

Unit Title: The People You See - Creating Character

BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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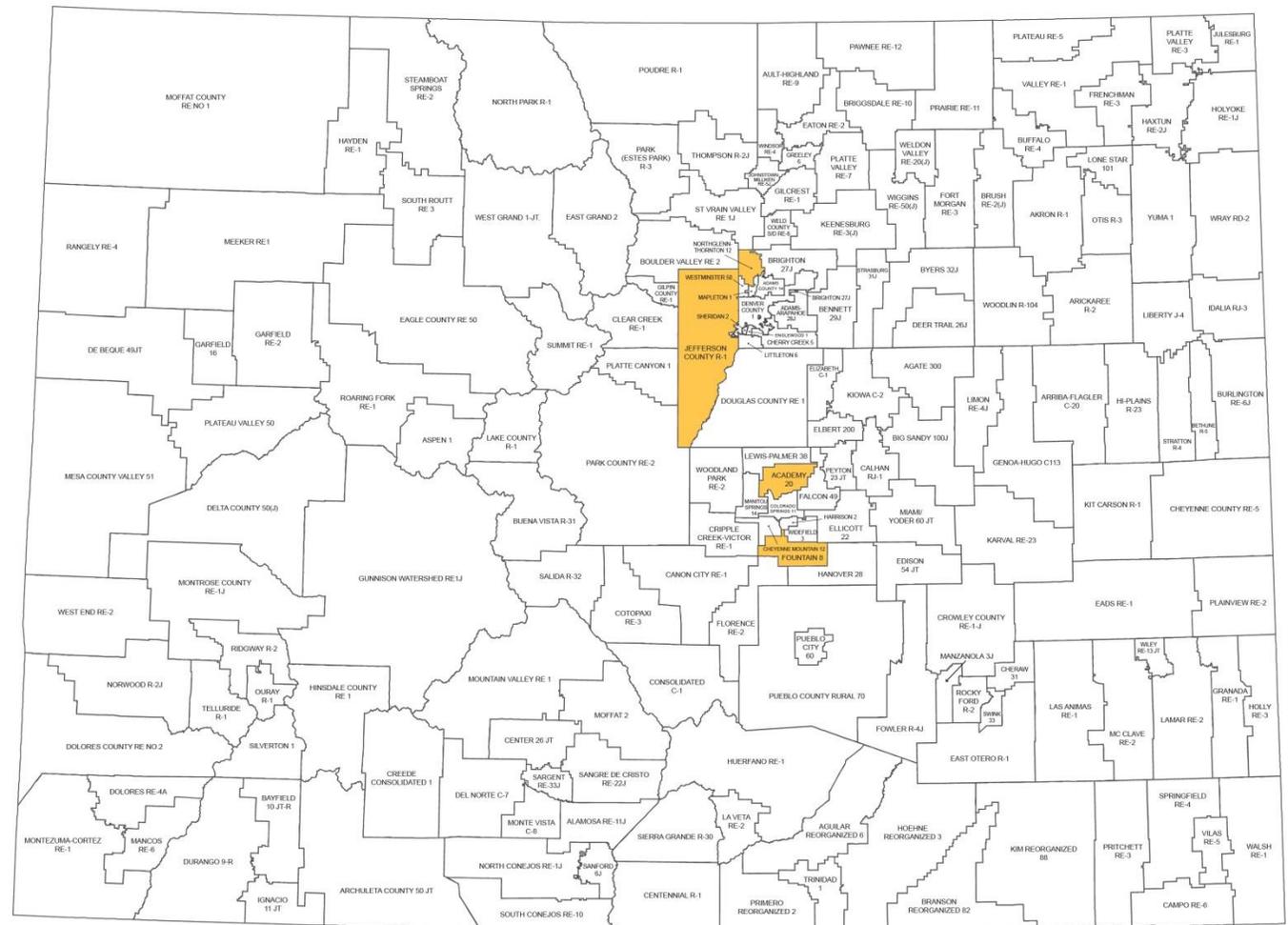
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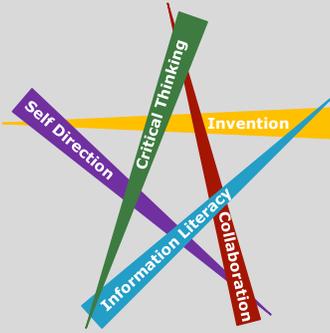


