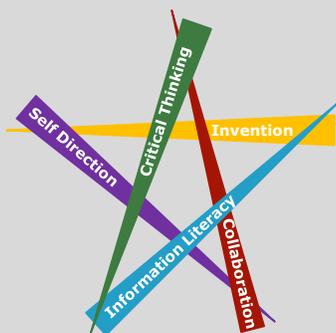


**Curriculum Development Course at a Glance
Planning for 6th Grade Drama and Theatre Arts**

Content Area	Drama and Theatre Arts	Grade Level	6 th Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Create	1. Characterization throughout a scripted or improvised scene	DTA09-GR.6-S.1-GLE.1	
	2. Creation of a scene or play from an original idea, story or other form of literature	DTA09-GR.6-S.1-GLE.2	
	3. Design and technical elements of theatre in improvised and scripted works	DTA09-GR.6-S.1-GLE.3	
2. Perform	1. Confidence in characterization skills	DTA09-GR.6-S.2-GLE.1	
	2. Recognition of responsibilities of various technical personnel in performance	DTA09-GR.6-S.2-GLE.2	
3. Critically Respond	1. Discuss the influence of cultural and historical themes in theatrical works	DTA09-GR.6-S.3-GLE.1	
	2. Recognize and identify the criteria for a quality performance	DTA09-GR.6-S.3-GLE.2	
	3. Articulate the value of each practitioner's role in a drama and/or theatrical performance	DTA09-GR.6-S.3-GLE.3	

Colorado 21st Century Skills



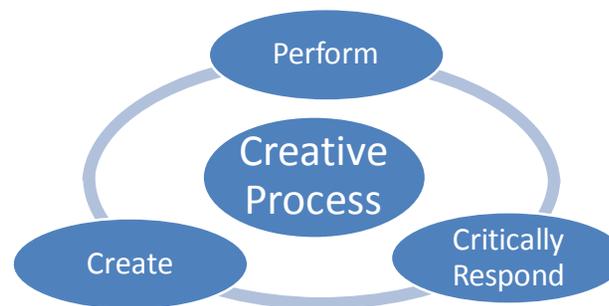
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

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
Acting Well Your Part: Scripted Scene Work	Instructor Choice	Instructor Choice
Be a Practical Designer: Design the World of the Play using Costumes Props, and Make-up	Instructor Choice	Instructor Choice
Using Improvisation to create who, what, where, when, why	Instructor Choice	Instructor Choice

Curriculum Development Overview
Unit Planning for 6th Grade Drama and Theatre Arts

Unit Title	Acting Well Your Part: Scripted Scene Work		Length of Unit	Quarter/Instructor Choice
Focusing Lens(es)	Relationships	Standards and Grade Level Expectations Addressed in this Unit	DTA09-GR.6-S.1-GLE.1, DTA09-GR.6-S.1-GLE.2, DTA09-GR.6-S.1-GLE.3 DTA09-GR.6-S.2-GLE.1, DTA09-GR.6-S.2-GLE.2 DTA09-GR.6-S.3-GLE.1, DTA09-GR.6-S.3-GLE.2, DTA09-GR.6-S.3-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> How does creating characters through rehearsal and performance enhance real-world relationships? (DTA09-GR.6-S.1-GLE.1) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2,3) How does creating characters enhance understandings about tension and conflict in societal relationships? How does the ensemble connect with the development of the performance of each character? How do the given elements, such as: set, character, and plot of the play affect the performance of scripted material? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Culture, Value, Expression, Influence, Observation, Conflict, Scripted Material, Perspective, Character, Scene, Hierarchical Character Relationships, Complexity, Emergence, Revelation			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Cultural conflicts and cultural expressions are often revealed through the observed relationships that emerge in scripted material (DTA09-GR.6-S.1-GLE.1,EO.a) and (DTA09-GR.6-S.3-GLE.1,2,3)	What kind of relationship exists within a given script? What type of cultural relationships can be observable and gleaned from scripted material? Why do cultural conflicts exist within relationships?	How do relationships in a script control character choices? How can cultural differences enhance or distract from relationship building?
Character’s perspectives and expressions reveal cultural values to other characters within a scene (DTA09-GR.6-S2-GLE1)	What possible character decisions can be defined in a given script? What types of cultural perspectives exist among characters within a scene or script?	How might an actor’s choices be limited by other actors? How might a character’s cultural perspectives create value in a plot?
Influential (such as hierarchical) character relationships create complexity for character development (DTA09-GR.6-S.1-GLE.1) and (DTA09-GR.6-S.3-GLE.1,2,3)	What types of character expressions inform the audiences’ reaction to the play? What determines status and influence for a character in a play?	How might an actor construct a believable and unique character? How can status and influence affect relationships?
Cultural backgrounds and experiences promote and encourage performers’ exploration of character choices in scripted material (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.3)	What can actors glean from their own culture and personal experiences to create a character? What types of cultural backgrounds could be explored through character development?	How do differing cultural backgrounds impact the production? How do actors draw on their own culture and experience to create a character?

