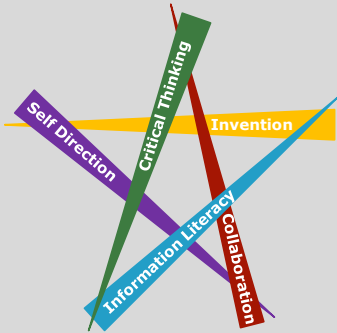


**Curriculum Development Course at a Glance
Planning for High School Drama and Theatre Arts**

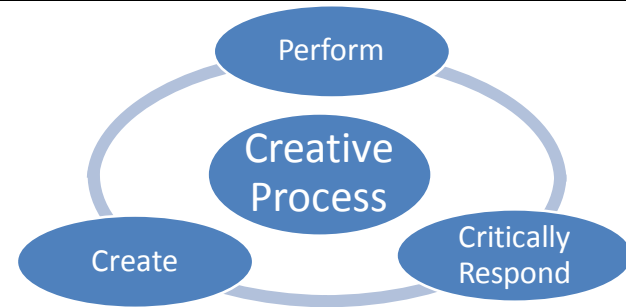
Content Area	Drama and Theatre Arts		Grade Level	High School
Course Name/Course Code	Part One: Scripted Works, Character Development, Technical Theatre			
Standard	Fundamental Pathway Grade Level Expectations (GLE)		Extended Pathway Grade Level Expectations (GLE)	
1. Create	1. Creative process in character development and script improvisation	DTA09-HSFP-S.1-GLE.1	1. Character development in improvised and scripted works	DTA09-HSEP-S.1-GLE.1
	2. Technical elements of theatre in improvised and scripted works	DTA09-HSFP-S.1-GLE.2	2. Technical design and application of technical elements	DTA09-HSEP-S.1-GLE.2
	3. Expression, imagination, and appreciation in group dynamics	DTA09-HSFP-S.1-GLE.3	3. Ideas and creative concepts in improvisation and play building	DTA09-HSEP-S.1-GLE.3
	4. Interpretation of drama using scripted material	DTA09-HSFP-S.1-GLE.4	4. Creation, appreciation, and interpretation of scripted works	DTA09-HSEP-S.1-GLE.4
2. Perform	1. Communicate meaning to engage an audience	DTA09-HSFP-S.2-GLE.1	1. Drama and theatre techniques, dramatic forms, performance styles, and theatrical conventions that engage audiences	DTA09-HSEP-S.2-GLE.1
	2. Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-HSFP-S.2-GLE.2	2. Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-HSEP-S.2-GLE.2
	3. Directing as an art form	DTA09-HSFP-S.2-GLE.3	3. Direction or design of a theatrical performance for an intended audience	DTA09-HSEP-S.2-GLE.3
3. Critically Respond	1. Analysis and evaluation of theatrical works	DTA09-HSFP-S.3-GLE.1	1. Contemporary and historical context of drama	DTA09-HSEP-S.3-GLE.1
	2. Evaluation of elements of drama, dramatic techniques, and theatrical conventions	DTA09-HSFP-S.3-GLE.2	2. Elements of drama, dramatic forms, performance styles, dramatic techniques, and conventions	DTA09-HSEP-S.3-GLE.2
	3. Respect for theatre, its practitioners, and conventions	DTA09-HSFP-S.3-GLE.3	3. Respect for theatre professions, cultural relationships, and legal responsibilities	DTA09-HSEP-S.3-GLE.3

**Curriculum Development Course at a Glance
Planning for High School Drama and Theatre Arts**

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
Scripted Works (Fundamental & Extended)	Quarter/Semester/Year	Instructor Choice
Creating Character in a Scripted Performance (Fundamental & Extended)	Quarter/Semester/Year	Instructor Choice
Foundations of Technical Theatre (Fundamental and Extended)	Quarter/Semester/Year	Instructor Choice

Curriculum Development Overview
Unit Planning for High School Drama and Theatre Arts

