

# Unit Title: Point-of-View Stew

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## BASED ON A CURRICULUM

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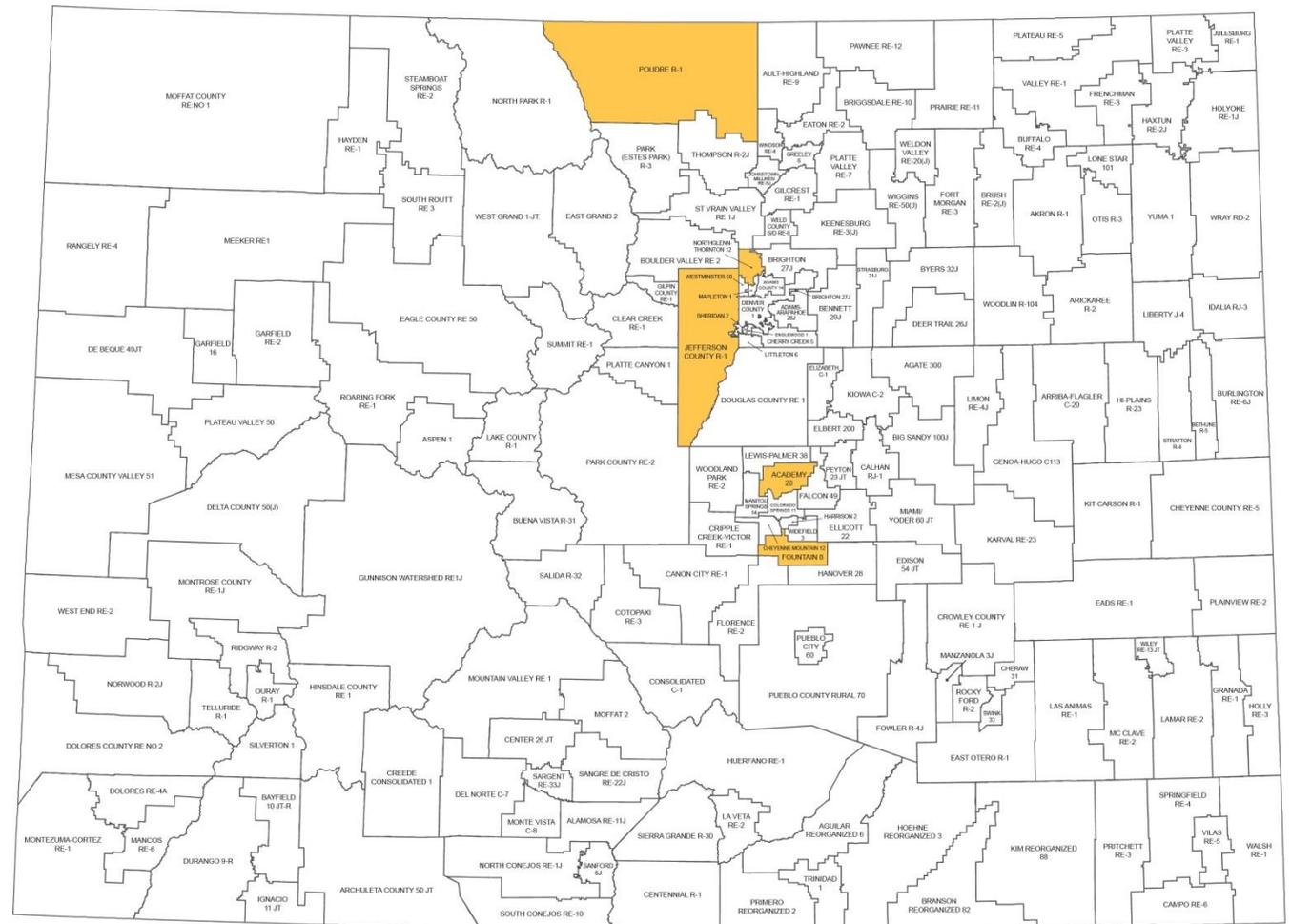
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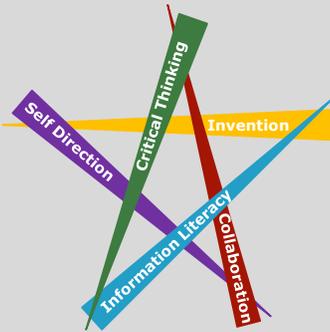


*This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make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

**Colorado Teacher-Authored Sample Instructional Unit**

|                                |   |                      |                       |
|--------------------------------|---|----------------------|-----------------------|
| <b>Content Area</b>            | Drama and Theatre Arts  | <b>Grade Level</b>   | 5 <sup>th</sup> Grade |
| <b>Course Name/Course Code</b> |   |                      |                       |
| <b>Standard</b>                | <b>Grade Level Expectations (GLE)</b>   | <b>GLE Code</b>      |                       |
| 1. Create                      | 1. Contribute ideas in improvisation and play building  | DTA09-GR.5-S.1-GLE.1 |                       |
|                                | 2. Develop a variety of visual configurations of the acting space   | DTA09-GR.5-S.1-GLE.2 |                       |
| 2. Perform                     | 1. In rehearsal and performance, work as a productive and responsible member of an acting ensemble using scripted or improvisational scene work | DTA09-GR.5-S.2-GLE.1 |                       |
|                                | 2. Communicate characters through physical movement, gesture, sound and speech, and facial expressions  | DTA09-GR.5-S.2-GLE.2 |                       |
| 3. Critically Respond          | 1. Identify at least one role of a theatre practitioner   | DTA09-GR.5-S.3-GLE.1 |                       |
|                                | 2. Give, accept and integrate constructive and supportive feedback from self and others   | DTA09-GR.5-S.3-GLE.2 |                       |
|                                | 3. Demonstrate understanding of historical and cultural context of scripts, scenes, and performances  | DTA09-GR.5-S.3-GLE.3 |                       |
|                                | 4. Analyze dramatic text in scenes and script   | DTA09-GR.5-S.3-GLE.4 |                       |

**Colorado 21<sup>st</sup> Century Skills**



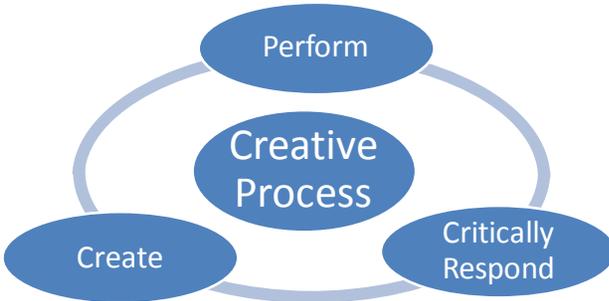
**Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*

**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.

|                    |                                     |                             |
|--------------------|-------------------------------------|-----------------------------|
| <b>Unit Titles</b> | <b>Length of Unit/Contact Hours</b> | <b>Unit Number/Sequence</b> |
| Point-of-View Stew | Six weeks/30 hours                  | Instructor Choice           |

