Unit Title: Page to Stage Story Adaptation

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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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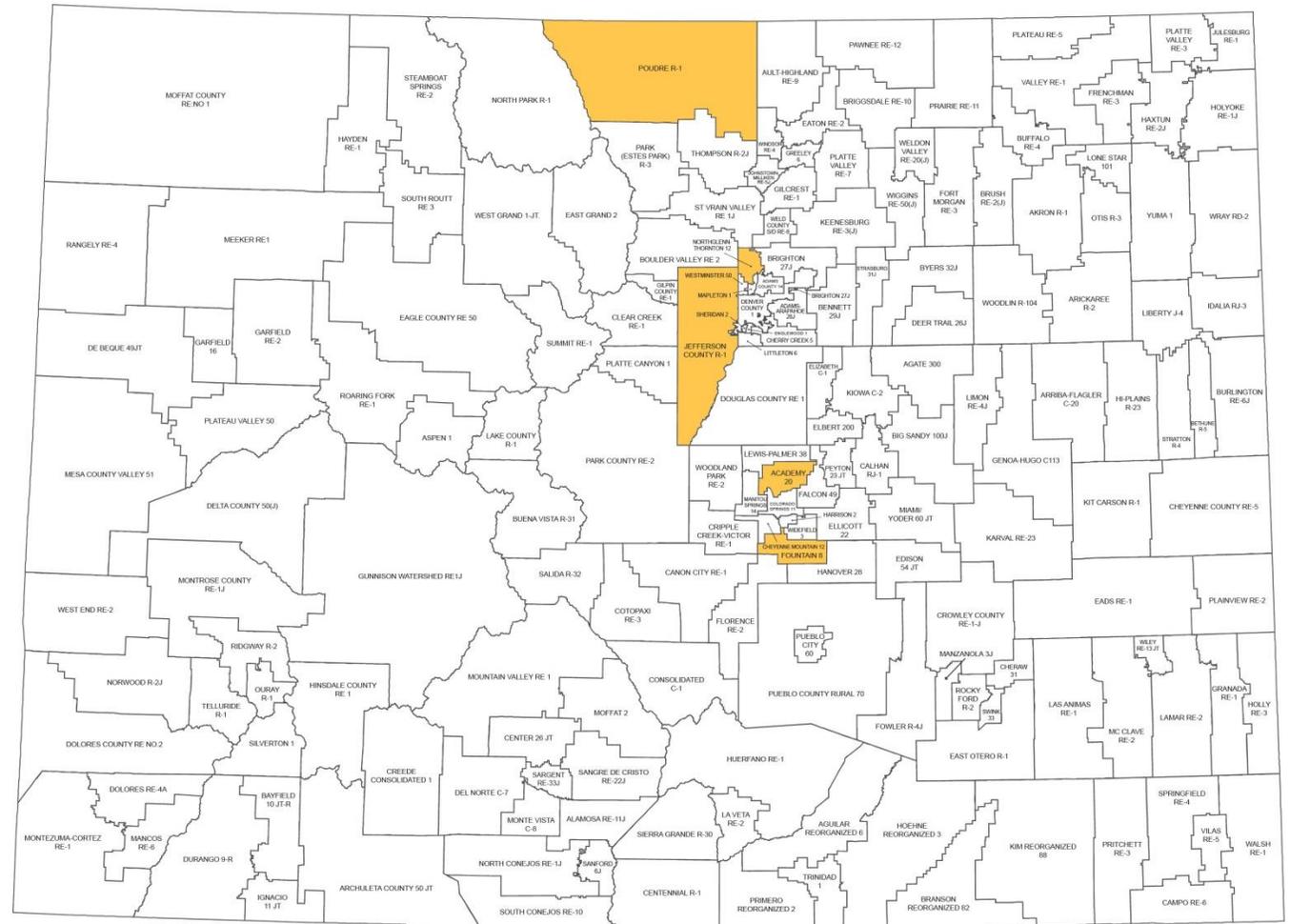
This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their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