Unit Title	Scripted Works (Fundamental & Extended)		Length of Unit	Quarterly/Semester/Yearly
Focusing Lens(es)	Perspective	Standards and Grade Level Expectations Addressed in this Unit	Fundamental: DTA09-HSFP-S.1-GLE.1, DTA09-HSFP-S.1-GLE.3, DTA09-HSFP-S.1-GLE.4 DTA09-HSFP-S.2-GLE.1, DTA09-HSFP-S.2-GLE.3 DTA09-HSFP-S.3-GLE.1, DTA09-HSFP-S.3-GLE.2, DTA09-HSFP-S.3-GLE.3	Extended: DTA09-HSEP-S.1-GLE.1, DTA09-HSEP-S.1-GLE.3, DTA09-HSEP-S.1-GLE.4 DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.3 DTA09-HSEP-S.3-GLE.1, DTA09-HSEP-S.3-GLE.2, DTA09-HSEP-S.3-GLE.3
Inquiry Questions (Engaging-Debatable):	<p>Fundamental:</p> <ul style="list-style-type: none"> How does creating characters through rehearsal and performance enhance real-world connections to literary characters and diverse cultures?(DTA09-HSFP-S.1-GLE.1,3,4) and (DTA09-HSFP-S2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3) How can a director’s production concept influence the audience’s reactions to a performed scripted work? How does perspective influence choice-making in scripted works – accurate or idealized? <p>Extended:</p> <ul style="list-style-type: none"> How does creating characters through rehearsal and performance, with knowledge of historical periods, enhance real-world connections to literary characters and diverse cultures? (DTA09-HSEP-S.1-GLE.1,3,4) and (DTA09-HSEP-S2-GLE.1,3) and (DTA09-HSEP-S.3-GLE.1,2,3) How does the selection of a play and the director’s concept statement reflect the capabilities of the ensemble process in a performed scripted work? How does the knowledge of historical periods impact overall production value? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Culture, Influence, Tradition, Investigate/Discovery, Character Choices, Emotions, Character, Portrayal, Experiences, Production Concept, Perception, Social, Political, Historical, Perception, Connection, Playmaking Process, Ingenuity, Self-Direction			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Fundamental: Cultural and family traditions can often dictate character choices which can limit the actor’s decision making process. (DTA09-HSFP-S.1-GLE.1,3,4) and (DTA09-HSFP-S2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3)	What kinds of family traditions existed in the 1950’s? What elements made the 1960’s the Age of Innocence?	How do socioeconomic factors influence family traditions?

Curriculum Development Overview
Unit Planning for High School Drama and Theatre Arts

<p>Fundamental: Actors’ personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process (DTA09-HSFP-S.1-GLE.1,3,4) and (DTA09-HSFP-S2-GLE.3) and (DTA09-HSFP-S.3-GLE.1,2,3)</p>	<p>How do Martha’s (or insert character) emotions in “Who’s Afraid of Virginia Woolf,” (or insert work) affect her communication skills with her husband (or insert character)? What are the basic improvisation strategies? How do human emotions interfere with communication, and what body movements and gesture can assist in exhibiting an emotional response?</p>	<p>How does the changing of emotional responses, obstacles and tactics of a character in rehearsal assist in creating a final believable depiction? How can improvisation expand the actor’s ability to deepen a characters emotional response?</p>
<p>Fundamental: Director’s production concept can intentionally drive audience perceptions of characters. (DTA09-HSFP-S.1-GLE.3,4) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSFP-S.3-GLE.3)</p>	<p>What is a director’s production concept? What strategies can be employed to ensure a particular audience reaction such as intrigue/disbelief, humor, etc.?</p>	<p>In what circumstances might an actor have an option of moving away from a director’s production concept?</p>
<p>Fundamental: The creation of a play may enhance the discovery of current social, political, historical, and cultural themes and issues, and philosophies. (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.2) and (DTA09-HSFP-S.3-GLE.1,2,3)</p>	<p>What aspects of playwriting (form and structure) assist in creating a one-act play? What cultural themes are most relevant to a high school audience?</p>	<p>How can the use of character development techniques, both internal and external, result in well-rounded characters? How can one incorporate dance, music, and visual arts in creating a character? How does an understanding of real world literary and historical characters help inform character choices?</p>
<p>Extended: Character development techniques inform the playmaking and writing processes, and contribute to the actor’s capacity for spontaneous ingenuity and self-direction. (DTA09-HSEF-S.1-GLE.1,3) and (DTA09-HSEF-S2-GLE.1) and (DTA09-HSEF-S.3-GLE.2)</p>	<p>What choices must you make to create a character unlike yourself? In what ways does creating a believable character effect the final product and inform the playwright’s intent/director’s concept?</p>	<p>How can the use of character development techniques, both internal and external, result in well-rounded characters? How can one incorporate dance, music, and visual arts in creating a character? How does an understanding of real world literary and historical characters help inform character choices?</p>
<p>Extended: Improvisational skills inform the playmaking and writing processes, and contribute to the actor’s capacity for spontaneous ingenuity and self-direction. (DTA09-HSEF-S.1-GLE.1,3) and (DTA09-HSEF-S2-GLE.1) and (DTA09-HSEF-S.3-GLE.2)</p>	<p>What improvisational techniques are most useful in the playmaking process? In what ways can improvisation enhance self-direction?</p>	<p>How does improvisation aid in the development of believable dialogue and characters? How does improvisation build believability of a character’s emotional response?</p>