**Colorado Teacher-Authored Sample Instructional Unit**

|  |   |  |  |                  |
|--|---|--|--|------------------|
| <b>Unit Title</b>                              | Point-of-View Stew  |  | <b>Length of Unit</b>  | 6 Weeks/30 hours |
| <b>Focusing Lens(es)</b>                       | Perspective   | <b>Standards and Grade Level Expectations Addressed in this Unit</b> | DTA09-GR.5-S.1-GLE.1, DTA09-GR.5-S.1-GLE.2, DTA09-GR.5-S.1-GLE.3<br>DTA09-GR.5-S.2-GLE.1, DTA09-GR.5-S.2-GLE.2<br>DTA09-GR.5-S.3-GLE.1, DTA09-GR.5-S.3-GLE.2, DTA09-GR.5-S.3-GLE.3, DTA09-GR.5-S.3-GLE.4 |                  |
| <b>Inquiry Questions (Engaging-Debatable):</b> | <ul style="list-style-type: none"> <li>How can diverse perspectives help us understand what happened in the past, for the purpose of recreation on the stage? (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.1,2,3,4)</li> <li>What influences perspective or point-of-view for a theatrical production?</li> <li>How does point-of-view influence character or scene development in a dramatic production?</li> </ul> |  |  |                  |
| <b>Unit Strands</b>                            | Create, Perform, Critically Respond   |  |  |                  |
| <b>Concepts</b>                                | Culture, Paradox, Point of View, Character, Scene, Dramatic, Contrasting, Values  |  |  |                  |

| <b>Generalizations</b><br>My students will <b>Understand</b> that...  | <b>Guiding Questions</b>   |  |
|---|--|--|
|   | <b>Factual</b>   | <b>Conceptual</b>  |
| Cultural perspective of a specific character’s point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4)                  | <p>What cultural perspectives are relevant to American History? (Such as the point of view of colonists from Jamestown vs. Plymouth)</p> <p>What types of cultural perspectives lend themselves to demonstrating cultural conflict?</p>                    | <p>How can an audio script be used to demonstrate cultural conflict? (Such as a radio play/drama)</p> <p>How does historical background of a character determine performance decisions?</p>                      |
| A paradox presented through contrasting points-of-view in a theatrical performance will demonstrate personal and cultural values of characters. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4)  | <p>What body movements and voice intonations can a character use to show intense conflict?</p> <p>What kind of character placements on a stage can be used to demonstrate contrasting viewpoints?</p>  | <p>How does point-of-view impact the nature of a character in a performance? (Such as Native American vs. Puritan; Slave vs. Slave Owner vs. Abolitionist)</p> <p>How can conflict be demonstrated on stage?</p> |
| Improvisation can often define key character elements regarding cultural expressions in a theatrical performance by allowing an actor to explore various ways a character might react. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4) | <p>What tools does a theater practitioner use to enhance mood or texture of a scene?</p> <p>What are the different roles of theater practitioners? (Such as actor, director, set designers, sound effects, production engineer, vocalists, playwright)</p> | <p>How does a theater practitioner contribute to the content of a theatrical performance?</p> <p>How can lighting, set design, and sound effects enhance the paradox of a scene?</p>                             |

**Colorado Teacher-Authored Sample Instructional Unit**

| <b>Critical Content:</b><br><b>My students will Know...</b>   | <b>Key Skills:</b><br><b>My students will be able to (Do)...</b>  |
|---|---|
| <ul style="list-style-type: none"> <li>• The different interpretations of History based upon individual or societal perspectives that are exhibited through theatrical performance. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4)</li> <li>• Ways in which theatrical performances have the ability to show how diversity has impacted historical events. (DTA09-GR.5-S.3-GLE.4)</li> <li>• How lighting and sound influences theatrical mood and content (DTA09-GR.5-S.1-GLE.1) and (DTA09-GR.5-S.3-GLE.3)</li> <li>• The contributions of body movement and stage placement to thoughtful character interpretation. (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1,2)</li> </ul> | <ul style="list-style-type: none"> <li>• Portray diverse cultural historical perspectives in a theatrical performance. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4)</li> <li>• Create characters that convey historical conflict from multiple perspectives. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4)</li> <li>• Analyze script and performance content for paradoxical points-of-view. (DTA09-GR.5-S.3-GLE.1,2,3,4)</li> <li>• Identify multiple theater practitioner roles and their effect on performance. (DTA09-GR.5-S.3-GLE.1,2,3,4)</li> </ul> |

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| <p><b>Critical Language:</b> includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.<br/>         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><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>  | <p><i>Historical conflict between Native Americans (or insert different character perspective) and European Settlers (or insert different character perspective) is represented through emotional characterizations of relationships on stage.</i></p> |
| <p><b>Academic Vocabulary:</b></p>  | <p>Historical conflict, multiple perspectives, paradox</p>   |
| <p><b>Technical Vocabulary:</b></p>   | <p>Critique, theater practitioner, characterization, designers, sound effects, production engineer, playwright</p>   |

**Colorado Teacher-Authored Sample Instructional Unit**

|                                    |   |
|------------------------------------|---|
| <b>Unit Description:</b>           | This unit will explore the relationship between perspective, environment, and culture when depicting a character. Throughout the duration of this unit, students will consider different perspectives and how that influences characterization, individual and ensemble work, scene/monologue writing and production choices. The unit will culminate with a final collaborative theatrical performance demonstrating character perspective in relation to cultural and environmental influences. |
| <b>Considerations:</b>             | This unit extension was created based on an assumption that the teacher has a movement heavy program. Topics to investigate can be modified to use historical characters or other literary characters without changing the overall unit intent of exploring multiple perspectives.  |
| <b>Unit Generalizations</b>        |   |
| <b>Key Generalization:</b>         | Cultural perspective of a specific character’s point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation  |
| <b>Supporting Generalizations:</b> | A paradox presented through contrasting points-of-view in a theatrical performance will demonstrate personal and cultural values of characters  |
|                                    | Improvisation can often define key character elements regarding cultural expressions in a theatrical performance by allowing an actor to explore various ways a character might react   |

|  |   |
|--|---|
| <b>Performance Assessment: <i>The capstone/summative assessment for this unit.</i></b>   |   |
| <b>Claims:</b><br>(Key generalization(s) to be mastered and demonstrated through the capstone assessment.)                                 | Cultural perspective of a specific character’s point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation.   |
| <b>Stimulus Material:</b><br>(Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization) | Imagine you have jumped into the pages of a fairytale in the present day and now you are a citizen of the modern-day city of Fairytale-o-polis. You are going to create a performance that demonstrates your character’s perspective (personal story, culture and background), and how it is influenced/altered by a dynamic environment (e.g. moving from a country environment in the traditional story to an urban environment). You will perform your presentations for your peers. |
| <b>Product/Evidence:</b><br>(Expected product from students)   | Students will work individually, in small groups or whole group to create a theatrical performance. The performance should include at least one of the following elements: dialogue, monologue, dance solo, or group piece that demonstrates the students understanding of how cultural perspective and environmental factors can influence character, movement and production choices.   |
| <b>Differentiation:</b><br>(Multiple modes for student expression)   | Other options to identify a student’s understanding of perspective could include: <ul style="list-style-type: none"> <li>• Create a “Sound Scape” that represents a character’s “inner life”</li> <li>• Create a collage of images that represents a character life perspective</li> </ul>  |

