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| **Content Area** | Drama and Theatre Arts | | | **Grade Level** | 2nd 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 |
| 1. Create new dramatic elements from existing works | | | | | | DTA09-GR.2-S.1-GLE.2 |
| 1. Perform | 1. Dramatize short stories | | | | | | DTA09-GR.2-S.2-GLE.1 |
| 1. Demonstrate movement based on stage directions | | | | | | DTA09-GR.2-S.2-GLE.2 |
| 1. Critically Respond | 1. Identify basic structures and relationships in a scene | | | | | | DTA09-GR.2-S.3-GLE.1 |
| 1. Identify dramatic elements in dramatizations and stories | | | | | | DTA09-GR.2-S.3-GLE.2 |
| 1. 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 | |
| Emotion Motion | | | 1-2 weeks / 3-5 hours | | | Instructor choice | |

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| **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):** | * 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 | | | | |

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| **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)…** |
| * 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) | * 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) |

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| **Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.  EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”* | | |
| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *The blocking of a scene demonstrates how people in communities interact and cooperate with their environment.* |
| **Academic Vocabulary:** | Community, identify, create, respond, demonstrate, environments | |
| **Technical Vocabulary:** | Improvisation, portrayal, pantomime, tone, pace, scene, stage direction/blocking-upstage, down stage, center stage, stage left, stage right, ensemble | |

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| **Unit Title** | Emotional Motion: Using Literary Works to Create Emotion and Movement | | | **Length of Unit** | 1-2 weeks/3-5 hours |
| **Focusing Lens(es)** | Expression | **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):** | * How do performers convey emotion? (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 a performer bring an author’s words to life? | | | | |
| **Unit Strands** | Create, Perform, Critically Respond | | | | |
| **Concepts** | Expressions, Emotions and Movement, Character, Relationships, Meaning, Choices, Composition, Story, Constructive Feedback, Message, | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Movement communicates emotion in order to convey the meaning of a story to an audience. (DTA09-GR.2-S.1-GLE.1) and (DTA09-GR.2-S.2-GLE.1,2) | Describe the types of movements are listed in the story? | How does constructive feedback help performers convey meaning?  How can emotion affect movement?  How does a performer’s movement convey a message about the character? |
| Performers make character choices in order to interpret literary relationships (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 some different emotions the characters feel?  What are specific relationships between characters?  What are some examples of stage directions? | How does movement communicate emotion?  How are emotions depicted in literary works?  How can choices in movement, voice and gesture affect how the audience feels?  Why are stage directions important?  How can members of an audience react to a theatrical presentation differently? |
| Stories rely on character details and relationships to depict a strong plot. (DTA09-GR.2-S.1-GLE.1,2) | What are some of the primary character traits of the main character, supporting characters?  How do characters’ relationships change from the beginning to the end of the play? | Why does the character show certain emotions at various sections of the story?  How do the relationships between characters advance the plot?  What movements would be appropriate to convey character traits? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Ways in which actors move respectfully throughout an acting space (DTA09-GR.2-S.2-GLE.2) * How feedback from an audience can affect a performers performance (DTA09-GR.2S.3-GLE.1,2) * How actors’ movements communicate emotion (DTA09-GR.2-S.1-GLE.1,2) and (DTA09-GR.2-S.2-GLE.1,2) * The various character traits of a literary character and supporting characters (DTA09-GR.2-S.1-GLE.1,2) and (DTA09-GR.2-S.2-GLE.1,2) * The relationships between literary characters (DTA09-GR.2-S.1-GLE.1,2) and (DTA09-GR.2-S.2-GLE.1,2) * Elements of a plot (DTA09-GR.2-S.2-GLE.1) | * Act out key elements of a short story (DTA09-GR.2-S.2-GLE.1) * Create character movement within a short story based on the characters traits and emotions (DTA09-GR.2-S.2-GLE.1) * Move respectfully throughout an acting space (DTA09-GR.2-S.2-GLE.2) * Respond with gestures and movements in a dramatic portrayal (DTA09-GR.2-S.2-GLE.2) * Articulate the difference between constructive and negative feedback (DTA09-GR.2-S.3-GLE.1,2) * Identify and describe the character relationships in theatrical scenes (DTA09-GR.2-S.3-GLE.1,2) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *The performer (insert character name) expressed loneliness when he/she collapsed (insert movement) in the scene.* |
| **Academic Vocabulary:** | Element, character, feedback, interpret, communicate, critically respond, emotion, plot | |
| **Technical Vocabulary:** | Scene, performer, gesture, dramatic portrayal, improvise, improvisation | |