluation process during (dress) rehearsal so that students understand the role, significance, and value of feedback in finalizing the preparations for a dramatic presentation.		
Generalization Connection(s):	Communities cooperate to build relationships Ensemble work can often exhibit the same interrelationships that are found in neighborhoods Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance	
Teacher Resources:	N/A	
Student Resources:	N/A	
Assessment:	Students will continue/complete their journal (see Ongoing Learning Experience #2) by documenting (drawing and writing) the importance of peer feedback and self-evaluation leading up to a performance.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may verbally dictate journal entries and/or use images to convey the significance of peer feedback and self-evaluation

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • Roles and responsibilities of an ensemble 	
Key Skills:	<ul style="list-style-type: none"> • Ask questions, based on discoveries, after viewing each performance 	
Critical Language:	Community, acting space, relationships, problem solving, collaboration, teamwork, rehearsal, preparation	