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| <b>Texts for independent reading or for class read aloud to support the content</b>  |   |
|--|---|
| <b>Informational/Non-Fiction</b>   | <b>Fiction</b>  |
| <p><i>The Improvisor</i>- Jim Hearon -</p> <p><i>Truth in Comedy: The Manual of Improvisation</i>- Charna Halpern, Del Close, Kim Johnson</p> <p><i>Theatre Games for Young Performers</i>- Maria Novelly</p> <p><i>Improvisation for the Theater: A Handbook of Teaching and Directing Techniques</i>-All Editions) Viola Spolin</p> <p><i>Theater Games for the Classroom: A Teacher's Handbook</i>- Viola Spolin</p> <p><i>Theater Games for Rehearsal: A Director's Handbook, Updated Edition</i>- Viola Spolin, Carol Bleackley Sills and Rob Reiner</p> <p><i>At Play: Teaching Teenagers Theater</i>-Elizabeth Swados</p> | <p><i>Voices in the Park</i>- Anthony Browne (560L Lexile level)</p> <p><i>The Boy Who Loved Words</i>- Roni Schotter and Giselle Potter(AD780L Lexile level)</p> <p><i>Pablo Neruda: Poet of the People</i>- Monica Brown and Julie Paschkis (AD970L Lexile level)</p> <p><i>Multicultural Tales to Tell</i>-Pleasant DeSpain</p> <p><i>The Stinky Cheese Man and Other Fairly Stupid Tales</i>-John Scieszka (520L Lexile level)</p> <p><i>The True Story of the Three Little Pigs</i>- John Scieszka (AD570L Lexile level)</p> <p><i>The Korean Cinderella</i>-Shirley Climo</p> <p><i>Tam and Cam: The ancient Vietnamese Cinderella story</i> -Minh Quoc</p> |

| <b>Ongoing Discipline-Specific Learning Experiences</b> |              |   |                    |  |
|---|--------------|---|--------------------|--|
| 1.  | Description: | Think/Work like an Actor – Develop a character and put it on stage for an audience  | Teacher Resources: | <a href="http://improvincyclopedia.org/games/index.html?utm_source=twitterfeed&amp;utm_medium=twitter">http://improvincyclopedia.org/games/index.html?utm_source=twitterfeed&amp;utm_medium=twitter</a> (Online inventory of improvisation games)<br><i>Show Time: Music, Dance, and Drama Activities for Kids</i> - Lisa Bany-Winters<br><a href="http://www.childdrama.com/picturebook.html">http://www.childdrama.com/picturebook.html</a> (Ideas for using picture books for drama)<br><a href="http://sites.uci.edu/class/kindergarten/theater-kindergarten/kindergarten-theater-lesson-5/">http://sites.uci.edu/class/kindergarten/theater-kindergarten/kindergarten-theater-lesson-5/</a> (Warm up lesson for building focus and increasing vocabulary while learning to speak audibly and clearly) |
|   |              |   | Student Resources: | <a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries)   |
|   | Skills:      | Recognize and Utilize the elements of Character through the following questions: Who are you? What are you doing? Where are you? Why are you in that place doing that thing? How are you going to get what you want?<br><br>Demonstrate characterization with voice, face, body, shapes and movement. | Assessment:        | Students will keep a “characterization” journal wherein they will document the multiple opportunities they will have to create facial expressions, body language, and sounds related to specific characters’ interactions with other characters! (Note: This journal could also be a “video” journal using something like Voicethread as the means for students to upload entries: <a href="https://voicethread.com/">https://voicethread.com/</a> )   |

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|----|--------------|--|--------------------|---|
| 2. | Description: | Think/Work like a Writer –<br>Develop a Scene or Monologue for performance   | Teacher Resources: | <a href="http://kcweb.lapl.org/kcweb/servlet/kcContent?&amp;inst=LA++&amp;branch=+++++&amp;isbn=1575255332&amp;controlNumber=2041975&amp;type=summary">http://kcweb.lapl.org/kcweb/servlet/kcContent?&amp;inst=LA++&amp;branch=+++++&amp;isbn=1575255332&amp;controlNumber=2041975&amp;type=summary</a> (Monologue excerpts for young children)<br><a href="http://www.tn.gov/education/ci/arts/doc/ART_TH_4.pdf">http://www.tn.gov/education/ci/arts/doc/ART_TH_4.pdf</a> (Tennessee lesson plan on developing scenes)<br><a href="http://www.jonathandorf.com/youngplaywrights.html">http://www.jonathandorf.com/youngplaywrights.html</a> (Site with free playwriting tips)<br><a href="http://www.ehow.com/how_4442787_teach-children-write-script.html">http://www.ehow.com/how_4442787_teach-children-write-script.html</a> (Site with tips and resources for scene writing-various age levels)<br><a href="http://www.centerstage.org/portals/0/pdf/06playwrightshandbook.pdf">http://www.centerstage.org/portals/0/pdf/06playwrightshandbook.pdf</a> (Center Stage Handbook for teaching playwriting) |
|    |              |  | Student Resources: | <a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries)  |
|    | Skills:      | Recognize and Utilize the elements of Story: Plot (Beginning, Middle, End), Setting, Conflict, Resolution, Theme<br><br>Demonstrate fluency in theatrical writing by using accurate script structure (Characters, Dialogue, Stage Directions and Theatrical Devices) | Assessment:        | Students will add planning and development stages to their reflective journals throughout the unit.   |

**Prior Knowledge and Experiences**

These ongoing learning experiences build upon a presumed (student) working knowledge of basic stage directions, the components of a scene and/or monologue, creating and demonstrating character, (characterization). Teachers should review/teach students how to give constructive feedback so that peer critique and feedback can be utilized in a non-threatening atmosphere.

**Learning Experiences # 1 – 11**  
**Instructional Timeframe: Teacher Determined**

**Learning Experience # 1**

The teacher may offer a variety of improvisation activities so that students can begin exploring how perspective can influence characterization.

|                                      |   |
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| <b>Generalization Connection(s):</b> | Improvisation can often define key character elements regarding cultural expressions in a theatrical performance by allowing an actor to explore various ways a character might react |
|--------------------------------------|---|