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their 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	Kindergarten
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Create	1. Demonstrate characters through dramatic play	DTA09-GR.k-S.1-GLE.1	
2. Perform	1. Express a feeling or emotion through dramatic play or creative drama	DTA09-GR.k-S.2-GLE.1	
	2. Dramatize ideas and events through dramatic play	DTA09-GR.k-S.2-GLE.2	
3. Critically Respond	1. Identify elements of theatre in everyday life	DTA09-GR.k-S.3-GLE.1	

Colorado 21st Century Skills



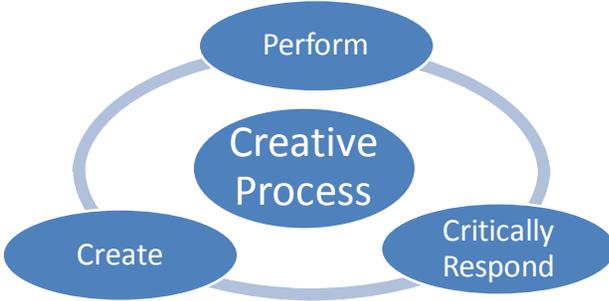
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

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
The People You See - Creating Character	7 lessons/7 hours	Instructor choice

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Unit Title	The People You See - Creating Character		Length of Unit	7 hours
Focusing Lens(es)	Perspective and Observation	Standards and Grade Level Expectations Addressed in this Unit	DTA09-GR.k-S.1-GLE.1 DTA09-GR.k-S.2-GLE.1, DTA09-GR.k-S.2-GLE.2 DTA09-GR.k-S.3-GLE.1	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> Why do people move differently? (DTA09-GR.k-S.1-GLE.1) and (DTA09-GR.k-S.2-GLE.1,2) and (DTA09-GR.k-S.3-GLE.1) How do characters use facial expressions and move their bodies to express an emotion? How can sound express a feeling or emotion? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Observations, Expressions, Emotions, Variation, Cultures, Traditions, Place, Character, Movement, Variation, Illustration, Roles			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Facial expressions and body movement often illustrate personal emotions. (DTA09-GR.k-S.1-GLE.1) and (DTA09-GR.k-S.2-GLE.1,2)	What facial expressions indicate different emotions, such as sad, happy, mad? What body movements indicate different emotions, such as sad, happy, mad?	How do people express emotions with their face or bodies? How does speed of an action affect the emotion?
A character’s vocal variation reveals emotions. (DTA09-GR.k-S.2-GLE.1,2)	What types of vocal intonations can a character use to display emotions?	How can speed, pitch, and/or volume affect the emotion of a character through voice?
Observations of roles in life help build an understanding of cultures and traditions. (DTA09-GR.k-S.1-GLE.1) and (DTA09-GR.k-S.2-GLE.2) and (DTA09-GR.k-S.3-GLE.1)	What places can people visit to see a variety of characters and cultures?	When viewing another culture, how is body language the same or different? When viewing another culture, how are facial expressions the same or different? When listening to another culture, how are vocal variations the same or different? How does physical movement demonstrate family roles? How do clothes/costumes help show culture?

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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 facial expressions that communicate emotions (DTA09-GR.k-S.1-GLE.1) and (DTA09-GR.k-S.2-GLE.2) • Different body movements that communicate emotions (DTA09-GR.k-S.1-GLE.1) and (DTA09-GR.k-S.2-GLE.2) • Different vocal sounds that communicate emotions (DTA09-GR.k-S.2-GLE.1) • Different attributes and mannerisms that assist in identifying character roles (DTA09-GR.k-S.3-GLE.1) 	<ul style="list-style-type: none"> • Demonstrate a variety of emotions through facial expressions (DTA09-GR.k-S.1-GLE.1) and (DTA09-GR.k-S.2-GLE.2) • Demonstrate a variety of emotions through body movements (DTA09-GR.k-S.1-GLE.1) and (DTA09-GR.k-S.2-GLE.2) • Demonstrate a variety of emotions through vocal inflections (DTA09-GR.k-S.2-GLE.1) • Identify different characters from everyday life (DTA09-GR.k-S.3-GLE.1) • Identify character costumes from everyday life (DTA09-GR.k-S.3-GLE.1) • Use body and voice to demonstrate knowledge of holidays and other cultural events (DTA09-GR.k-S.1-GLE.1) and (DTA09-GR.k-S.2-GLE.2) • Follow a simple set of steps in a dramatic task (DTA09-GR.k-S.2-GLE.1)