Curriculum Development Overview
Unit Planning for High School Drama and Theatre Arts

Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<p>Fundamental:</p> <ul style="list-style-type: none"> • Major playwrights of the 20th century, such as: Edward Albee, August Wilson, Christopher Durang, Neil Simon, William Inge, Arthur Miller, Thornton Wilder, Tennessee Williams, Samuel Beckett, Eugene O'Neill, Tony Kushner. (DTA09-HSFP-S.1-GLE.1,2,3,4) and (DTA09-HSFP-S2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3) • Major works of 20th century, such as: Death of a Salesman, A Streetcar Named Desire, Who's Afraid of Virginia Woolf, Angels in America, Long Day's Journey Into Night, The Glass Menagerie, The Crucible, The Iceman Cometh, Our Town, Waiting for Godot. (DTA09-HSFP-S.1-GLE.1,2,3,4) and (DTA09-HSFP-S2-GLE.1,3) and (DTA09-HSFP-S.3-GLE.1,2,3) • Conventional theatre vocabulary, and theme identification and structure (DTA09-HSFP-S.3-GLE.2,3) • Technical theatre safety procedures (DTA09-HSFP-S.1-GLE.1,2) • Aspects of character developmental research and support, such as character analysis research (DTA09-HSFP-S2-GLE.1,4) and (DTA09-HSFP-S.3-GLE.1) <p>Extended:</p> <ul style="list-style-type: none"> • Major playwrights: Euripides, Sophocles, Seneca, Shakespeare, Moliere, Sheridan, Chekhov, Ibsen, Shaw, Wilde, Beckett, Brecht, Ionesco, Pinter, Stoppard, Kalidasa, Fugard. (DTA09-HSEP-S.1-GLE.1,2,3,4) and (DTA09-HSEP-S2-GLE.1,3) and (DTA09-HSEP-S.3-GLE.1,2,3) • Major plays: The Trojan Women, Oedipus Rex, Phaedra, Everyman, Romeo and Juliet, The Imaginary Invalid, School for Scandal, The Three Sisters, A Doll's House, Pygmalion, The Importance of Being Earnest, Waiting for Godot, Mother Courage, The Bald Soprano, The Homecoming, Rosencrantz and Guildenstern are Dead, Shakuntala, Master Harold and the boys. (DTA09-HSEP-S.1-GLE.1,2,3,4) and (DTA09-HSEP-S2-GLE.1,2) and (DTA09-HSEP-S.3-GLE.3) • Aspects of character developmental research and support, such as character analysis research (DTA09-HSEP-S2-GLE.1,4) and (DTA09-HSEP-S.3-GLE.1) 	<p>Fundamental and Extended:</p> <ul style="list-style-type: none"> • Build on the creative process in character development and script improvisation (DTA09-HSFP-S.1-GLE.1,3) and (DTA09-HSEP-S.1-GLE.1) • Demonstrate the influences of character choices within the group dynamics of the play through choices in expression, imagination, and appreciation (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSEP-S.1-GLE.3) • Communicate meaning by including perception of character intent and back story to engage an audience (DTA09-HSFP-S.2-GLE.1) and (DTA09-HSEP-S.2-GLE.1) • Establish character choices surrounding a given director's concept for a production (DTA09-HSFP-S.2-GLE.3) and (DTA09-HSEP-S.2-GLE.3) • Analysis and evaluation of theatrical works (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HSEP-S.3-GLE.1,2) • Evaluation of elements of drama, dramatic techniques, and theatrical conventions (DTA09-HSFP-S.3-GLE.2) and (DTA09-HSEP-S.3-GLE.2) • Exhibit an understanding of the interrelationship among the technical aspects of production, onstage performers, and audiences (F&E: S1-GLE2 EO; S2-GLE2 EO; S3-GLE3 EO) (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3) and (DTA09-HSEP-S.3-GLE.3) • Articulate a rationale for artistic choices concerning historical periods, genres, and relevant playwrights (DTA09-HSFP-S.1-GLE.4) and (DTA09-HSEP-S.1-GLE.4) • Communicate the meaning of conventional theatre vocabulary words and terms (DTA09-HSFP-S.3-GLE.1) and (DTA09-HSEP-S.3-GLE.1)