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| <b>Teacher Resources:</b>   | <p><a href="http://www.worldoftales.com/fairy_tales/Grimm_fairy_tales.html">http://www.worldoftales.com/fairy_tales/Grimm_fairy_tales.html</a> (An Online Anthology of Stories and Links to various texts)<br/>                 Justine Jones and Mary Ann Kelly.<br/> <i>Drama Games and Improvs: Games for the Classroom and Beyond</i>- Colorado Springs: Meriwether Publishing Ltd.,<br/>                 (Characterization and perspective structure ideas)<br/> <i>Improv Ideas: A Book of Games and Lists</i>- Colorado Springs: Meriwether Publishing Ltd. (For draw cards needed for improvs )</p> <p>Summary of improvisational activities to possibly use, specific to this learning activity:</p> <ul style="list-style-type: none"> <li>• <a href="#">Disney Disco</a>- Moving in space to music as your favorite Disney Characters</li> <li>• <a href="#">Grimm’s Tableau Mash-up</a>- Creating still pictures that represent a mash up of two well-known Grimm’s fairytales</li> </ul> |  |
| <b>Student Resources:</b>   | <p><a href="http://www.grimmfairytales.com/en/main">http://www.grimmfairytales.com/en/main</a> (Animated Versions of Grimm's Fairytales)</p>  |  |
| <b>Assessment:</b>  | <p>Students will perform an improvisation that focuses on character perspective as a way to identify key character elements and explore a character’s reactions to a situation. Students should demonstrate facial expression, gestures and vocal inflection that illustrate a character’s perspective within a given situation.</p> <p><i>And:</i><br/>                 Students will reflect on their characterization processes through brainstorming character traits and ways they could demonstrate a particular trait.</p> <p><a href="http://www.educationoasis.com/curriculum/GO/GO_pdf/character_traits_wordbank.pdf">http://www.educationoasis.com/curriculum/GO/GO_pdf/character_traits_wordbank.pdf</a> (Character trait graphic organizer with a “character traits word bank”)</p>  |  |
| <b>Differentiation:</b><br>(Multiple means for students to access content and multiple modes for student to express understanding.) | <b>Access</b> (Resources and/or Process)  | <b>Expression</b> (Products and/or Performance)  |
|   | Use of technology, (video performance, use of iMovie, Avatar Character)   | Students may use technology options to show elements of a character                        |
| <b>Extensions for depth and complexity:</b>   | <b>Access</b> (Resources and/or Process)  | <b>Expression</b> (Products and/or Performance)  |
|   | N/A   | Students may reveal character perspective through a non-verbal performance- e.g. pantomime |
| <b>Critical Content:</b>  | <ul style="list-style-type: none"> <li>• Influence of culture and perspective on character and performance</li> </ul>   |  |
| <b>Key Skills:</b>  | <ul style="list-style-type: none"> <li>• Creating different characters based on perspective and environment</li> </ul>  |  |
| <b>Critical Language:</b>   | Influence, environment, perspective, character elements, portray, motivation  |  |

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| <b>Learning Experience # 2</b>  |   |
| <p>The teacher may offer a variety of improvisation activities so that students can begin exploring how various individual perspectives can shape ensemble performance.</p> |   |
| <b>Generalization Connection(s):</b>  | Improvisation can often define key character elements regarding cultural expressions in a theatrical performance by allowing an actor to explore various ways a character might react |

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| <p><b>Teacher Resources:</b></p>  | <p><a href="http://www.brownielocks.com/fracturedfairytales.html">http://www.brownielocks.com/fracturedfairytales.html</a> (Fractured Fairy Tales by A.J. Jacobs, as featured on "The Adventures of Rocky and Bullwinkle Show" 1959-1961)</p> <p><a href="http://questgarden.com/68/59/8/080720214913/index.htm">http://questgarden.com/68/59/8/080720214913/index.htm</a> (A writing process for students to create their own fractured fairytales; including a list of sites and resources for various Fairytales and Fractured Fairytales)</p> <p>Summary of improv activities to possibly use, specific to this learning activity:</p> <ul style="list-style-type: none"> <li>• Character asides for various fairytales- <i>Drama Games and Improvs: Games for the Classroom and Beyond</i>- Jones, Justine, and Mary Ann Kelly. (Structure idea for doing Character Asides)</li> <li>• Read a fractured fairytale; Act out pieces of the story through movement to music</li> </ul> |   |
| <p><b>Student Resources:</b></p>  | <p><i>The Stinky Cheese Man and Other Fairly Stupid Tales</i> by John Scieszka</p> <p><i>The True Story of the Three Little Pigs</i> by Scieszka, John</p>   |   |
| <p><b>Assessment:</b></p>   | <p>Student perform a fairytale (or other literary genre) using “character asides” as a way to demonstrate understanding of the inner thought structure of a character which ultimately determines a character’s motivation in a given ensemble situation.</p> <p><i>An/or:</i></p> <p>Students will add reflection about character motivation to their journal which could include Dialectical Journaling.</p> <p><a href="https://www.madison.k12.al.us/Schools/bhs/Documents/2013%20Summer%20Reading/Pre-AP%2010%20Dialectical-Journal-Handout.pdf">https://www.madison.k12.al.us/Schools/bhs/Documents/2013%20Summer%20Reading/Pre-AP%2010%20Dialectical-Journal-Handout.pdf</a> (Modifiable Example and procedure for using a Dialectical Journal when analyzing character motivation)</p>   |   |
| <p><b>Differentiation:</b><br/>(Multiple means for students to access content and multiple modes for student to express understanding.)</p> | <p><b>Access</b> (Resources and/or Process)</p>  | <p><b>Expression</b> (Products and/or Performance)</p>  |
|   | <p><a href="http://www.havefunteaching.com/worksheets/writing-worksheets/comic-strip-worksheets/">http://www.havefunteaching.com/worksheets/writing-worksheets/comic-strip-worksheets/</a> (Template for comic strip writing)</p>  | <p>Students may draw comic strip of a “character aside” performance</p> <p>Students may feel more confident by performing in a more intimate setting (smaller groups, or with instructor)</p> |
| <p><b>Extensions for depth and complexity:</b></p>  | <p><b>Access</b> (Resources and/or Process)</p>  | <p><b>Expression</b> (Products and/or Performance)</p>  |
|   | <p>“I Am” Story writing steps:</p> <ul style="list-style-type: none"> <li>• Brainstorm possible attributes and/or reactions of a character in a given situation</li> <li>• Develop “I Am” clues(e.g.- I am the shortest character, I am considered a villain)</li> <li>• Conduct an “I Am” game with peers using character elements and perspective in guessing the correct character</li> </ul>   | <p>Students may create an “I Am” guessing game around their character</p>   |
| <p><b>Critical Content:</b></p>   | <ul style="list-style-type: none"> <li>• Influence of culture and perspective on a character and/or performance</li> </ul>   |   |
| <p><b>Key Skills:</b></p>   | <ul style="list-style-type: none"> <li>• Recognizing that multiple perspectives exist for the same story</li> </ul>  |   |
| <p><b>Critical Language:</b></p>  | <p>Perspective, culture, character elements, ensemble</p>  |   |