Curriculum Development Overview
Unit Planning for 6th Grade Drama and Theatre Arts

Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<ul style="list-style-type: none"> • How scripts differ in terms of reading, design and notation (DTA09-GR.6-S.1-GLE.1) • Parts of a play script, such as exposition, conflict, climax, and resolution (DTA09-GR.6-S2-GLE1) • How character choices (such as; vocal expression, physical characteristics, subtext) create a believable productions (DTA09-GR.6-S2-GLE1) • Ways in which character development and arc impact the story line (DTA09-GR.6-S.1-GLE.1,EO.a) and (DTA09-GR.6-S2-GLE1) • Different ways to resolve conflict (DTA09-GR.6-S.3-GLE.1,2,3) • Technical elements that facilitate in the comprehension of scenic elements (DTA09-GR.6-S.1-GLE.1,EO.a) and (DTA09-GR.6-S.3-GLE.1,2,3) 	<ul style="list-style-type: none"> • Identify the tension and conflict in a particular script (DTA09-GR.6-S.1-GLE.1) • Identify the emotional tone of the characters in the script (DTA09-GR.6-S.1-GLE.1) • Associate how different characters in a play have motives which can impact plot (DTA09-GR.6-S2-GLE1) • Apply cultural and historical lenses to a scripted work (DTA09-GR.6-S.3-GLE.1,2,3) • Perform a scripted production and/or scene with the intent of the playwright (DTA09-GR.6-S.1-GLE.1,EO.a) and (DTA09-GR.6-S2-GLE1) • Perform scripted work with the use of technical elements to enhance the performance (DTA09-GR.6-S.1-GLE.1,EO.a) and (DTA09-GR.6-S.3-GLE.1,2,3)

<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>Actors use their understanding of expression and cultural values to engage with scripted material through characterization.</i></p>
<p>Academic Vocabulary:</p>	<p>Exposition, conflict, resolution, climax, character, relationship, communication, culture</p>
<p>Technical Vocabulary:</p>	<p>Monologue, script, lines, characterization, archetype, protagonist, setting, antagonist</p>

Curriculum Development Overview
Unit Planning for 6th Grade Drama and Theatre Arts