Curriculum Development Overview
Unit Planning for High School Drama and Theatre Arts

<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>Fundamental: <i>In A Raisin in the Sun, (or insert repertoire) the stage presence and back story of the matriarch of the family and the characters socioeconomic status dictate her characters choices and decisions, along with that of her family.</i></p> <p>Extended: <i>In Romeo and Juliet, (or insert repertoire) through the discovery of current social, political, historical, and cultural themes and issues, and philosophies, the director can develop a well-informed concept for the production.</i></p>
<p>Academic Vocabulary:</p>	<p>Composer, playwrights, copyright, monologue, scene, economic status, infer, obstacle, objective, tactic, plot, rising action, falling action, cultural themes, spontaneous ingenuity, self-direction</p>
<p>Technical Vocabulary:</p>	<p>Stage directions (SR, SL, US, DS), Proscenium arch, blocking, green room, wings, front of house, back stage, stage presence, back story, production concept, Director’s concept, blackout, improvisation</p>

Curriculum Development Overview
Unit Planning for High School Drama and Theatre Arts

Unit Title	Creating Character in a Scripted Performance (Fundamental & Extended)		Length of Unit	Quarter/Instructor Choice
Focusing Lens(es)	Choices	Standards and Grade Level Expectations Addressed in this Unit	Fundamental:	Extended:
			DTA09-HSFP-S.1-GLE.1, DTA09-HSFP-S.1-GLE.2, DTA09-HSFP-S.1-GLE.3, DTA09-HSFP-S.1-GLE.4 DTA09-HSFP-S.2-GLE.1, DTA09-HSFP-S.2-GLE.2, DTA09-HSFP-S.2-GLE.3 DTA09-HSFP-S.3-GLE.1, DTA09-HSFP-S.3-GLE.2, DTA09-HSFP-S.3-GLE.3	DTA09-HSEP-S.1-GLE.1, DTA09-HSEP-S.1-GLE.2, DTA09-HSEP-S.1-GLE.3, DTA09-HSEP-S.1-GLE.4 DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.2, DTA09-HSEP-S.2-GLE.3 DTA09-HSEP-S.3-GLE.1, DTA09-HSEP-S.3-GLE.2, DTA09-HSEP-S.3-GLE.3
Inquiry Questions (Engaging-Debatable):	<p>Fundamental:</p> <ul style="list-style-type: none"> How does the internal character thought process get expressed externally?(DTA09-HSFP-S.1-GLE.1,2,3,4) and (DTA09-HSFP-S2-GLE.1,2,3) and (DTA09-HSFP-S.3-GLE.1,2,3) How does the conflict between characters adjust choices made by actors? How does an audience know or understand what the character choices are? What are some of the ways an actor can interpret the choices of made by the playwright? <p>Extended:</p> <ul style="list-style-type: none"> In what way does a complex script change the production process? (DTA09-HSEP-S.1-GLE.1,2,3,4) and (DTA09-HSEP-S2-GLE.1,2,3) and (DTA09-HSEP-S.3-GLE.1,2,3) How can building various character styles and/or traits help an actor with his or her craft? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Expressions, Emotion, Movement, Emotional Landscape, Character, Physicality, Perception, Tension, Internal/External Conflict, Character Problem Solving, Portrayal, Production, Influence, Directing Concept, Traits			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Fundamental: The physicality of the actor often expresses key elements of the emotional landscape of a character. (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S2-GLE.1)	What are some of the ways a character expresses emotions?	How do actors use body language, facial expression, and deliberate movements to convey character?
Fundamental: Directors' decisions regarding the actors expressions, movement, and emotion guide and establish audience perception (DTA09-HSFP-S2-GLE.3)	What areas of a production does a director influence?	How can different directing concepts affect the final production?
Fundamental: Actors' movements provide a powerful way to communicate tension and internal/external conflict. (DTA09-HSFP-S2-GLE.1)	In what ways can an actor move to create character?	How do the choices made by one actor affect others in the production?

