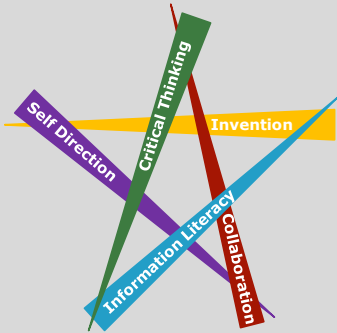


**Curriculum Development Course at a Glance  
Planning for High School Drama and Theatre Arts**

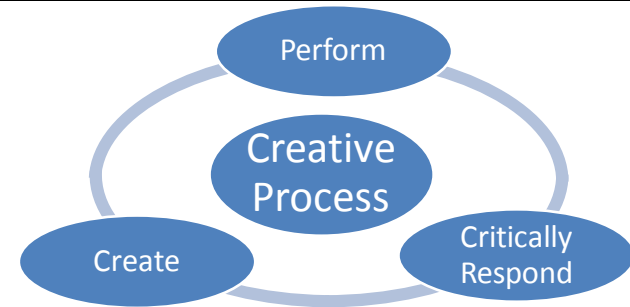
<b>Content Area</b>	Drama and Theatre Arts		<b>Grade Level</b>	High School
<b>Course Name/Course Code</b>	Part Two: Ensemble Building, Sketch Comedy, Acting Styles, Theatre History			
<b>Standard</b>	<b>Fundamental Pathway Grade Level Expectations (GLE)</b>		<b>Extended Pathway Grade Level Expectations (GLE)</b>	
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 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.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Ensemble Building (Fundamental & Extended)	4 weeks	Instructor Choice
Friday Afternoon Live – Improvisation and Sketch Comedy (Fundamental & Extended)	Instructor Choice	Instructor Choice
Exploring Acting Styles, Techniques, and Methods (Fundamental & Extended)	Quarter	Instructor Choice
Theatre History (Fundamental & Extended)	Quarter/Semester	Instructor Choice

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

Unit Title	Ensemble Building (Fundamental & Extended)		Length of Unit	4 Weeks
Focusing Lens(es)	Collaboration	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):	<b>Fundamental:</b> <ul style="list-style-type: none"> <li>How does placing equal value on all members of a production team change the concept of theatre? (DTA09-HSFP-S.1-GLE.3,4) and (DTA09-HSFP-S2-GLE.2) and (DTA09-HSFP-S.3-GLE.2,3)</li> <li>How do the role of each individual and the elements of theatrical positions and duties contribute to the success of a production?</li> <li>How can proper theatrical behavior be used to perpetuate the culture in a mentorship role?</li> </ul> <b>Extended:</b> <ul style="list-style-type: none"> <li>How does working with an original written and/or directed work change the ensemble focus and process? (DTA09-HSEP-S.1-GLE.3,4) and (DTA09-HSEP-S2-GLE.3) and (DTA09-HSEP-S.3-GLE.3)</li> </ul>			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Culture, Tradition, Value, Ensemble, Rules, Relationships, Creativity, Technique, Environment, Direction, Artistic Choices, Influence, Behavior, Mentorship			

Generalizations My students will <b>Understand</b> that...	Guiding Questions	
	Factual	Conceptual
<b>Fundamental:</b> All members of the theatrical ensemble promote the relationships and rules as part of the culture within the art form. (DTA09-HSFP-S.3-GLE.3)	What are the members of an ensemble responsible for?	How do the actions of one member affect others?
<b>Fundamental:</b> Theatrical traditions of ensemble work for theatre create the foundations for creativity (DTA09-HSFP-S.3-GLE.3)	What are the current traditions used in the theatre program?	How can one provide examples of positive traditions and values?
<b>Fundamental:</b> Theatrical ensemble work techniques often transfers across work environments (DTA09-HSFP-S.3-GLE.3)	What others careers benefit from effective group dynamics?	How can one apply other theatrical techniques to a career?