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| <b>Learning Experience # 3</b>  |   |  |
| The teacher may offer a variety of improvisation activities so that students can begin exploring ways to combine individual and collective perspectives in order to create and enhance an ensemble performance. |   |  |
| <b>Generalization Connection(s):</b>  | Improvisation can often define key character elements regarding cultural expressions in a theatrical performance by allowing an actor to explore various ways a character might react   |  |
| <b>Teacher Resources:</b>   | <p><i>The Usborne Fairy Tale Treasury</i>- Rosie Dickins<br/> <i>The Fairy Tale Treasury</i> –Raymond Briggs<br/>                     Summary of improv activity to possibly use, specific to this learning activity:</p> <ul style="list-style-type: none"> <li>• <u>Character Interviews/ Talk Show Game:</u><br/>                             Have students interview each other as chosen characters from different fairytales. Possible formats for interviews could be, a talk show, dating game, or one-on-one.</li> </ul> <p><a href="http://www.coonley.org/classrooms/heineman/2012/10/23/interview-with-a-fairy-tale-character/">http://www.coonley.org/classrooms/heineman/2012/10/23/interview-with-a-fairy-tale-character/</a> (Fairytale interview lesson and resources)</p> |  |
| <b>Student Resources:</b>   | N/A   |  |
| <b>Assessment:</b>  | Students will perform Fairy Tale Character interviews focused on the background and experiences of the character that has led them to their decisions and how their decisions affect other characters. Students should demonstrate understanding of character attributes and decision making with more defined requirements within a rubric/checklist for successful creation of their character<br><a href="https://www.stf.sk.ca/portal.jsp?Sy3uQUnbK9L2RmSZs02CjV/LfyjbyjxsYiggNjueaCs=F">https://www.stf.sk.ca/portal.jsp?Sy3uQUnbK9L2RmSZs02CjV/LfyjbyjxsYiggNjueaCs=F</a> (Designing A Character: Drama Unit Resource- with assessment ideas)   |  |
| <b>Differentiation:</b><br>(Multiple means for students to access content and multiple modes for student to express understanding.)   | <b>Access</b> (Resources and/or Process)  | <b>Expression</b> (Products and/or Performance)  |
|   | <a href="http://www.everythingsl.net/lessons/redridinghood_interviews.php">http://www.everythingsl.net/lessons/redridinghood_interviews.php</a> (ESL lesson on interviewing a fairytale character)  | Students may require more defined teacher guidance in developing an interview of a fairytale character<br>Students may perform in more intimate setting, (smaller groups, or with instructor)<br>Students may give a non-verbal performance- (e.g., pantomime) |
| <b>Extensions for depth and complexity:</b>   | <b>Access</b> (Resources and/or Process)  | <b>Expression</b> (Products and/or Performance)  |
|   | <a href="http://www.scholastic.com/teachers/lesson-plan/fairy-tale-%E2%80%99zines">http://www.scholastic.com/teachers/lesson-plan/fairy-tale-%E2%80%99zines</a> (Scholastic.com lesson on creating a Fairytale 'Zine)   | Students may develop a Fairytale Magazine written in the style of popular entertainment magazine focusing on the lives of "FairyTale Stars"  |
| <b>Critical Content:</b>  | <ul style="list-style-type: none"> <li>• Influence of culture and perspective on a character and/or performance</li> </ul>  |  |
| <b>Key Skills:</b>  | <ul style="list-style-type: none"> <li>• How to create a character from a given text (fairytale)</li> </ul>   |  |
| <b>Critical Language:</b>   | Influence, culture, perspective, create, interview, character attributes  |  |

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| <b>Learning Experience # 4</b>   |   |  |
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| The teacher may use selected fairy tales to organize improvisational experiences so that students can begin to consider different individual characters and their unique character traits. |   |  |
| <b>Generalization Connection(s):</b>   | A paradox presented through contrasting points-of-view in a theatrical performance will demonstrate personal and cultural values of characters<br>Cultural perspective of a specific character’s point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation  |  |
| <b>Teacher Resources:</b>  | <a href="http://englishitis.files.wordpress.com/2009/08/how_to_write_a_character_analysis1.pdf">http://englishitis.files.wordpress.com/2009/08/how_to_write_a_character_analysis1.pdf</a> (How to write a character analysis in 10 easy steps guide)<br><a href="http://msansbach.edublogs.org/the-study-of-english/8-elements-of-character/">http://msansbach.edublogs.org/the-study-of-english/8-elements-of-character/</a> (Resource for elements of character)<br><a href="http://screenwritersdaily.com/2012/04/01/elements-of-character-development/">http://screenwritersdaily.com/2012/04/01/elements-of-character-development/</a><br>(Elements of Character examples-teacher should determine the level of understanding required based upon the requirements in the Colorado Academic Standards for 5 <sup>th</sup> grade)<br><i>The Usborne Fairy Tale Treasury</i> - Rosie Dickins<br><i>The Fairy Tale Treasury</i> –Raymond Briggs |  |
| <b>Student Resources:</b>  | N/A   |  |
| <b>Assessment:</b>   | Students may journal a character study (analysis) using the Elements of Character as a guide to determine the student’s level of depth in researching a character.<br><a href="http://web.lincoln.k12.mi.us/buildings/hs/jacobs/PDF_Files/CHARACTER_ANALYSIS_WORKSHEET.pdf">http://web.lincoln.k12.mi.us/buildings/hs/jacobs/PDF_Files/CHARACTER_ANALYSIS_WORKSHEET.pdf</a> (Character analysis workshet)   |  |
| <b>Differentiation:</b><br>(Multiple means for students to access content and multiple modes for student to express understanding.)  | <b>Access</b> (Resources and/or Process)  | <b>Expression</b> (Products and/or Performance)  |
|  | <a href="http://realclassroomideas.com/65.html">http://realclassroomideas.com/65.html</a> (Graphic Organizers)  | Students may work from sentence starters for the details of their character study<br>Students may verbally share their character analysis<br>Students may offer details about their character by using a graphic organizer |
| <b>Extensions for depth and complexity:</b>  | <b>Access</b> (Resources and/or Process)  | <b>Expression</b> (Products and/or Performance)  |
|  | <a href="http://www.scholastic.com/teachers/lesson-plan/fairy-tale-%E2%80%99zines">http://www.scholastic.com/teachers/lesson-plan/fairy-tale-%E2%80%99zines</a> (Scholastic.com lesson on creating a Fairytale ‘Zine)   | Students may develop a Fairytale Magazine written in the style of popular entertainment magazine focusing on the lives of “FairyTale Stars”  |
| <b>Critical Content:</b>   | <ul style="list-style-type: none"> <li>An in-depth understanding of the background of a character can help an actor make strong choices when portraying them.</li> </ul>  |  |
| <b>Key Skills:</b>   | <ul style="list-style-type: none"> <li>How to create an in-depth character study for a fictional character.</li> </ul>  |  |
| <b>Critical Language:</b>  | Fictional, background, study/analysis (in this context), Elements of Character  |  |