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Content Area	Drama and Theatre Arts		Grade Level	3rd Grade
Course Name/Course Code				

Standard	Grade Level Expectations (GLE)	GLE Code
1. Create	1. Create characters	DTA09-GR.3-S.1-GLE.1
	2. Create an improvised scene	DTA09-GR.3-S.1-GLE.2
	3. Create stage environments to understand locale and mood	DTA09-GR.3-S.1-GLE.3
2. Perform	1. Perform a scripted scene	DTA09-GR.3-S.2-GLE.1
	2. Work effectively alone and cooperatively with a partner or in an ensemble	DTA09-GR.3-S.2-GLE.2
3. Critically Respond	1. Examine the dynamic relationship among community, culture, and theatre	DTA09-GR.3-S.3-GLE.1
	2. Demonstrate appropriate audience etiquette	DTA09-GR.3-S.3-GLE.2
	3. Use selected criteria to critique what is seen, heard, and understood	DTA09-GR.3-S.3-GLE.3

Colorado 21st Century Skills
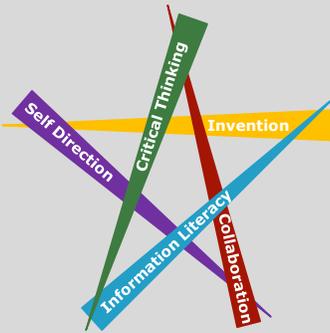
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*
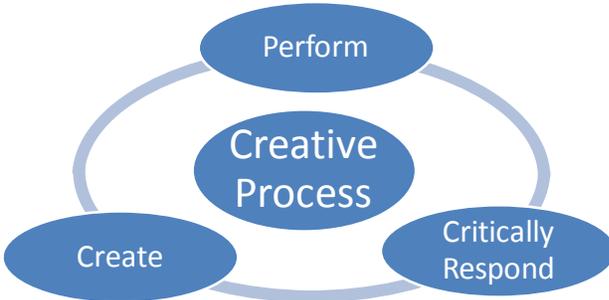
The Colorado Academic Standards for Drama and Theatre Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all three drama and theatre arts standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Page to Stage Story Adaptation	Semester/16 hours	Instructor Choice

Unit Title	Page to Stage Story Adaptation		Length of Unit	16 hours/ 1 semester
Focusing Lens(es)	Transformation	**Standards and Grade Level Expectations Addressed in this Unit**	DTA09-GR.3-S.1-GLE.1, DTA09-GR.3-S.1-GLE.2, DTA09-GR.3-S.1-GLE.3 DTA09-GR.3-S.2-GLE.1, DTA09-GR.3-S.2-GLE.2 DTA09-GR.3-S.3-GLE.1, DTA09-GR.3-S.3-GLE.2, DTA09-GR.3-S.3-GLE.3	
Inquiry Questions (Engaging-Debatable):	• How do dramatic portrayals enhance a story? (DTA09-GR.3-S.1-GLE.1,2,3) and (DTA09-GR.3-S.2-GLE.1,2) and (DTA09-GR.3-S.3-GLE.1,2,3) • When would it be appropriate to adapt a story for a dramatic portrayal?			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Composition, Plot, Conflict, Expression, Character, Narrative, Investigate/Discovery, Theme, Translation, Space/Time/Energy, Interpretation, Relationships Law/Rules, Adaptation			