**Curriculum Development Overview
Unit Planning for High School Drama and Theatre Arts**

<p>Extended: Actors negotiate choices about characters' emotions and how they express them or conceal them. (DTA09-HSEP-S.1-GLE.1) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2)</p>	<p>What clues are given by a playwright in a given text?</p>	<p>How might different actors portray the same role differently based on the given text?</p>
<p>Extended: The deliberate character choices made by each actor and director prescribes the movements on stage (DTA09-HSEP-S.1-GLE.1) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2)</p>	<p>What stage business can communicate different character traits?</p>	<p>How can an actor develop a series of movements to convey the emotional state of the character?</p>

<p>Critical Content: My students will Know...</p>	<p>Key Skills: My students will be able to (Do)...</p>
<p>Fundamental:</p> <ul style="list-style-type: none"> Strategies to take a scripted play and perform a portion of it for an intended audience (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.1,2) and (DTA09-HSFP-S.3-GLE. 3) Examples of how playwrights offer clues in a script (DTA09-HSFP-S.3-GLE. 1) Strategies to collaborate with other actors and technicians to reveal character relationships, motives, and interactions (DTA09-HSFP-S.1-GLE.4) and (DTA09-HSFP-S2-GLE.2) The life and works of a particular playwright (DTA09-HSFP-S.3-GLE. 1,3) Strategies to develop a backstory to a character (DTA09-HSFP-S.1-GLE.1) Examples of a constructive audience member for a live theatrical performance (DTA09-HSFP-S.3-GLE. 3) Strategies to research the cultural and historical contexts of a character (DTA09-HSFP-S.1-GLE.1) Strategies to utilize improvisation to enhance a character (DTA09-HSFP-S.1-GLE.3) Strategies to make basic directing choices to inform the audience (DTA09-HSFP-S.1-GLE.4,2) and (DTA09-HSFP-S2-GLE.2,3) Strategies to hold a production meeting to understand how others create art (DTA09-HSFP-S.3-GLE.1) <p>Extended:</p> <ul style="list-style-type: none"> The elements of script writing (DTA09-HSEP-S.1-GLE.3) and (DTA09-HSEP-S2-GLE.1) Basic use of electronics and media to create a virtual play (Such as Google Docs, Internet sites) (DTA09-HSEP-S.1-GLE.3) The legal and logistical format to produce a production (DTA09-HSEP-S.3-GLE.3) The importance of continued development of acting techniques (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.1,2,3) 	<p>Fundamental and Extended:</p> <ul style="list-style-type: none"> Use technical elements to enhance a production (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Command lighting, costumes, and other technical elements to push a production to meet the director's concept. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2,3) Mount a production for an audience (DTA09-HSFP-S.1-GLE.1,2,3,4) and (DTA09-HSFP-S2-GLE.1,2,3) Rehearse to develop a production for performance (DTA09-HSFP-S2-GLE.1,3) Integrate the feedback from directors, technicians, ensemble members, and the audience to develop a fully realized character (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2,4) Critique live and filmed performances (DTA09-HSFP-S.3-GLE. 2,3) Evaluate the difference of a production in terms of difficulty compared to previous work (DTA09-HSFP-S.3-GLE. 1) and (DTA09-HSEP-S.3-GLE. 1) Research a body work of based on the play and/or playwright (DTA09-HSFP-S.3-GLE.1) Apply basic directing choices to further a performance (DTA09-HSFP-S2-GLE.3) Produce a performance from a student written script (DTA09-HSEP-S.1-GLE.3,4) and (DTA09-HSEP-S2-GLE.3)