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

<p><b>Extended:</b> The traditional theatrical ensemble transforms the culture and values with the addition of student written scripts (DTA09-HSEP-S.1-GLE.3) and (DTA09-HSEP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3)</p>	<p>What affect does creating the script have on the values of the ensemble?</p>	<p>How can one make individual artistic choices within the confines of an ensemble?</p>
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<p><b>Critical Content:</b> My students will <b>Know</b>...</p>	<p><b>Key Skills:</b> My students will be able to <b>(Do)</b>...</p>
<p><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li>• The traditions of the theatre program (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSFP-S.3-GLE.3)</li> <li>• The expectations of behavior as it relates to others (DTA09-HSFP-S.3-GLE.3)</li> <li>• The importance of each member of a group (DTA09-HSFP-S.2-GLE.2)</li> <li>• Each member of the ensemble has a defined role (DTA09-HSFP-S.2-GLE.2)</li> <li>• The value of each member within the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Strategies to create a group piece of theatre working from the ideas of all members of the ensemble (DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S.2-GLE.2)</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li>• The influence of adding a playwright to the mix of an ensemble (DTA09-HSEP-S.1-GLE.3)</li> <li>• How a student director works within an ensemble to create their own vision (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>	<p><b>Fundamental and Extended:</b></p> <ul style="list-style-type: none"> <li>• Work together defining and valuing each member of the ensemble (DTA09-HSFP-S.3-GLE.3)</li> <li>• Create integrated performance by utilizing ensemble techniques (DTA09-HSFP-S.2-GLE.2)</li> <li>• Define and Take responsibilities for individual roles (DTA09-HSFP-S.2-GLE.2)</li> <li>• Apply ensemble collaboration skills and principles of respecting individual roles to everyday situations (DTA09-HSEP-S.3-GLE.4)</li> <li>• Develop interpersonal skills such as self-direction, reflection (DTA09-HSFP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.3)</li> <li>• Create a safe working environment to promote creativity (DTA09-HSEP-S.3-GLE.3)</li> <li>• Compose an original theatre selection for performance incorporating the ensemble process (DTA09-HSEP-S.1-GLE.3)</li> <li>• Direct peers in an ensemble production (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.4)</li> </ul>

**Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.  
 EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”*

<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>The importance of ensemble building and collaboration in a theatrical setting is fundamental to creating and performing a theatrical selection and/or piece.</i></p>
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<p><b>Academic Vocabulary:</b></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><b>Technical Vocabulary:</b></p>	<p>Up Stage, Down Stage, (etc.,) stage set, curtain names, ensemble, team building, leadership, playwright, director, dynamics.</p>

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

Unit Title	Friday Afternoon Live-Improvisation and Sketch Comedy		Length of Unit	Instructor choice
Focusing Lens(es)	Play/Exploration	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><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li>How can improvisation and sketch comedy comment on current events? (DTA09-HSFP-S.1-GLE.3,4) and (DTA09-HSFP-S2-GLE.2) and (DTA09-HSFP-S.3-GLE.2,3)</li> <li>How can writers utilize improvisation to develop sketches?</li> <li>What ways can feedback be delivered effectively to a improvisation performer?</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li>How can more complex and/or long form improvisation games further develop sketch comedy?(DTA09-HSEP-S.1-GLE.3,4) and (DTA09-HSEP-S2-GLE.3) and (DTA09-HSEP-S.3-GLE.3)</li> <li>When audience prompts are added to the process what changes?</li> <li>How do members of an ensemble function within the parameters of a given form of improvisation?</li> </ul>			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Composition, Patterns, Technique, Expressions, Investigate/Discovery, Observation, Improvisation			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
<b>Fundamental:</b> Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion. (DTA09-HSFP-S.1-GLE.1,2,3)	What improvisation games lead to discovery of human kind?	How can improvisation help develop script writing skills?
<b>Fundamental:</b> Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique (DTA09-HSFP-S2-GLE.1,2,3)	What clues are given the rehearsal process to help establish predictable patterns?	How does the recognition of patterns influence the direction of the sketch?
<b>Extended:</b> Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product. (HSEP-S.3-GLE.1,2,3)	What criteria can be used to critique improvisation and sketch performance?	How does constructive criticism shape the ensemble process and product?

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

<b>Critical Content:</b> My students will <b>Know</b> ...	<b>Key Skills:</b> My students will be able to <b>(Do)</b> ...
<p><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li>• The importance of collaboration with improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3)</li> <li>• Strategies to develop scenes and narrative structures through improvisation (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1,3)</li> <li>• The importance of rehearsal structures with original scripted or improvised work (DTA09-HSFP-S.1-GLE.1,2,3)</li> <li>• The necessity of rules and structure within a group directing improvised and original scripted work. (DTA09-HSFP-S2-GLE.1,3)</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li>• Criteria used to critique improvised and original scripted work (DTA09-HSEP-S3-GLE.1,2,3)</li> </ul>	<p><b>Fundamental and Extended:</b></p> <ul style="list-style-type: none"> <li>• Perform improvised and original scripted work (DTA09-HSFP-S.1-GLE.1,2) and (DTA09-HSFP-S2-GLE.3)</li> <li>• Create scenes and narrative structures (DTA09-HSFP-S.1-GLE.3) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSEP-S.1-GLE.q) and (DTA09-HSEP-S2-GLE.1)</li> <li>• Rehearse and perform original scripted or improvised work (DTA09-HSFP-S.2-GLE.1) and (DTA09-HSEP-S2-GLE.1)</li> <li>• Create and direct collaboratively an improvised and scripted performance (DTA09-HSFP-S.2-GLE.3) and (DTA09-HSEP-S1-GLE.1,2,3)</li> <li>• Critique improvised and original scripted work (DTA09-HSFP-S.3-GLE.2,3) and (DTA09-HSEP-S3-GLE.2)</li> </ul>