Generalizations My students will **Understand** that…	Guiding Questions	
	Factual	**Conceptual**
Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits. (DTA09-GR.3-S.1-GLE.1) and (DTA09-GR.3-S.2-GLE.2) and (DTA09-GR.3-S.3-GLE.3)	What is the main conflict of the story? What are the main events of the story? Who are the main characters? What's the difference between a script and a narrative story?	How does conflict drive characters' actions in a story? How can a playwright compose stage directions that show important information about a character? How is working alone different from working with a partner?
Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes. (DTA09-GR.3-S.1-GLE.1,2,3) and (DTA09-GR.3-S.2-GLE.1,2) and (DTA09-GR.3-S.3-GLE.1,2,3)	What are the essential qualities of the characters? What is one main theme of the story? What parts of your body change to portray different characters?	How does a group's interpretation of a story challenge an individual's interpretation of a story? Why is the presence of a strong theme important to a good story? Why is it important for scenes to have a beginning, middle, and end? How do the surroundings such as sets, props, and costumes influence your opinion of a performance?
Translating a story to the stage relies upon stage composition (i.e. scenery, blocking, and technical elements) to expresses the story's essential qualities. (DTA09-GR.3-S.1-GLE.3) and (DTA09-GR.3-S.2-GLE.2)	What are the essential qualities (setting, theme, characters, and plot) of the story? What are the qualities (technical and spatial) of successful performances? What the established relationships to setting and stage composition?	How does a director create a stage composition? How do technical elements enhance a theatre production?

Critical Content: My students will **Know**…	Key Skills: My students will be able to **(Do)**…
• Script notation for writing dialogue in a script (DTA09-GR.3-S.1-GLE.1,2) and (DTA09-GR.3-S.2-GLE.1,2) and (DTA09-GR.3-S.3-GLE.1,2,3) • Procedures for developing a script from a narrative story, with believable characters and a basic stage environments (DTA09-GR.3-S.1-GLE.1,2) and (DTA09-GR.3-S.2-GLE.1,2) and (DTA09-GR.3-S.3-GLE.1,2,3) • Coherent script writing which includes a beginning, middle, and end of a narrative story (DTA09-GR.3-S.1-GLE.1,2) and (DTA09-GR.3-S.2-GLE.1,2) and (DTA09-GR.3-S.3-GLE.1,2,3)	• Evaluate the success of a stage composition (DTA09-GR.3-S.1-GLE.1,2) and (DTA09-GR.3-S.2-GLE.1,2) and (DTA09-GR.3-S.3-GLE.1,2,3) • Design a basic stage environment for a theatre production • Identify a main theme in a story (DTA09-GR.3-S.1-GLE.1,2) and (DTA09-GR.3-S.2-GLE.1,2) and (DTA09-GR.3-S.3-GLE.1,2,3) • Portray believable characters in the context of a scripted story (DTA09-GR.3-S.1-GLE.1,2) and (DTA09-GR.3-S.2-GLE.1,2) and (DTA09-GR.3-S.3-GLE.1,2,3) • Share individual feelings and opinions appropriately (DTA09-GR.3-S.1-GLE.1,2) and (DTA09-GR.3-S.2-GLE.1,2) and (DTA09-GR.3-S.3-GLE.1,2,3) • Accept responsibility and demonstrate respect for others in dramatic activities (DTA09-GR.3-S.2-GLE.2)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*	
A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*To transform a fictional story into a play requires teamwork and interpreting character traits and plot elements.*
Academic Vocabulary:	Dialogue, identify, design, portray, demonstrate, composition, narrative, theme, design, conflict, character, setting, audience, essential. Plot line
Technical Vocabulary:	Ensemble, interpretation, blocking, script, playwright, stage directions, props, scenery, technical elements, set pieces, scene, costumes

Unit Description:	This unit explores the ways that theatre can be used to share folk tales. Across the unit, students will explore the ways plays can be used to tell a story in a meaningful way and express the story's essential elements including plot and character traits. Students will explore the rehearsal process used to prepare the ensemble for performance. Students are coached to collaborate to develop a quality artistic product, think critically about their artistic choices, and perform a variety of fables while exploring basic technical elements of a production. This unit culminates in a dramatic folktale performance for their peers.
Considerations:	This will be the first introduction to students on the technical aspects of putting on a theatrical performance; all steps to build a performance should be explicitly taught/modeled. The authors of this unit chose to use the folk tale *Tortoise and the Hare* throughout the unit, teachers should feel free to choose ant scripted folk tale to develop within this unit. Some students may need to use nonverbal and physical choices to express character traits. Developing a quality creative process requires a collaborative and safe environment. Instructors must ensure all students feel safe in order to facilitate the learning in this unit.