<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>To pretend to be a character I can copy movements and voice of everyday people. (Essential for understanding characterizations, ensemble relationships)</i></p>
<p>Academic Vocabulary:</p>	<p>Speed, pitch, volume, culture, mood, setting (time and place), character, communicate, feelings, observation, express</p>
<p>Technical Vocabulary:</p>	<p>Pantomime, costume, scene, dramatize, facial expressions, body movement, mirror</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	This unit explores the ways in which non-verbal and verbal communication can convey characters’ emotions. Students will consider characters within popular stories/picture books, utilizing the stories’ conflicts and relationships to work as actors might, bringing these characters to life by using facial expressions, body language/movements, and vocal variations. The unit also asks students to use real-life observations (of family members and practices) to explore further the ways in which actors use verbal and non-verbal communication in creating characters. The unit builds to a performance assessment that asks students to use the knowledge gained to “instantly” create characters and scenes from a picture book using combinations of forms of expression.
Considerations:	Teachers may consider using books with an author’s study (e.g., Eric Carle, David Weisner, Shel Silverstein, etc.). Familiarity with an author can greatly enhance the students’ ability to feel comfortable with characters and their emotions. Suggested texts offered throughout the unit might provide guidance in choosing an author. The focus in the unit should be on children’s problem solving; they should be encouraged to think their way through expression choices and not to simply follow or mimic teacher direction(s). The best drama occurs when students feel free to create and explore their own ideas.
Unit Generalizations	
Key Generalization:	Facial expressions and body movement often illustrate personal emotions
Supporting Generalizations:	A character’s vocal variation reveals emotions
	Observations of roles in life help build an understanding of cultures and traditions

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Facial expressions and body movement often illustrate personal emotions.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	For your performance, as an actor, you will be asked to recreate a scene from a book for an audience of your peers/fellow actors! Your director (teacher) will be reading out loud from a picture book without showing you (the actors) the pictures! The director will stop at certain times during the reading as ask for volunteers to recreate a scene from the book! You will use your listening skills and knowledge of the importance of facial expressions, body language, and vocal sounds to express the personal emotions of the characters. Your fellow actors will provide feedback at the end of your scene and you should be prepared to offer feedback to others when they complete their scene(s).
Product/Evidence: (Expected product from students)	Students should each have varied opportunities to try their hand at recreating (non-verbally and verbally) the emotions and characters in the book. That is, as teachers ask students to volunteer to recreate characters, there should be many opportunities/different scenarios within the chosen text. It may also help to read the story through once or twice (without showing the pictures) so that students can think about the moments/characters they wish to create. Teachers will know best the book that represents the right complexity level (in terms of situations and characters) and that will connect/resonate with their students. Students should also be involved in peer and self-feedback/assessment processes during the performance. 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)

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Differentiation: (Multiple modes for student expression)	Students may need to draw pictures, use a mirror, and/or talk about physicalizing scenery elements during the reading of the story. In addition, teachers may want to purposefully pair up students in order to facilitate the inclusion of all students. Finally, teachers may wish to utilize a text that students <i>have</i> seen previously so that, while they will not see the pictures during the performance, they have some experience/context to draw upon when (re) creating the scene from the text.
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Texts for independent reading or for class read aloud to support the content