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| <b>Learning Experience # 5</b>  |   |   |
| The teacher may use selected fairy tales to organize improvisational experiences so that students can explore and develop their individual characters (from their character study) within the context of an ensemble performance. |   |   |
| <b>Generalization Connection(s):</b>  | Cultural perspective of a specific character’s point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation<br>A paradox presented through contrasting points-of-view in a theatrical performance will demonstrate personal and cultural values of characters  |   |
| <b>Teacher Resources:</b>   | <i>The Monologue: From Mystery to Mastery</i> –Peter DeAnello,,iUniverse Inc. (A great tutorial text for anyone who wants to create a Monologue; includes 50 original Monologues)<br><a href="http://thehipp.org/education2/writing_a_monologue.pdf">http://thehipp.org/education2/writing_a_monologue.pdf</a> (A step by step series of lesson plans for how to write a Monologue with <i>Young Writers</i> )<br><a href="http://2012.ywp.scriptfrenzy.org/views/sw101">http://2012.ywp.scriptfrenzy.org/views/sw101</a> (A complete glossary of scriptwriting terminology)<br>Summary of specific improv activities to possibly use, specific to this learning activity: <ul style="list-style-type: none"> <li>• Improv Activities such as -<a href="#">Park Bench</a> or <a href="#">TMATTY-Tell Me About the Time That You</a></li> <li>• Improvise a short 1-2 minute monologue based the character’s main motivation given in their character study</li> </ul> |   |
| <b>Student Resources:</b>   | <a href="http://vimeo.com/64308821">http://vimeo.com/64308821</a> (A video that features students and professionals offering tips on Script Writing for Young Writers)  |   |
| <b>Assessment:</b>  | Students may perform a short improvised scene or monologue to show depth and effectiveness of character. Upon completion of the improvisation, students will create a scripted monologue based on the improvisations above. Students may be evaluated to the degree they brought key character elements into their performance based upon the character study in Learning Experience #4.<br><a href="http://www.thedramateacher.com/expressive-skills-and-realism/">http://www.thedramateacher.com/expressive-skills-and-realism/</a> (Ideas for character portrayal checklist)   |   |
| <b>Differentiation:</b><br>(Multiple means for students to access content and multiple modes for student to express understanding.)   | <b>Access</b> (Resources and/or Process)  | <b>Expression</b> (Products and/or Performance)   |
|   | <a href="http://www.everythingsl.net/lessons/redridinghood_interviews.php">http://www.everythingsl.net/lessons/redridinghood_interviews.php</a> (ESL lesson on interviewing a fairytale character)  | Students may perform a spoken presentation of character background through a one-on-one interview to provide additional guidance in depicting a character<br>Students may share their insights about their character through a Character Pair-Share |
| <b>Extensions for depth and complexity:</b>   | <b>Access</b> (Resources and/or Process)  | <b>Expression</b> (Products and/or Performance)   |
|   | N/A   | Students may include more depth of character elements (e.g. subtext/backstory)  |
| <b>Critical Content:</b>  | <ul style="list-style-type: none"> <li>• Creating in-depth background of a character can help an actor make strong choices when portraying them</li> <li>• Influence of culture and perspective on a character and/or performance</li> <li>• The contributions of body movement and stage placement to thoughtful character interpretation</li> </ul>   |   |
| <b>Key Skills:</b>  | <ul style="list-style-type: none"> <li>• How to create a monologue from a character study</li> <li>• Analyze performance content for paradoxical point-of-view</li> </ul>   |   |
| <b>Critical Language:</b>   | Monologue vs. Dialogue, motivation, improvised scene, character analysis, depiction, character elements   |   |

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| <b>Learning Experience # 6</b>   |  |   |
| The teacher may use Cinderella stories from different cultures to organize improvisational experiences so that students can begin exploring the ways in which culture can inform character perspectives. |  |   |
| <b>Generalization Connection(s):</b>   | Cultural perspective of a specific character’s point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation   |   |
| <b>Teacher Resources:</b>  | <p><i>The Korean Cinderella</i> - Shirley Climo<br/> <i>Tam and Cam: The ancient Vietnamese Cinderella story</i> - Minh Quoc</p> <p>Summary of specific improv activities to possibly use, specific to this learning activity:</p> <ul style="list-style-type: none"> <li>• <u>Foreign Movement and Gibberish Improv</u>: Game with 5-6 different categories of sound and movement; start on the perimeter and move to the center to find your matching sound and movement. Once they have created their “sames” groups , have them all interact as a class.</li> </ul> <p>Discussion Questions:</p> <ul style="list-style-type: none"> <li>How does this model different cultures coming together?</li> <li>How do different cultures learn to live side by side?</li> <li>What world culture does your character come from?</li> </ul> |   |
| <b>Student Resources:</b>  | N/A  |   |
| <b>Assessment:</b>   | Using analysis of previous character study learning experiences, students will discover additional character insights to add to an individual improvisation exercise through a cultural (point-of-view) perspective. Students will need to demonstrate cultural influences through portrayal of character elements such as gestures, facial expressions, background character “asides”, family or tradition influences. <a href="http://www.thedramateacher.com/expressive-skills-and-realism/">http://www.thedramateacher.com/expressive-skills-and-realism/</a> (Ideas for character portrayal checklist)  |   |
| <b>Differentiation:</b><br>(Multiple means for students to access content and multiple modes for student to express understanding.)  | <b>Access</b> (Resources and/or Process)   | <b>Expression</b> (Products and/or Performance)   |
|  | <a href="http://www.everythingsl.net/lessons/redridinghood_interviews.php">http://www.everythingsl.net/lessons/redridinghood_interviews.php</a> (ESL lesson on interviewing a fairytale character)   | Students may perform a spoken presentation of character background through a one-on-one interview to provide additional guidance in depicting a character |
| <b>Extensions for depth and complexity:</b>  | <b>Access</b> (Resources and/or Process)   | <b>Expression</b> (Products and/or Performance)   |
|  | N/A  | Students may include more depth of character elements (e.g. subtext/backstory)  |
| <b>Critical Content:</b>   | <ul style="list-style-type: none"> <li>• Influences of world culture on a character and how they interact with each other</li> <li>• Influence of culture and perspective on a character and/or performance</li> <li>• The contributions of body movement and stage placement to thoughtful character interpretation</li> </ul>  |   |
| <b>Key Skills:</b>   | <ul style="list-style-type: none"> <li>• How to perform an improvisation from a character study</li> <li>• Analyze performance content for paradoxical point-of-view</li> </ul>  |   |
| <b>Critical Language:</b>  | World cultures, interaction, society, influence, improvisation, character elements   |   |

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| <b>Learning Experience # 7</b>  |  |   |
| The teacher may use Cinderella stories from different cultures to organize improvisational experiences so that students can explore how cultural perspectives influence the development of an ensemble performance. |  |   |
| <b>Generalization Connection(s):</b>  | Cultural perspective of a specific character’s point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation   |   |
| <b>Teacher Resources:</b>   | <i>The Korean Cinderella</i> by Shirley Climo<br><i>Tam and Cam: The ancient Vietnamese Cinderella story</i> by Minh Quoc<br>Summary of specific improv activities to possibly use, specific to this learning activity:<br><a href="http://improvencyclopedia.org/games/index.html?utm_source=twitterfeed&amp;utm_medium=twitter">http://improvencyclopedia.org/games/index.html?utm_source=twitterfeed&amp;utm_medium=twitter</a> (Occupations and or Status Slide, online inventory of Improv Games)<br><a href="http://improvencyclopedia.org/games//Card_Status.html">http://improvencyclopedia.org/games//Card_Status.html</a> (Card Status explanation)<br><i>Drama Games and Improvs: Games for the Classroom and Beyond-</i> Justine Jones and Mary Ann Kelly (Structure idea for doing Occupations and or Status Slide) |   |
| <b>Student Resources:</b>   | N/A  |   |
| <b>Assessment:</b>  | Using analysis of previous character study learning experiences, students may discover additional character insights to add to a group improvisation exercise through a cultural and environment (point-of-view) perspective. Students will need to demonstrate cultural and environmental influences through portrayal of character elements such as gestures, facial expressions, background character “asides”, societal status, family or tradition influences. <a href="http://www.thedramateacher.com/expressive-skills-and-realism/">http://www.thedramateacher.com/expressive-skills-and-realism/</a> (Ideas for character portrayal checklist)  |   |
| <b>Differentiation:</b><br>(Multiple means for students to access content and multiple modes for student to express understanding.)   | <b>Access</b> (Resources and/or Process)   | <b>Expression</b> (Products and/or Performance)   |
|   | <a href="http://www.everythingsl.net/lessons/redridinghood_interviews.php">http://www.everythingsl.net/lessons/redridinghood_interviews.php</a> (ESL lesson on interviewing a fairytale character)   | Students may perform a spoken presentation of character background through a one-on-one interview to provide additional guidance in depicting a character |
| <b>Extensions for depth and complexity:</b>   | <b>Access</b> (Resources and/or Process)   | <b>Expression</b> (Products and/or Performance)   |
|   | N/A  | Students may include more depth of character elements (e.g. subtext/backstory)  |
| <b>Critical Content:</b>  | <ul style="list-style-type: none"> <li>• Ways different cultures co-exist within contrasting environments</li> <li>• Influences of world culture on a character and how they interact with each other</li> <li>• Influence of culture and perspective on a character and/or performance</li> <li>• The contributions of body movement and stage placement to thoughtful character interpretation</li> </ul>  |   |
| <b>Key Skills:</b>  | <ul style="list-style-type: none"> <li>• Creating scenes that reflect a characters place within contrasting environments</li> <li>• How to perform an improvisation from a character study</li> <li>• Analyze performance content for paradoxical point-of-view</li> </ul>   |   |
| <b>Critical Language:</b>   | Urban environment, status, occupations, influence, perspective   |   |