Unit Generalizations	
Key Generalization:	Translating a story to the stage relies upon stage composition (e.g. scenery, blocking, and technical elements) to expresses the story's essential qualities
Supporting Generalizations:	Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits
	Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes

Performance Assessment: *The capstone/summative assessment for this unit.*	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Translating a story to the stage relies upon stage composition (e.g. scenery, blocking, and technical elements) to expresses the story's essential qualities.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	Kindergarten and first grade teachers are working on folktales with their students and they would like a way to bring those stories to life for their students. As a renowned acting troupe, you have been asked to select and present one folktale to Kindergarten and first grade students. You have chosen to perform the classic folktale, *The Tortoise and the Hare*. You will work together to enact the scripted folktale that contains well developed characters. In addition to performing the play, you will be responsible for the blocking the performance and the creation of simple props and costumes to convey the story's message.
Product/Evidence: (Expected product from students)	The students will select and perform a folktale (from a collection of scripts such as *12 Fabulously Funny Folktale Plays*-Justin McCory Marti for younger students). The students will ask the audience 3-5 questions about the tale after the production to see of the message of the folk take (moral of the story) came through clearly. Students will develop a set of questions to determine of the story's message was clear to the audience.
Differentiation: (Multiple modes for student expression)	Student may utilize a group structure, students can take on single or multiple roles within a group structure and/or participate in various tasks: • Performer • Writer • State technician • Director • Researcher

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	**Fiction**
Drama in the Classroom: Creative activities for teachers, parents, and friends- Polly Erion *Creative Drama Resource Book for Grades 4-6*-Ruth Beal Heinig *Drama is a Way of Knowing*- Paul G. Heller *Creative Drama in the Classroom and Beyond*-Nellie McClasin *Speaking out: Storytelling and Creative Drama for Children*-Jack Zipes	*12 Fabulously Funny Folktale Plays*-Justin Mccory Martin *Fables* -Arnold Lobel http://www.aaronshep.com/stories/folk.html (Site with several FolkTale renditions) *Flossie and the Fox*- Patricia McKissack (610L Lexile level) *Stone Soup*-Marcia Brown (AD480L Lexile level) *Magic Fish*-Freya Littledale (320L Lexile level) *The Little Red Hen*- Mary Finch (AD540L Lexile level) *Bringing the Rain to Kapiti Plain*-Verna Aardema *Chicken Little*- Ed Emberley (AD500L Lexile level) *The Enormous Turnip* –Katie Daynes (290L Lexile level) *Anansi the Spider*-Gerald McDermott (AD290L Lexile level) *Why Mosquitos Buzz in People's Ears*-Verna Aardema (770L Lexile level) *Squids Will Be Squids: Fresh Morals, Beastly Fables*- John Scieszka

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Think like a director- Explore a variety of cultural folk tales and perspectives within the lesson	Teacher Resources:	http://www.nativeweb.org/resources/literature/short_stories_-_traditional/ (Native American Tales) *The Rajah's Rice: A Mathematical Folktale from India*- adapted by David Barry *Tale of the Gentle Folk*-Argentina Folktales from Afar *The Drum: A Folktale from India*-Rob Cleveland *Urashima the Fisherman*- Japan World of Tales Lighting the Way- Australia- *TALES ALIVE! Multicultural folktales with activities*-Susan Milford *Tuk the Hunter*- Canada- Pleasant DeSpain
			Student Resources:	Student Drama Journal/notebook/sketchbook
	Skills:	Understand the origins of folktales to be directly link to the region, culture, era of a people Understand folk tales are the stories of a culture that often share a valuable lesson	Assessment:	Throughout the unit, students will compare and contrast folk tale similarities and differences in and between cultures. Students will utilize a reflection journal throughout the unit for analyzing and discussing how to bring folktales alive through drama. http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf (Compare and contrast thinking map) http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)