<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.            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>A sketch comedy relies on improvisation, collaboration, and use of a mixed performance set.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Ensemble, Pantomime, Who, Where, What, Genre, Theatre Styles, Obstacle, Objective, Names of games chosen by teacher</p>
<p><b>Technical Vocabulary:</b></p>	<p>Up Stage, Down Stage, (etc.,) stage set, curtain names body language, characterization, setting, personification, playwright, and memorization</p>

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

Unit Title	Exploring Acting Styles, Techniques, and Methods		Length of Unit	Quarter
<b>Focusing Lens(es)</b>	Investigation	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	<b>Fundamental:</b>	<b>Extended:</b>
			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
<b>Inquiry Questions (Engaging-Debatable):</b>	<p><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li>What can an artist do to change the way an audience looks at theatre?(DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSFP-S.3-GLE.1,2,3)</li> <li>How can actors use art developed by others to impact performance?</li> <li>How can actors have an impact on the lives of those who view their art?</li> <li>Why is it important for an actor to reflect on his/her ongoing process?</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li>How does an actor determine which technique to use without prompting from a teacher?(DTA09-HSEP-S.1-GLE.1,2) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.1,2,3)</li> <li>What ways can an actor combine multiple techniques for effective performance?</li> </ul>			
<b>Unit Strands</b>	Create, Perform, Critically Respond			
<b>Concepts</b>	Influence, Investigate/Discovery, Technique, Methods, Character Development, Construction, Experience, Art, Performance,			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	Factual	Conceptual
<b>Fundamental:</b> Selecting an acting technique for a performance can influence the impacts of the performance (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.3)	What techniques are available for acting methods? Such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler?	How can each technique impact performance?
<b>Fundamental:</b> Through investigation of different acting techniques students will discover the proper method of character development for performance (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.1,3)	What are difference is the techniques? Such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler	How a student determine which acting technique is best for an individual performance?

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

<p><b>Extended:</b> The independent discovery and construction of character draws on the influence of acting techniques (DTA09-HSEP-S.1-GLE.1) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.3)</p>	<p>What techniques are currently being used professionally?</p>	<p>How can the study of these techniques clarify character development?</p>
<p><b>Extended:</b> Discovering acting techniques for performance originates in the individual performer and the influences the actor's experiences. (DTA09-HSEP-S.1-GLE.1) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.3)</p>	<p>What is important to the individual actor in selecting a particular technique?</p>	<p>How does personal perspective influence evaluation of different acting techniques?</p>

<p><b>Critical Content:</b> My students will <b>Know</b>...</p>	<p><b>Key Skills:</b> My students will be able to <b>(Do)</b>...</p>
<p><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li>• Various established acting techniques such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)</li> <li>• Which techniques are appropriate for the character development for a particular character (DTA09-HSFP-S.3-GLE.2)</li> <li>• How to explore a character using the different established acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1)</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li>• How to critique the selection and implantation of a particular acting technique such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2)</li> <li>• The theory and historical development of the different techniques (DTA09-HSEP-S.3-GLE.1,2,3)</li> <li>• How to combine elements from different techniques to develop individual performance (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1)</li> <li>• Examples of ways to create a character for performance based on an established acting technique without prompting from a director (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1), and (DTA09-HSEP-S3-GLE.1,3)</li> </ul>	<p><b>Fundamental and Extended:</b></p> <ul style="list-style-type: none"> <li>• Identify the characteristics of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)</li> <li>• Demonstrate the application of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1)</li> <li>• Build a character through the use of an established technique (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)</li> <li>• Analyze and evaluate the effectiveness of a particular technique for performance (DTA09-HSEP-S.3-GLE.1,2)</li> <li>• Articulate a rationale for the selection of a specific technique (DTA09-HSEP-S.3-GLE.1,2)</li> <li>• Combine techniques for effective character development (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.2), and (DTA09-HSEP-S3-GLE.2)</li> <li>• Research the theoretical foundation for each technique (DTA09-HSEP-S.3-GLE.1,2)</li> </ul>