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| <b>Learning Experience # 8</b>   |  |   |
| The teacher may offer a variety of improvisation activities so that students can explore how environment can influence the development of a character. |  |   |
| <b>Generalization Connection(s):</b>   | Improvisation can often define key character elements regarding cultural expressions in a theatrical performance by allowing an actor to explore various ways a character might react  |   |
| <b>Teacher Resources:</b>  | <p><a href="http://www.youtube.com/watch?v=kVADyXM2f_A">http://www.youtube.com/watch?v=kVADyXM2f_A</a> (Scene from the film Enchanted-Angry scene)<br/>           Summary of specific improv activities to possibly use, specific to this learning activity:</p> <ul style="list-style-type: none"> <li>• <u>Split Scene-</u> <a href="http://improvencyclopedia.org/games//Split_Screen.html">http://improvencyclopedia.org/games//Split_Screen.html</a> <ul style="list-style-type: none"> <li>○ Set up the same character (e.g. Cinderella) on two sides of a wall</li> <li>○ Each side has a different environment (Rural/Urban, 1920s Chicago/present day Chicago_</li> <li>○ Given the same situation, students must adjust the characters response based on the environment</li> </ul> </li> </ul> <p><i>Drama Games and Improvs: Games for the Classroom and Beyond-</i> Justine Jones and Mary Ann Kelly (Structure idea for doing Occupations and or Status Slide)</p> |   |
| <b>Student Resources:</b>  | N/A  |   |
| <b>Assessment:</b>   | Using analysis of previous character study learning experiences, students may discover additional character insights to add to a group improvisation exercise through an environmental and/or cultural influence. Students will need to demonstrate cultural and environmental influences through portrayal of character elements such as gestures, facial expressions, background character “asides”, societal status, family or tradition influences. <a href="http://www.thedramateacher.com/expressive-skills-and-realism/">http://www.thedramateacher.com/expressive-skills-and-realism/</a> (Ideas for character portrayal checklist)  |   |
| <b>Differentiation:</b><br>(Multiple means for students to access content and multiple modes for student to express understanding.)                    | <b>Access</b> (Resources and/or Process)   | <b>Expression</b> (Products and/or Performance)   |
|  | <a href="http://www.everythingsl.net/lessons/redridinghood_interviews.php">http://www.everythingsl.net/lessons/redridinghood_interviews.php</a> (ESL lesson on interviewing a fairytale character)   | Students may perform a spoken presentation of character background through a one-on-one interview to provide additional guidance in depicting a character |
| <b>Extensions for depth and complexity:</b>  | <b>Access</b> (Resources and/or Process)   | <b>Expression</b> (Products and/or Performance)   |
|  | N/A  | Students may include more depth of character elements (e.g. subtext/backstory)  |
| <b>Critical Content:</b>   | <ul style="list-style-type: none"> <li>• Ways different cultures co-exist within contrasting environments</li> <li>• Influences of world culture on a character and how they interact with each other</li> <li>• Influence of culture and perspective on a character and/or performance</li> <li>• The contributions of body movement and stage placement to thoughtful character interpretation</li> </ul>  |   |

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| <b>Key Skills:</b>        | <ul style="list-style-type: none"> <li>• Creating scenes that reflect a characters place within contrasting environments</li> <li>• How to perform an improvisation from a character study</li> <li>• Analyze performance content for paradoxical point-of-view</li> </ul> |
| <b>Critical Language:</b> | Urban environment, status, occupations, influence, perspective   |

| <b>Learning Experience # 9</b>   |  |  |
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| The teacher may model a decision making process through a variety of activities so that students can explore the ways in which intentional planning/reflecting can inform and enhance character and performance development. |  |  |
| <b>Generalization Connection(s):</b>   | Cultural perspective of a specific character’s point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation<br>A paradox presented through contrasting points-of-view in a theatrical performance will demonstrate personal and cultural values of characters   |  |
| <b>Teacher Resources:</b>  | <a href="http://www.mindtools.com/brainstm.html">www.mindtools.com/brainstm.html</a> (Website with information on how to brainstorm ideas)<br>This learning experience is focused on beginning to create the final piece for the performance assessment. Guidance to begin this process can include: <ul style="list-style-type: none"> <li>• Make a final choice about who your character is, where do they come from, what is their job, and what is their role within their society.</li> <li>• What form will your performance take?</li> <li>• What paradox or conflict will exist in the scene?</li> </ul> |  |
| <b>Student Resources:</b>  | N/A  |  |
| <b>Assessment:</b>   | Students will choose their character and journal their unique traits.<br><a href="http://www.educationoasis.com/curriculum/GO/GO_pdf/character_traits_wordbank.pdf">http://www.educationoasis.com/curriculum/GO/GO_pdf/character_traits_wordbank.pdf</a> (Character trait graphic organizer with a “character traits word bank”) Once they have chosen their character and the point-of-view to focus on, they will journal an explanation of the final performance the student has chosen.  |  |
| <b>Differentiation:</b><br>(Multiple means for students to access content and multiple modes for student to express understanding.)  | <b>Access</b> (Resources and/or Process)   | <b>Expression</b> (Products and/or Performance)  |
|  | <a href="http://www.studenthandouts.com/Assortment-01/Graphic-Organizers/Think-Pair-Share-Diagram-Chart-Instructions.html">http://www.studenthandouts.com/Assortment-01/Graphic-Organizers/Think-Pair-Share-Diagram-Chart-Instructions.html</a> (Think/Pair/Share graphic organizer)<br><a href="http://www.educationoasis.com/curriculum/GO/GO_pdf/character_traits_wordbank">http://www.educationoasis.com/curriculum/GO/GO_pdf/character_traits_wordbank</a> . (Word bank resource)   | Students may complete a character trait organizer with pre-filled-in characters and/or with highlighted “traits” in the word bank Student may use the strategy, Think-Pair-Share, to generate their character traits and point-of-view |
| <b>Extensions for depth and complexity:</b>  | <b>Access</b> (Resources and/or Process)   | <b>Expression</b> (Products and/or Performance)  |
|  | N/A  | N/A  |

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| <b>Critical Content:</b>  | <ul style="list-style-type: none"> <li>• Making design and production choices that fit a character and their role within a production</li> <li>• Planning process and steps for developing a character</li> </ul> |
| <b>Key Skills:</b>        | <ul style="list-style-type: none"> <li>• Developing an idea and producing it in a final performance</li> </ul>  |
| <b>Critical Language:</b> | Design, production, brainstorming, planning, analysis   |

**Learning Experience # 10**

The teacher may facilitate a collaborative process (rehearse, revise, and prepare) so that students can use peer feedback to develop and strengthen performance.