Unit Title	Be a Practical Designer: Design the World of the Play using Costumes Props, and Make-up		Length of Unit	Instructor Choice
Focusing Lens(es)	Design	Standards and Grade Level Expectations Addressed in this Unit	DTA09-GR.6-S.1-GLE.3 DTA09-GR.6-S.2-GLE.2 DTA09-GR.6-S.3-GLE.1, DTA09-GR.6-S.3-GLE.2, DTA09-GR.6-S.3-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • What unifies a theatrical vision? (DTA09-GR.6-S.1-GLE.3) and (DTA09-GR.6-S.2-GLE2) and (DTA09-GR.6-S.3-GLE1,2,3) • What can practical designers (make-up artist, costumer, prop master) do to influence the work of an overall production? • How is a rendering like a window to view a theatrical vision? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Composition, Culture, Order/Form, Tradition, Discovery, Collaboration, Design, Synergy, Roles, Detail, Style, Audience			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Culture of collaboration will create a cohesive design (costume, makeup, props) demonstrating order/form. (DTA09-GR.6-S.1-GLE.3) and (DTA09-GR.6-S.2-GLE2) and (DTA09-GR.6-S.3-GLE1,2,3)	What does successful collaboration look like? What does a cohesive practical design look like?	How are the different practical design elements related? How is a culture of collaboration created?
Theatrical production designs often rely upon a synergy of traditional practical theatrical roles (director, technical director, costume designer, prop master, make-up designer). (DTA09-GR.6-S.1-GLE.3) and (DTA09-GR.6-S.2-GLE2) and (DTA09-GR.6-S.3-GLE1,2,3)	What are the traditional theatrical roles? What is the hierarchy of theatrical roles? What specific tasks does each of the practical designer roles possess?	How does each of the practical roles contribute to an overall production? How can the roles of practical theater practitioners change for a project? How do the practical designer roles overlap or contribute to one another?
Attention to detail in creating theatrical design (costume, props, make-up) enhances the overall effectiveness of composition. (DTA09-GR.6-S.3-GLE1,2,3)	What is an example of a costume or prop rendering that pays attention to detail? What are the most important aspects of costumes and props which assist in overall composition?	What are the consequences of creating a costume or prop rendering that does not pay attention to detail? What types of specifics and details do renderings need, in terms of color and shape, in order to be effective in enhancing character? (C)How does the specific details in a costume or prop rendering effect the end result?

Curriculum Development Overview
Unit Planning for 6th Grade Drama and Theatre Arts

<p>Design (costume, props, makeup) style impacts an audience’s discovery of a performance. (DTA09-GR.6-S.1-GLE.3) and (DTA09-GR.6-S.2-GLE2) and (DTA09-GR.6-S.3-GLE1,2,3)</p>	<p>What parts of a production concept do the practical designers contribute to? What type of experience do the practical designers want to give the audience for a given script? What types of stages are common for theatrical design?</p>	<p>How do the components of a practical design concept impact the entire production and relate to each other? How can the effectiveness of a practical design concept be measured by an audience’s discovery of the performance? How does the type of stage affect decisions made during the design process?</p>
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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"> Steps necessary for creating a design rendering (costume, props, makeup) (DTA09-GR.6-S.2-GLE2) and (DTA09-GR.6-S.3-GLE1,2,3) Roles of theater practitioners, (including director, costume designer, prop master, actors, makeup designer) listing their responsibilities and contributions to a production (DTA09-GR.6-S.1-GLE.3) and (DTA09-GR.6-S.2-GLE2) and (DTA09-GR.6-S.3-GLE1,3) Skills necessary to work collaboratively on a design team (DTA09-GR.6-S.3-GLE1,2,3) How a design concept fits into a production (DTA09-GR.6-S.2-GLE2) and (DTA09-GR.6-S.3-GLE1,2,3) 	<ul style="list-style-type: none"> Create a rendering for one design concept of a production (costume, props, makeup) (DTA09-GR.6-S.2-GLE2) and (DTA09-GR.6-S.3-GLE1,2,3) Fulfill their role as a theater practitioner in design teams (DTA09-GR.6-S.1-GLE.3) and (DTA09-GR.6-S.2-GLE2) and (DTA09-GR.6-S.3-GLE1,2,3) Work collaboratively on a design team (DTA09-GR.6-S.1-GLE.3) and (DTA09-GR.6-S.3-GLE1,2,3) Design a concept for one design area (costume, props, makeup) (DTA09-GR.6-S.2-GLE2) and (DTA09-GR.6-S.3-GLE1,2,3)