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

<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.          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>A theatrical student actor can evaluate and determine the proper acting technique to apply to a performance</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Objective, motivation, inner dialogue, character development, kinesthetic, affective.</p>
<p><b>Technical Vocabulary:</b></p>	<p>Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler, (Particular vocabulary for each method), Dramaturgy, stage directions, acting methods, body language, script, lines, characterization, archetype, protagonist, setting, backstory, and memorization</p>

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

Unit Title	Theatre History		Length of Unit	Quarter/Semester
<b>Focusing Lens(es)</b>	Beliefs/Values Origins	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	<b>Fundamental:</b>	<b>Extended:</b>
			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
<b>Inquiry Questions (Engaging-Debatable):</b>	<p><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li>How can studying theatre history assist in the preparation of a production?(DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSFP-S.3-GLE.1,2,3)</li> <li>How can comparing and contrasting events in theatre history reveal information about the current culture?</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li>How can the understanding of theatre history impact community and social change? (DTA09-HSEP-S.1-GLE.1,2) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.1,2,3)</li> </ul>			
<b>Unit Strands</b>	Create, Perform, Critically Respond			
<b>Concepts</b>	Patterns, Influence, Culture, Investigate/Discovery, Tradition, Value, History, Progress, Society,			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	Factual	Conceptual
<b>Fundamental:</b> The study of theatre history reveals patterns of societal development and progress over time (DTA09-HSFP-S.3-GLE.1,2)	What types of patterns occur in a society? What are the significant periods in history? What patterns occur in eastern culture that does not occur in western culture?	What is the purpose of identifying patterns in history? What is the benefit of investigating a society’s culture? How can a society learn from identifying patterns in theatre history?
<b>Fundamental:</b> The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept. (DTA09-HSFP-S.3-GLE.1,2)	What are the similarities and differences between the theatre of Colonial America and theatre in the United States today? What should be considered from theatre history research when deciding on a production concept? What factors assist in determining an informed production concept?	Why is it useful to compare theatre history to contemporary theatre practice when deciding on a production concept? How does a production team use research to determine a production concept?

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

<p><b>Extended:</b> The understanding of major developments in world theatre history broadens beliefs and values and can lead to the discovery of a society’s culture and traditions. (DTA09-HSEP-S.1-GLE.1) and (DTA09-HSEP-S.3-GLE.1,2,3)</p>	<p>What is theatre’s role in a society’s development of culture and tradition?          How do traditions develop in a society?          How is a culture represented through theatre?</p>	<p>How are beliefs and values determined?          How are culture and tradition determined?          How has theatre been used to express changing values in a specific society?</p>
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<p><b>Critical Content:</b> My students will <b>Know</b>...</p>	<p><b>Key Skills:</b> My students will be able to <b>(Do)</b>...</p>
<p><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li>Each period in theatre history and its relationship to the society from which it was produced. (DTA09-HSFP-S.3-GLE.1,3)</li> <li>Relevant skills for theatre history research and scholarly writing. (DTA09-HSFP-S.3-GLE.1,2)</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li>The relationship between the history of theatre and contemporary theatre practice. (DTA09-HSFP-S.3-GLE.1,2)</li> <li>Major developments in Western (the Americas, European, Australian, New Zealand) theatre history. (DTA09-HSEP-S.3-GLE.1,2,3)</li> <li>Major developments in world theatre history: Western (the Americas, European, Australian, New Zealand), Asian, African, and Middle-Eastern. (DTA09-HSEP-S.3-GLE.1,2,3)</li> </ul>	<p><b>Fundamental and Extended:</b></p> <ul style="list-style-type: none"> <li>Communicate the key periods in theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li>Reveal the relationship between a specific period in history and its societal influence (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li>Demonstrate the skills of scholarly writing (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li>Recognize the relationship between theatre history practices of a specific period to its contemporary equivalent (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li>Articulate how theatre history research informs a production concept (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li>Identify major developments in Western theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li>Identify major developments in world theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> </ul>

<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.          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><b>Fundamental:</b> <i>Through theatre history research, a student can articulate connections between past theatre practices and their contemporary counterparts.</i></p> <p><b>Extended:</b> <i>Through theatre history research, a student can apply specific and relevant information to develop an informed production concept.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Culture, values, beliefs, scholarly writing</p>
<p><b>Technical Vocabulary:</b></p>	<p>Theatre history, Western theatre, Eastern theatre, contemporary theatre practice, production concept</p>