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| <b>Generalization Connection(s):</b> | <p>Cultural perspective of a specific character’s point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation</p> <p>A paradox presented through contrasting points-of-view in a theatrical performance will demonstrate personal and cultural values of characters</p> |
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| <b>Teacher Resources:</b> | <p><a href="http://www.beckcenter.org/wp-content/uploads/2012/09/Introduction-to-the-Audition-and-Rehearsal-Process.pdf">http://www.beckcenter.org/wp-content/uploads/2012/09/Introduction-to-the-Audition-and-Rehearsal-Process.pdf</a> (A glossary of Theatre Terminology)</p> <p><a href="http://plays.about.com/od/activities/a/advicefordrama.htm">http://plays.about.com/od/activities/a/advicefordrama.htm</a> (Suggestions of rehearsal activities for Drama teachers)</p> |
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| <b>Student Resources:</b> | <p><a href="http://produceaplay.com/rehearsingtheplay">http://produceaplay.com/rehearsingtheplay</a> (A clear description of the step-by-step process of rehearsing a play; including time, space, schedule and etiquette)</p> |
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| <b>Assessment:</b> | Students will journal their choices regarding their environment, plot line and conflict to build into their final scene/performance as outlines in learning experience #8. |
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| <b>Differentiation:</b><br>(Multiple means for students to access content and multiple modes for student to express understanding.) | <b>Access</b> (Resources and/or Process)   | <b>Expression</b> (Products and/or Performance)   |
|   | N/A  | N/A   |
| <b>Extensions for depth and complexity:</b>   | <b>Access</b> (Resources and/or Process)   | <b>Expression</b> (Products and/or Performance)   |
|   | <p><a href="https://www.teachervision.com/graphic-organizers/printable/48390.html">https://www.teachervision.com/graphic-organizers/printable/48390.html</a> (Basic double entry journal template)</p> | Students may create a double entry journal, reacting to more explicit/detailed prompts and/or reflecting on events within their scene |

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| <b>Critical Content:</b>  | <ul style="list-style-type: none"> <li>• Changing and refining design and production choices for a character and their role within a production</li> </ul> |
| <b>Key Skills:</b>        | <ul style="list-style-type: none"> <li>• Receiving feedback to a piece of work and being able to make necessary changes</li> </ul>                         |
| <b>Critical Language:</b> | Feedback, refine, polish, revision, influence  |

**Colorado Teacher-Authored Sample Instructional Unit**

| <b>Learning Experience # 11</b>  |   |   |
|--|---|---|
| The teacher may facilitate a class discussion on the improvisation-to-performance process so that students can evaluate and reflect upon the development of their personal creative process. |   |   |
| <b>Generalization Connection(s):</b>   | Cultural perspective of a specific character’s point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation  |   |
| <b>Teacher Resources:</b>  | Suggested structures for feedback and reflection:<br>“1 Minute showings” steps below (can be graded with final rubric and feedback from peers) <ul style="list-style-type: none"> <li>Rotating audience: Groups pair up. One group performs the other is audience. At the end of 1 minute the audience gives feed-back for 30 seconds. Audience then rotates to the right and the process repeats until each audience group has seen each performing group. Flip-flop audience and performers, repeat.</li> </ul> |   |
| <b>Student Resources:</b>  | N/A   |   |
| <b>Assessment:</b>   | Students will revise/refine their final performance based upon feedback within the “1 Minute Showings” activity. To provide intent, students will also provide a written self-reflection in their journals addressing their decision making process and rationale for changes they made (if applicable).  |   |
| <b>Differentiation:</b><br>(Multiple means for students to access content and multiple modes for student to express understanding.)  | <b>Access</b> (Resources and/or Process)  | <b>Expression</b> (Products and/or Performance)                                 |
|  | <a href="https://www.teachervision.com/graphic-organizers/printable/48390.html">https://www.teachervision.com/graphic-organizers/printable/48390.html</a> (Basic double entry journal template)   | Students may be given feedback in written form to consider for revision process |
| <b>Extensions for depth and complexity:</b>  | <b>Access</b> (Resources and/or Process)  | <b>Expression</b> (Products and/or Performance)                                 |
|  | N/A   | N/A   |
| <b>Critical Content:</b>   | <ul style="list-style-type: none"> <li>Changing and refining design and production choices for a character and their role within a production</li> </ul>  |   |
| <b>Key Skills:</b>   | <ul style="list-style-type: none"> <li>Receiving feedback to a piece of work and being able to make necessary changes</li> </ul>  |   |
| <b>Critical Language:</b>  | Feedback, refine, adapt, intent, rationale  |   |

| <b>Learning Experience # 12</b>   |  |  |
|---|--|--|
| The teacher may facilitate a production meeting so that students can explore ways to connect performance with technical elements in order to prepare a more fully realized theatrical work. |  |  |
| <b>Generalization Connection(s):</b>  | Cultural perspective of a specific character’s point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation   |  |
| <b>Teacher Resources:</b>   | Suggested topics for production meeting and self-reflection: <ul style="list-style-type: none"> <li>Create the order/sequence of each performance</li> <li>Select and create technical elements such as lighting, simple props etc.</li> </ul> |  |

**Colorado Teacher-Authored Sample Instructional Unit**

|   |  |   |
|---|--|---|
|   | - Self-Assessment of your piece: How do you envision your piece fitting into the full production?  |   |
| <b>Student Resources:</b>   | N/A  |   |
| <b>Assessment:</b>  | Students will complete a written self-assessment of their piece and its connection to the full class production including the similarities and differences between the student piece and other presentations.<br><a href="https://www.ocps.net/cs/ease/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf">https://www.ocps.net/cs/ease/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf</a> (Collection of observation checklists to include selections for dramatic arts presentation, collaboration/teamwork, and independent learning) |   |
| <b>Differentiation:</b><br>(Multiple means for students to access content and multiple modes for student to express understanding.) | <b>Access</b> (Resources and/or Process)   | <b>Expression</b> (Products and/or Performance) |
|   | N/A  | Students may be given a template for reflection |
| <b>Extensions for depth and complexity:</b>   | <b>Access</b> (Resources and/or Process)   | <b>Expression</b> (Products and/or Performance) |
|   | N/A  | N/A   |
| <b>Critical Content:</b>  | <ul style="list-style-type: none"> <li>Utilizing all the aspects of production</li> <li>Technical planning for a production</li> <li>Ways in which theatrical performances have the ability to show diverse perspectives</li> </ul>  |   |
| <b>Key Skills:</b>  | <ul style="list-style-type: none"> <li>Planning a performance within the bigger picture of a production and how each piece goes together</li> </ul>  |   |
| <b>Critical Language:</b>   | Planning, revising, consideration, influence, reflection, self-assessment  |   |