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<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>Theatrical designers focus on the overall aesthetic of a theatrical production in the areas of costumes, props and makeup design.</i></p>
<p>Academic Vocabulary:</p>	<p>Collaborate, hierarchy, culture, audience, practitioner</p>
<p>Technical Vocabulary:</p>	<p>Rendering, costume designer, sound designer, light designer, scenic designer, composition, proscenium, thrust, arena, upstage, downstage, stage right, stage left, blocking</p>

Curriculum Development Overview
Unit Planning for 6th Grade Drama and Theatre Arts

Unit Title	The Five W's of Improvisation		Length of Unit	Instructor Choice
Focusing Lens(es)	Perspective	Standards and Grade Level Expectations Addressed in this Unit	DTA09-GR.6-S.1-GLE.1, DTA09-GR.6-S.1-GLE.2 DTA09-GR.6-S.2-GLE.1 DTA09-GR.6-S.3-GLE.1, DTA09-GR.6-S.3-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How does the improvisation lead to discovering the who, what, where, when, and why of a devised scene? • What makes a character believable? • How do relationships between characters dictate believability? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Improvisation, Composition, Observation, Investigate/Discovery, Setting, Character, Expression, Reflection, Problem Solving Techniques, Influence, Relationships, Conflict			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Discovery of the setting and character is often revealed through the practice of improvisation. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2,3)	What improvisation activities can help reveal character and relationships? What improvisation activities can help reveal setting and time of a scene? What improvisation activities can help reveal the conflict of a scene?	How does the work of improvisation create critical thinking in the exploration of characters and scene development? How can improvisation reveal character, relationships and setting? How can improvisation reveal the conflict of a scene?
Expression in improvisation and group collaboration with prompts demands personal reflection and group problem solving techniques. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2)	What are examples of collaborative groups? What techniques are necessary for problem solving in improvisation? What does productive personal reflection look like?	How do groups need to collaborate? How do groups productively problem solve in collaboration? How can personal reflection impact collaboration?
Collaboration creation is often inspired by the influence of characters, relationships, setting and conflict (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2)	What influence does character and relationship have on improvisation? What influence does setting and time have on improvisation? What influence does conflict have on improvisation?	How do performers use prompts or stories to connect to universal themes? How does improvisation inform understanding of characters and relationships? How does improvisation inform understanding of setting and time? How does improvisation inform understanding of conflict?

Curriculum Development Overview
Unit Planning for 6th Grade Drama and Theatre Arts

Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<ul style="list-style-type: none"> Strategies to creating and maintain a character such as self-direction, confidence and concentration. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2,3) The techniques and requirements for making a character believable. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) Components of a developed scene based off of a prompt (who, what, where, when, why) (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2) The techniques for giving and/or receiving constructive feedback. (DTA09-GR.6-S.3-GLE.1,2) The different prompts to inspire the creation of an improvisational work (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) 	<ul style="list-style-type: none"> Discover a well - defined character through improvisation. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2) Create performances based on a prompt that show conflict and character development at an introductory level. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) Justify choices in creating setting and time in improvised performance. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2) Describe and/or demonstrate the five W's (who, what, where, when, why) through performance of final scene. (DTA09-GR.6-S.1-GLE.1,2) and (DTA09-GR.6-S2-GLE1) and (DTA09-GR.6-S.3-GLE.1,2)

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<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>Creating a scene using a prompt and developing the “five w’s” allows theatre practitioners to discover the importance of collaboration, dramatic structure and evaluation.</i></p>
<p>Academic Vocabulary:</p>	<p>Character, setting, time, conflict, collaboration, constructive feedback, justify</p>
<p>Technical Vocabulary:</p>	<p>Improvisation, devising theatre, scene work</p>