2.	Description:	Think/work like a (theatre) artist- Select appropriate and compelling visuals and tableau to enhance spoken performance	Teacher Resources:	http://cied.uark.edu/KMisiewiczTableauInTheClassroom.pdf (Ideas for developing students' use of tableau) http://inspiremykids.com/2011/tableau-bringing-theater-to-the-classroom-and-with-it-new-ways-of-learning/ (Tableau and language arts video)
			Student Resources:	N/A
	Skills:	Use stories to inform artistic choices in ensemble situations to create historically accurate scenes or tableaux	Assessment:	Students will create and perform tableau across the course of the unit in preparation for final performance http://www.clta.uci.edu/documents/VideoLessons/1_Theatre_Lesson_6.pdf (Simple and clear tableau assessment rubric)
3.	Description:	Think/work like a (theater) artist- Blocking monologue, dialogue, performance and corresponding visuals	Teacher Resources:	http://www.childdrama.com/trail5.html (News play rehearsal suggestions from one fourth grade teacher's work with his students) http://www.childdrama.com/trailappendix2.html (Good example of a news play script produced by a fourth grade teacher and his students-contains simple blocking suggestions)
			Student Resources:	http://www.childdrama.com/trailappendix2.html (Good example of a news play script produced by a fourth grade teacher and his students- contains simple blocking suggestions)
	Skills:	Follow basic stage directions	Assessment:	Students will practice and demonstrate knowledge of stage directions throughout the unit in preparation for final performance http://www.rcampus.com/rubricshowc.cfm?code=Z995A&sp=true (Modifiable rubric for basic stage directions)

Prior Knowledge and Experiences

These ongoing learning experiences build upon a presumed (student) working knowledge of basic stage directions, the components of a monologue, dialogue, and an understanding of the key differences between a stage performance and literary work. Thus, there are no learning experiences that introduce this knowledge or these definitions. Teachers may, however, wish to revisit/reinforce these understandings at the beginning of the unit.

Learning Experiences # 1 – 10
Instructional Timeframe: Teacher Determined

Learning Experience # 1

The teacher may model story telling (e.g., the teacher may tell a personal story or fictional story) so that students can begin to understand the nuances and details associated with strong storytelling.

| Generalization Connection(s): | Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes |

Teacher Resources:	Models/examples of personal/family stories (Using personal narrative resources can assist in providing these examples- http://www.timeforkids.com/files/homework_helper/aplus_papers/PersonalNarrativeSampler.pdf) http://www.storyarts.org/classroom/roots/family.html (Site with interview questions for collecting family stories) Guidance for storytelling: What is storytelling? What makes a good storyteller? Retelling without sounding like it is memorized. Know the key points of your story. Practice.	
Student Resources:	Student Drama Journal/notebook/sketchbook	
Assessment:	The students will use their journal to articulate a personal or family story including the key elements of beginning, middle, end with details such as *where* the story took place, *who* is in the story, and *what happened* in the story. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	http://www.youtube.com/watch?v=xb2RmZ8nP-w (The Tortoise and the Hare –Moral Story for Kids -Rajshri Kids)	Students may use their journal to retell a story from a book.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	http://www.timeforkids.com/files/homework_helper/aplus_papers/PersonalNarrativeSampler.pdf (Personal narrative guide)	Students may provide a more detailed personal or family story (such as adding additional characters or plot lines, adding their own "lesson learned" or moral)
Critical Content:	• Coherent script writing which includes a beginning, middle, and end of a narrative story	
Key Skills:	• Work successfully in performance settings • Identify important moments within a literary text for a dramatic purpose • Share individual feelings and opinions appropriately	
Critical Language:	Improvisation, ensemble work, dramatize, breath control, vocal tones, plot, setting, mood, beginning, middle, end, group work, literature, character, main idea, sequence	