Informational/Non-Fiction	Fiction
<p><u>For Teacher Use:</u> <i>101 Drama Games for Children: Fun and Learning with Acting and Make-Believe (SmartFun Activity Books)</i>-Paul Rooyackers and Cecilia Bowman <i>101 Drama Games and Activities and 101 MORE Drama Games and Activities</i> -David Farmer <i>Take a Bow!: Lesson Plans for Pre-School Drama (Young Actors Series)</i>- Nina Czitrom <i>Drama Start:Plays and Monologues for Young Children</i>- Julie Meghan</p>	<p><i>Ladybug Girl</i>-Jackie Davis (600L Lexile Level) <i>The Three Little Pigs</i>-Paul Galdone (450 Lexile Level) <i>Rumble in the Jungle</i>-Giles Andreae (1140L Lexile Level) <i>Tuesday</i>-David Weisner (Wordless picture book) <i>No David</i>- David Shannon (Essentially wordless picture book) <i>Mr. Wuffles</i>- David Weisner(Wordless picture book)</p>

Ongoing Discipline-Specific Learning Experiences

1.	Description:	Think/work like an actor: Using various techniques to convey character.	Teacher Resources:	<p><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)</p>
	Skills:	Demonstrate a variety of emotions through facial expressions , variety of emotions through body movements, variety of emotions through vocal inflections	Student Resources:	<p>http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>
	Assessment:			Students will keep an expressions journal wherein they will document the multiple opportunities they will have to create facial expressions, body language, and short phrases to express emotions.

Prior Knowledge and Experiences

<p>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.</p> <p>Personal space resources: http://room8-adventuresinkindergarten.blogspot.com/2013/02/personal-space.html (Adventures in Kindergarten blog) http://misssciamanna.blogspot.com/2013/10/personal-space.html (A teacher's personal blog)</p>

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Learning Experience # 1		
The teacher may model or brainstorm examples of facial expressions so that students can begin to evaluate and consider the power of this non-verbal form of communication.		
Generalization Connection(s):	Facial expressions and body movement often illustrate personal emotions.	
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)	
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 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)	
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)	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use a costume center, puppets or picture boxes to augment their facial expressions
Critical Content:	<ul style="list-style-type: none"> Essential components that make-up everyday environments 	
Key Skills:	<ul style="list-style-type: none"> Use body movements and facial expressions to portray different set elements in an environment Use body movements and facial expressions to portray different props in an environment Change the mood of an environment through their portrayal of environmental objects Follow a simple set of steps in a dramatic task 	
Critical Language:	Facial expression, character, communicate, feelings, observation, express	

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Learning Experience # 2		
The teacher may read an evocative story (e.g., <i>The Giving Tree</i> , by Shel Silverstein) so students can explore the use of facial expressions by particular characters within a text.		
Generalization Connection(s):	Facial expressions and body movement often illustrate personal emotions	
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)	
Student Resources:	http://www.pinterest.com/pin/68820700526038818/ (Dice game for acting out emotions or characters)	
Assessment:	Students will begin their expression journal (see Ongoing Learning Experience #1) by documenting (drawing) one facial expression from the teacher-read story and writing about the expression they have depicted (i.e., short-even one word-entries about the expression they have documented). Teacher note: Students may be provided with mirrors as they work on these journal entries to help them capture their expressions.	
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 require additional explanation or repetition of the story, using a more simplistic story is also an option Students may be provided with ideas about expressions (from the text) to capture	Students may dictate the writing necessary for the journal entry (to a peer or the teacher)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may document multiple expressions from the text for one character or document expressions from more than one character
Critical Content:	<ul style="list-style-type: none"> Essential components that make-up everyday environments 	
Key Skills:	<ul style="list-style-type: none"> Use body movements and facial expressions to portray different set elements in an environment Use body movements and facial expressions to portray different props in an environment Change the mood of an environment through their portrayal of environmental objects Follow a simple set of steps in a dramatic task 	
Critical Language:	Facial expression, character, communicate, feelings, observation, express	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 3		
The teacher may model or brainstorm examples of body language/movement so that students can begin to evaluate and consider the power of this non-verbal form of communication.		
Generalization Connection(s):	Facial expressions and body movement often illustrate personal emotions	
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)	
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/kiilt/index.php/Unit_Four:_How_to_incorporate_play_observations_in_the_kindergarten_classroom (Great ideas for observational note-taking)	
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)	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use a costume center, puppets or picture boxes to augment their body language/movement
Critical Content:	<ul style="list-style-type: none"> Essential components that make-up everyday environments 	
Key Skills:	<ul style="list-style-type: none"> Use body movements and facial expressions to portray different set elements in an environment Use body movements and facial expressions to portray different props in an environment Change the mood of an environment through their portrayal of environmental objects Follow a simple set of steps in a dramatic task 	
Critical Language:	Dramatize, facial expression, body movement, character, communicate, feelings, observation, express	