Curriculum Development Overview
Unit Planning for High School Drama and Theatre Arts

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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>Fundamental: <i>The choices that actors make regarding the emotional state of the character, within a given script, determine the amount of tension and conflict seen by an audience.</i></p> <p>Extended: <i>The choices that actors make based upon research and inference of context regarding the emotional state of the character, within a given script, determine the amount of tension and conflict seen by an audience.</i></p>
<p>Academic Vocabulary:</p>	<p>Culture, texture, light, color, costume, time period, era, social mores, architecture, exposition, conflict, resolution, climax, character, relationship, communication, theme, plot, body language, facial expressions, and motivation</p>
<p>Technical Vocabulary:</p>	<p>Up Stage, Down Stage, stage set, curtain names, stage designer (all the stage tech names) body language, Monologue, script, lines, characterization, archetype, protagonist, setting, backstory, and memorization</p>

Curriculum Development Overview
Unit Planning for High School Drama and Theatre Arts

Unit Title	Foundations of Technical Theatre (Fundamental and Extended)		Length of Unit	Instructor Choice
Focusing Lens(es)	Collaboration/ Synergy/Flow	Standards and Grade Level Expectations Addressed in this Unit	Fundamental: DTA09-HSFP-S.1-GLE.2 DTA09-HSFP-S.2-GLE.2	Extended: DTA09-HSEP-S.1-GLE.2 DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.2 DTA09-HSEP-S.3-GLE.1, DTA09-HSEP-S.3-GLE.2, DTA09-HSEP-S.3-GLE.3
Inquiry Questions (Engaging-Debatable):	Fundamental: <ul style="list-style-type: none"> How can a group of students collaborate to mount a production?(DTA09-HSFP-S.1-GLE.1,2,3,4) and (DTA09-HSFP-S2-GLE.1,2,3) and (DTA09-HSFP-S.3-GLE.1,2,3) How can a student’s knowledge of theater vocabulary impact their understanding of technical theater? How can flexibility within the dynamics of the team allow for creative problem solving? Extended: <ul style="list-style-type: none"> How can a group of students collaborate to mount a stage production?(DTA09-HSEP-S.1-GLE.1,2,3,4) and (DTA09-HSEP-S2-GLE.1,2,3) and (DTA09-HSEP-S.3-GLE.1,2,3) How can a student’s knowledge of theatre vocabulary impact their understanding of technical theatre? How can flexibility within the dynamics of a team allow for creative problem solving? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Technique, Style, Composition, Space/Time/Energy, Culture, Investigate/Discovery, Law/Rules, Observation, Director’s Concept, Safety, Experimentation, Perspective, Norms, Coherence, Influence, History, Observation, Collaboration, Design, Design/Production, Roles			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Fundamental: Traditional theatrical culture embodies stage norms (such as: safety procedures, stage manager responsibilities, load-in, director’s concepts) and allows for open collaboration. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-2)	What stage norms are needed to create a successful theatrical culture? What norms are utilized to create a safe environment in a theatrical culture?	How can students fit into different roles of the theatrical culture? How is safety a necessary component of theatrical collaboration?
Fundamental: Technical theater vocabulary (such as; arbor, weight, fly) strengthens the performers’ understanding of style, composition and technique. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)	What technical theater terms should every student know? What other relevant subject matters in the arts help students understand style, composition and technique?	How can a student’s understanding of theatrical terms create personal success in technical theater? How can a student’s knowledge of other subject matters help them to succeed in technical theater?