Learning Experience # 2	
The teacher may read several examples of folk tales (e.g., *The Tortoise and the Hare, The Lion and the Mouse, Billy Goats Gruff*) so that students can understand story structure and key elements of folktales.	
Generalization Connection(s):	Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes
Teacher Resources:	http://www.youtube.com/watch?v=xb2RmZ8nP-w (The Tortoise and the Hare –Moral Story for Kids -Rajshri Kids) http://www.homeofbob.com/literature/genre/fiction/folktales/elements.html- (Folktale elements resource website)
Student Resources:	Student Drama Journal/notebook/sketchbook

Assessment:	Students will continue their journaling process to brainstorm (cluster map tool below) and articulate the elements of a folk tale. Teachers may wish to provide a template to assist in the journaling process asking guiding questions such as: What is the main conflict of the story? What are the main lessons of the story? Who are the main characters? What's the difference between a script and a narrative story? http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/BubbleMap.pdf (Cluster map) http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/BubbleMap.pdf (Cluster map)	Students may respond to using a partially filled in brainstorming web
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	http://www.learnnc.org/lp/pages/3370 (Site with lesson plan on modernizing folk tales) http://www.youtube.com/watch?v=_WGv6Rgp72k (YouTube video of Hoodwinked modern red riding hood idea)	Students may be encouraged to "modernize" characters and/or settings of a selected story. The updating of the fairytale will require a synthesis of the story and another time/place. The moral must remain the same.
Critical Content:	• Procedures for developing a script from a narrative story, with believable characters and a basic stage environments • Coherent script writing which includes a beginning, middle, and end of a narrative story	
Key Skills:	• Work successfully in ensemble settings • Identify important moments within a literary text for a dramatic purpose • Understand how audience affects performance • Utilize breath control and vocal tones to create mood and character within a dramatic improvisation	
Critical Language:	Improvisation, ensemble work, dramatize, breath control, vocal tones, plot, setting, mood, beginning, middle, end, group work, literature, character, main idea, sequence	

Learning Experience # 3	
The teacher may utilize the process of creating tableau (e.g., using scenes from *The Tortoise and the Hare)* so that students can begin to explore the importance of physical location/movement in the storytelling process.	
Generalization Connection(s):	Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits
Teacher Resources:	http://www.youtube.com/watch?v=xb2RmZ8nP-w (The Tortoise and the Hare –Moral Story for Kids -Rajshri Kids) *Other text ideas can be located in the texts for independent reading section* http://cied.uark.edu/KMisiewiczTableauInTheClassroom.pdf (Ideas for developing students' use of tableau) http://inspiremykids.com/2011/tableau-bringing-theater-to-the-classroom-and-with-it-new-ways-of-learning/ (Tableau and language arts video)

Student Resources:	N/A	
Assessment:	Student groups will create a series of at least 6 stage pictures (tableaus) that tell a recognizable story non-verbally. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf And/or: Teachers may ask the following questions to provide feedback to the tableau artists. "What do you think is happing in in this tableau? What helped you to understand the message of the tableau? What confuses you in the tableau? What would you do if you were creating this idea through tableau?"	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	http://artsedge.kennedy-center.org/multimedia/series/AEMicrosites/playing-with-shadows.aspx (ArtsEdge Site with Shadow Puppet Play development ideas)	Students may create props or expand the tableau into a shadow puppet play Students may serve as directors for each group in developing the stage pictures (tableaus). They could provide both leadership and vision for telling the story
Critical Content:	• Procedures for developing a script from a narrative story, with believable characters and a basic stage environments • Coherent script writing which includes a beginning, middle, and end of a narrative story • The theme of a story	
Key Skills:	• Work successfully in ensemble settings. • Identify important moments within a literary text for a dramatic purpose. • Understand how audience affects performance. • Design a basic stage environment for a theatre production • Accept responsibility and demonstrate respect for others in dramatic activities • Portray a theme/idea non verbally • Use of body positioning to display character emotions	
Critical Language:	Tableau, improvisation, ensemble work, dramatize, plot, setting, mood, beginning, middle, end, group work, literature, character, theme, sequence, non-verbal, portray, convey	

Learning Experience # 4
The teacher may present the script for one folktale (e.g., *Tortoise and the Hare*) so that students can begin to identify the key elements of a scripted version of a story.