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Learning Experience # 4		
The teacher may read an evocative story (e.g., <i>Come on, Rain</i> by Karen Hesse) so students can explore the use of body language by particular characters within a text.		
Generalization Connection(s):	Facial expressions and body movement often illustrate personal emotions	
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)	
Student Resources:	http://www.pinterest.com/pin/68820700526038818/ (Dice game for acting out emotions or characters)	
Assessment:	Students will continue their expression journal (see Ongoing Learning Experience #1) by documenting (drawing) one example of body language/movement from the teacher-read story and writing about the expression they have depicted (i.e., short-even one word-entries about the expression they have documented). Teacher note: Students may be provided with mirrors as they work on these journal entries to help them capture their expressions	
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 require additional explanation or repetition of the story, using a more simplistic story is also an option Students may be provided with ideas about expressions (from the text) to capture	Students may dictate the writing necessary for the journal entry (to a peer or the teacher)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may document multiple expressions from the text for one character or document expressions from more than one character
Critical Content:	<ul style="list-style-type: none"> Essential components that make-up everyday environments 	
Key Skills:	<ul style="list-style-type: none"> Use body movements and facial expressions to portray different set elements in an environment Use body movements and facial expressions to portray different props in an environment Change the mood of an environment through their portrayal of environmental objects Follow a simple set of steps in a dramatic task 	
Critical Language:	Dramatize, facial expression, body movement, character, communicate, feelings, observation, express	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 5		
The teacher may model or brainstorm examples of vocal variations so that students can begin to evaluate and consider the power of this verbal forms of communication.		
Generalization Connection(s):	A character’s vocal variation reveals emotions	
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://artsedge.kennedy-center.org/educators/how-to/tipsheets/five-easy-drama-games.aspx (The 5th activity outlines ideas for a modified charades activity) 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)	
Student Resources:	N/A	
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/kiilt/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.	
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 with visual images to help them create vocal performances (e.g., phrases and visuals in <i>Come on, Rain</i> by Karen Hesse)	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use a costume center, puppets or picture boxes to augment their vocal performances
Critical Content:	<ul style="list-style-type: none"> • Essential components that make-up everyday environments • Examples of objects and sound from environments that affect mood 	
Key Skills:	<ul style="list-style-type: none"> • Use body movements and facial expressions to portray different set elements in an environment • Use body movements and facial expressions to portray different props in an environment • Use sound or voice to create environment • Change the mood of an environment through their portrayal of environmental objects • Follow a simple set of steps in a dramatic task 	
Critical Language:	Dramatize, pitch, volume, mood, setting, character, communicate, feelings, observation, express	