Curriculum Development Overview
Unit Planning for High School Drama and Theatre Arts

<p>Fundamental: Experimentation of theater elements and rules enhances a theatre ensemble’s problem solving issues involving time, space, and energy. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)</p>	<p>What elements and rules are necessary to create efficient problem solving for a technical crew? What element and rules are necessary to create a coherent production?</p>	<p>How can time, space, and energy create problems for a technical crew? How can time, space, and energy be used effectively in a production?</p>
<p>Extended: Through observation and critical investigation of script sources the collaboration with directors enhances understanding of design style within a cohesive concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p>	<p>What circumstances within a script must be expressed in a design? What relationship does a director’s concept have with the given circumstances of a production? What role does a design team have informing the production crew of the director’s concept?</p>	<p>How can circumstances within a script be expressed in a design? How can a director’s concept enhance the given circumstances of a production? How can a design team inform the director’s concept to the production crew through collaboration?</p>
<p>Extended: Design choices and artistic expressions reflect cultural influence. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.3) and (DTA09-HSEP-S.3-GLE.3)</p>	<p>What are some examples of cultural/historical influences that would dictate a specific design choice? What knowledge base would be necessary for a designer to create a cultural/historical setting?</p>	<p>How can a design choice create a cultural/historical setting? How much freedom does a designer have in expressing an artistic vision through a cultural/historical lens?</p>
<p>Extended: Collaboration often solves issues surrounding time, space, and energy in all aspects of theatre design (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p>	<p>What design elements are necessary to create a coherent production? What design elements need to be effectively communicated in order to create efficient problem solving for a technical crew?</p>	<p>How can time, space and energy create problems for a technical crew? How can time, space and energy be used effectively in a production?</p>
<p>Extended: The language of artistic expression addresses style, composition and technique in relationship to a production concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p>	<p>What technical theatre terms align with the artistic expression of a specific production that every student would need to know? What specific subject matters in the arts help students understand style composition and technique?</p>	<p>How could students’ understanding of theatrical terms contribute to the success of a production? How can students’ knowledge of specific subject matters in the arts help them to succeed in a theatrical production?</p>

Curriculum Development Overview
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Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<p>Fundamental:</p> <ul style="list-style-type: none"> Theater culture in a professional setting. (DTA09-HSFP-S.1-GLE.2) Technical theater terms. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Techniques in problem solving for technical theater. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Effective use of tactics in group collaboration. (DTA09-HSFP-S2-GLE.2) The steps necessary to implement a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Connections to other content areas in relationship to theatrical design. (DTA09-HSFP-S.1-GLE.2) <p>Extended:</p> <ul style="list-style-type: none"> Necessary requirements for a design of a specific production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) Cultural/historical influences of particular eras/genres (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) Artistic expressions within a specific cultural/historical setting. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) 	<p>Fundamental and Extended:</p> <ul style="list-style-type: none"> Communicate with professional practitioners in a theatrical setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Communicate using technical theater terms (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Problem solve in a technical theater setting. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Work effectively in group collaboration setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Implement a design plan (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Utilize skills learned from other relevant content areas to execute a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Collaborate with a design team on the specific needs of a production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) Articulate cultural/historical influences of particular eras/genres to a design team and/or concept (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) Implement artistic expressions within a specific cultural/historical setting (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-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>Fundamental: Executing a stage design requires collaboration, problem solving, and use of technical theater vocabulary.</p> <p>Extended: Through collaboration and problem solving with directors and design team members; technical theatre vocabulary, design elements, and artistic expression relate synergistically in order to execute a stage design.</p>
<p>Academic Vocabulary:</p>	<p>Technique, style, composition, space/time/energy, culture, investigate/discovery, law/rules, observation, collaborate, practitioner, implement, utilize, problem solving, collaborate, hierarchy, culture, audience, practitioner</p>
<p>Technical Vocabulary:</p>	<p>Arbor, weight, safety, flat, platform, stage spaces, proscenium, thrust, profile, arena, lead line, lighting instrument, power tools, hand tools, sand bag, grid, guard rail, rendering, costume designer, sound designer, light designer, scenic designer, director, producer, operator, stage manager, cinematographer, story board, proscenium, thrust, arena, downstage, upstage, stage right, stage left, blocking</p>