Generalization Connection(s):	Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits

Teacher Resources:	http://www.kidsinco.com/2008/08/the-hare-and-the-tortoise/ (Tortoise and Hare script)
	• Note to teacher: Purposefully use a script without stage directions (or remove the stage directions from a scripted work). Stage directions will be explicitly taught in the following learning experience.
	12 Fabulously Funny Folktale Plays -Justin Mccory Martin
	http://www.aaronshep.com/stories/folk.html (Site with several FolkTale renditions)
Student Resources:	Copies of assigned scripts
Assessment:	Students will use their journal to compare and contrast the similarities and differences between the literary versions of a folk tale to the scripted version of a folk tale. http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf (Compare and contrast thinking map)

Differentiation:	Access (Resources and/or Process)	Expression (Products and/or Performance)
(Multiple means for students to access content and multiple modes for student to express understanding.)	http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf (Compare and contrast thinking map)	Students may use a partially completed compare and contrast graphic organizer

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may add in stage directions to a script

Critical Content:	• Story elements
	• Theme and moral of the story
	• Character motivation
Key Skills:	• Read successfully in ensemble settings.
	• Identify important moments within a literary text for a dramatic purpose.
	• Utilize breath control and vocal tones to create mood and character within a dramatic improvisation.
Critical Language:	Moral, improvisation, ensemble work, dramatize, breath control, vocal tones, plot, setting, mood, beginning, middle, end, group work, literature, character, main idea, sequence

Learning Experience # 5	
The teacher may present a script for one folktale (e.g., *Tortoise and the Hare*) that includes stage directions so that students can begin to identify additional performance elements within a script.	
Generalization Connection(s):	Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes
	Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits
Teacher Resources:	http://drama-in-ecce.com/2012/12/29/the-hare-and-the-tortoise-a-5-minute-play-for-children/ (Tortoise and Hare script with stage directions)
	http://www.aaronshep.com/stories/folk.html (Site with several FolkTale renditions)

Student Resources:	Copies of assigned scripts	
Assessment:	Students will use their journal (using a T-Chart) to identify performance elements within a script (e.g. stage directions, character notes) http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-Chart graphic organizer)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-Chart graphic organizer)	Students may use a partially completed T-Chart graphic organizer
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may add in possible director notes to a script
Critical Content:	• Story elements • Theme and moral of the story • Character motivation	
Key Skills:	• Read successfully in ensemble settings • Identify important moments within a literary text for a dramatic purpose • Utilize breath control and vocal tones to create mood and character within a dramatic improvisation	
Critical Language:	Moral, improvisation, ensemble work, dramatize, breath control, vocal tones, plot, setting, mood, beginning, middle, end, group work, literature, character, main idea, sequence	

Learning Experience # 6
The teacher may utilize blocking instructions for a scripted folk tale (e.g., *Tortoise and the Hare*) so that students can begin exploring the connections between formalized movement in successful theatrical performances.

Generalization Connection(s):	Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits
Teacher Resources:	http://drama-in-ecce.com/2012/12/29/the-hare-and-the-tortoise-a-5-minute-play-for-children/ (Tortoise and Hare script with stage directions) http://www.aaronshep.com/stories/folk.html (Site with several Folk Tale renditions)
Student Resources:	Students will choose the folktale they want to depict for final performance assessment.
Assessment:	Students will perform scenes from the scripted work using the blocking instructions. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of checklists for collecting observational data)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may serve as student leaders in determining blocking and movement for each scene

Critical Content:	• Procedures for developing a script from a narrative story, with believable characters and a basic stage environments • Coherent script writing which includes a beginning, middle, and end of a narrative story • The theme of a story
Key Skills:	• Work successfully in ensemble settings • Identify important moments within a literary text for a dramatic purpose • Understand how audience affects performance • Design a basic stage environment for a theatre production • Accept responsibility and demonstrate respect for others in dramatic activities • Portray a theme/idea • Use of body positioning to display character emotions
Critical Language:	Blocking, stage directions, improvisation, ensemble work, dramatize, breath control, vocal tones, plot, setting, mood, beginning, middle, end, group work, literature, character, main idea, sequence

Learning Experience # 7
The teacher may model the use of simple props and costume pieces so that students can understand how these technical elements contribute to the theatrical performance.