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Learning Experience # 6		
The teacher may read aloud a story with multiple characters (e.g., <i>Brown Bear, Brown Bear, what do you see?</i> , by Eric Carle) so that students can explore using vocal variations to become various characters.		
Generalization Connection(s):	A character’s vocal variation reveals emotion	
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://artsedge.kennedy-center.org/educators/how-to/tipsheets/five-easy-drama-games.aspx (The 5th activity outlines ideas for a modified charades activity) 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)	
Student Resources:	N/A	
Assessment:	Students will continue their expression journal (see Ongoing Learning Experience #1) this time documenting how different vocal variations can be used to alter the emotion of one statement (See tone of voice activities in Teacher Resources for sample phrases). Teacher note: Students may audio record their journal entry variations. They could also perform these variations in front of the class and create journal entries describing the phrase and its variations.	
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 with visual images to accompany two variations of a phrase (e.g., “It’s raining” with happy and sad images) to help them construct their vocal variations	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may work together to manipulate further their vocal variations. Thinking of how speed and loudness levels can contribute to emotional expression
Critical Content:	<ul style="list-style-type: none"> • Essential components that make-up everyday environments • Examples of objects and sound from environments that affect mood 	
Key Skills:	<ul style="list-style-type: none"> • Use sound or voice to create environment • Change the mood of an environment through their portrayal of environmental objects • Follow a simple set of steps in a dramatic task 	
Critical Language:	Dramatize, pitch, volume, mood, setting, character, communicate, feelings, observation, express	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 7		
The teacher may read aloud a familiar story with multiple characters (e.g., <i>Goldilocks and the Three Bears</i>) so that students can explore bringing together verbal and non-verbal forms of expression to create/depict a character.		
Generalization Connection(s):	Facial expressions and body movement often illustrate personal emotions A character’s vocal variation reveals emotions	
Teacher Resources:	http://www.kinderart.com/drama/panto.shtml (KinderArt Pantomime Lesson Plan) http://sites.uci.edu/class/kindergarten/theater-kindergarten/kindergarten-theater-lesson-4/ (Warm up lesson for characterization using Goldilocks and the Three Bears) http://www.kidactivities.net/post/Drama-Pantomime-Tips-and-Games.aspx (Pantomime Tips and Games)	
Student Resources:	N/A	
Assessment:	Students will explore the emotional expression of characters by combining verbal and nonverbal forms of communication around familiar scenes and phrases in the text (e.g., “This porridge is too hot/cold/just right”, “Someone’s been sleeping/is sleeping in my bed”). 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)	
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 act out a portion of the cues (such as only act out the Papa Bear) Students may work together to “chorally” perform their character’s emotions (verbally and nonverbally)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may work together to manipulate a given environmental element in conjunction with their verbal/nonverbal expressions
Critical Content:	<ul style="list-style-type: none"> • Essential components that make-up everyday environments • Examples of objects and sound from environments that affect mood 	
Key Skills:	<ul style="list-style-type: none"> • Use body movements and facial expressions to portray different set elements in an environment • Use body movements and facial expressions to portray different props in an environment • Use sound or voice to create environment 	
Critical Language:	Pantomime, costume, scene, dramatize, facial expression, body movement, mirror, speed, pitch, volume, mood, setting, character, communicate, feelings, observation, express	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 8		
The teacher may brainstorm family (home) responsibilities, (or utilize a text such as <i>A Pocket Full of Kisses</i> , by Audrey Penn) so that students can identify expectations for and behaviors of family members.		
Generalization Connection(s):	Observations of roles in life help build an understanding of cultures and traditions	
Teacher Resources:	<i>When I was Little: A Four Year Old's Memoir of Her Youth</i> - by Jamie Lee Curtis (300-700 Lexile level) <i>A Pocket Full of Kisses</i> - by Audrey Penn (830 Lexile level) http://www.eduplace.com/graphicorganizer/pdf/venn.pdf (Free, printable Venn diagram template)	
Student Resources:	<i>When I was Little: A Four Year Old's Memoir of Her Youth</i> - by Jamie Lee Curtis (300-700 Lexile level) <i>A Pocket Full of Kisses</i> - by Audrey Penn (830 Lexile level)	
Assessment:	The students will create a compare and contrast diagram that shows the similarities and differences between the home responsibilities and roles of different family members	
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)
	The students may be provided with a partially completed graphic organizer (for example, headings and a couple of examples filled in) Students may work with a partner or in small groups to complete the graphic organizer	Students may draw or use images to illustrate to complete their graphic organizer
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.eduplace.com/graphicorganizer/pdf/venn.pdf (Free printable Venn diagram template)	Students may complete an additional graphic organizer that compares their present roles/responsibilities with those of the past
Critical Content:	<ul style="list-style-type: none"> • Essential components that make-up everyday environments • Examples of objects and sound from environments that affect mood 	
Key Skills:	<ul style="list-style-type: none"> • Use body movements and facial expressions to portray different set elements in an environment • Use body movements and facial expressions to portray different props in an environment • Use sound or voice to create environment • Change the mood of an environment through their portrayal of environmental objects • Follow a simple set of steps in a dramatic task 	
Critical Language:	Pantomime, costume, scene, dramatize, facial expression, body movement, mirror, speed, pitch, volume, mood, setting, character, communicate, feelings, observation, express	

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Learning Experience # 9		
The teacher may use a children’s book on family traditions (e.g., <i>Every Friday</i> by Dan Yaccarino) so that students may begin considering formal and informal traditions/rituals/practices within their own family		
Generalization Connection(s):	Observations of roles in life help build an understanding of cultures and traditions	
Teacher Resources:	http://www.librarything.com/tag/family+traditions (Extensive list of children’s books on family traditions) http://www.eduplace.com/graphicorganizer/pdf/venn.pdf (Free, printable Venn diagram template)	
Student Resources:	<i>When I was Little: A Four Year Old’s Memoir of Her Youth</i> - by Jamie Lee Curtis (300-700 Lexile level) <i>A Pocket Full of Kisses</i> - by Audrey Penn (830 Lexile level) http://www.shutterstock.com/cat.mhtml?searchterm=family+traditions&search_group=&lang=en&search_source=search_form (Images of family traditions)	
Assessment:	Students will continue their expression journal (see Ongoing Learning Experience #1) by documenting (drawing) one example of a unique family tradition or ritual.	
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)
	http://www.shutterstock.com/cat.mhtml?searchterm=family+traditions&search_group=&lang=en&search_source=search_form (Images of family traditions) Students may work with a partner or in small groups to complete the entry.	Students may draw or use images to illustrate to complete their journal entry
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.eduplace.com/graphicorganizer/pdf/venn.pdf (Free printable Venn diagram template)	Students may complete an additional graphic organizer that compares/contrasts family traditions
Critical Content:	<ul style="list-style-type: none"> • Essential components that make-up everyday environments • Examples of objects and sound from environments that affect mood 	
Key Skills:	<ul style="list-style-type: none"> • Use body movements and facial expressions to portray different set elements in an environment • Use body movements and facial expressions to portray different props in an environment • Use sound or voice to create environment • Change the mood of an environment through their portrayal of environmental objects • Follow a simple set of steps in a dramatic task 	
Critical Language:	Pantomime, costume, scene, dramatize, facial expression, body movement, mirror, speed, pitch, volume, mood, setting, character, communicate, feelings, observation, express	

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Learning Experience # 10		
The teacher may model, using verbal and nonverbal forms of expression, the creation of a short skit about his/her home “roles/responsibilities” or a unique family tradition, so students can begin considering how dramatic representations can communicate traditions and home cultures.		
Generalization Connection(s):	Observations of roles in life help build an understanding of cultures and traditions Facial expressions and body movement often illustrate personal emotions A character’s vocal variation reveals emotions	
Teacher Resources:	<i>When I was Little: A Four Year Old’s Memoir of Her Youth-</i> by Jamie Lee Curtis (300-700 Lexile level) <i>A Pocket Full of Kisses-</i> by Audrey Penn (830 Lexile level) <i>Every Friday</i> by Dan Yaccarino (260 Lexile level)	
Student Resources:	<i>When I was Little: A Four Year Old’s Memoir of Her Youth-</i> by Jamie Lee Curtis (300-700 Lexile level) <i>A Pocket Full of Kisses-</i> by Audrey Penn (830 Lexile level) <i>Every Friday</i> by Dan Yaccarino (260 Lexile level)	
Assessment:	Students will work in small groups to use their Venn diagrams from the previous learning experiences to construct their own short skits documenting either family roles or a family tradition. Students will use verbal and nonverbal forms of communication in the skits.	
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	N/A
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"> • Essential components that make-up everyday environments. • Examples of objects and sound from environments that affect mood 	
Key Skills:	<ul style="list-style-type: none"> • Use body movements and facial expressions to portray different set elements in an environment • Use body movements and facial expressions to portray different props in an environment • Use sound or voice to create environment • Change the mood of an environment through their portrayal of environmental objects • Follow a simple set of steps in a dramatic task 	
Critical Language:	Pantomime, costume, scene, dramatize, facial expression, body movement, mirror, speed, pitch, volume, mood, setting, character, communicate, feelings, observation, express	