Generalization Connection(s):	Translating a story to the stage relies upon stage composition (i.e. scenery, blocking, and technical elements) to expresses the story's essential qualities Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits
Teacher Resources:	http://drama-in-ecce.com/2012/12/29/the-hare-and-the-tortoise-a-5-minute-play-for-children/ (Tortoise and Hare script with stage directions) http://freedrama.net/teach.html (Site with several play and planning ideas for elementary drama) http://theatre.uindy.edu/handbook/posofrespbody.htm (Ideas for assigning various roles to students for performance preparation) http://education.byu.edu/sites/default/shared/documents/arts/documents/TIPS--.doc (Compilation of tips for classroom drama productions) http://performingarts.about.com/od/Administration/u/Production-101.htm (Guidance on various production roles and responsibilities)

Student Resources:	N/A	
Assessment:	Student groups will work together to identify/compile a list of technical elements needed for each scene and costume pieces for each character. Students will collect/make all needed items and use in rehearsal processes. Teachers may use a 4-Column graphic organizer to connect characters, scenes, costumes and props. http://www.eduplace.com/graphicorganizer/pdf/4column.pdf (Four column graphic organizer)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may serve as student leaders in determining technical aspects
Critical Content:	• Procedures for developing a script from a narrative story, with believable characters and a basic stage environments • Coherent script writing which includes a beginning, middle, and end of a narrative story • The theme of a story	
Key Skills:	• Work successfully in ensemble settings. • Identify important moments within a literary text for a dramatic purpose. • Understand how audience affects performance. • Design a basic stage environment for a theatre production • Accept responsibility and demonstrate respect for others in dramatic activities • Portray a theme/idea • Use of body positioning to display character emotions	
Critical Language:	Blocking, stage directions, improvisation, ensemble work, dramatize, breath control, vocal tones, plot, setting, mood, beginning, middle, end, group work, literature, character, main idea, sequence	

Learning Experience # 8
The teacher may brainstorm settings for scenes in the scripted folktale (e.g., *Tortoise and the Hare*) so that students can understand the role/use of background sets in a theatrical performance.

Generalization Connection(s):	Translating a story to the stage relies upon stage composition (i.e. scenery, blocking, and technical elements) to expresses the story's essential qualities Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits

Teacher Resources:	http://drama-in-ecce.com/2012/12/29/the-hare-and-the-tortoise-a-5-minute-play-for-children/ (Tortoise and Hare script with stage directions) http://theatre.uindy.edu/handbook/posofrespbody.htm (Ideas for assigning various roles to students for performance preparation) http://education.byu.edu/sites/default/shared/documents/arts/documents/TIPS--.doc (Compilation of tips for classroom drama productions)	
Student Resources:	The script and student created technical elements for the production	
Assessment:	Students will work as a production team for their folktale presentation and build basic backdrop sets for each scene. Students will use all items for the production in rehearsal processes.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A
Critical Content:	• Procedures for developing a script from a narrative story, with believable characters and a basic stage environments • Coherent script writing which includes a beginning, middle, and end of a narrative story • The theme of a story	
Key Skills:	• Work successfully in ensemble settings • Identify important moments within a literary text for a dramatic purpose • Understand how audience affects performance • Design a basic stage environment for a theatre production • Accept responsibility and demonstrate respect for others in dramatic activities • Portray a theme/idea • Use of body positioning to display character emotions	
Critical Language:	Blocking, stage directions, improvisation, ensemble work, dramatize, breath control, vocal tones, plot, setting, mood, beginning, middle, end, group work, literature, character, main idea, sequence	

Learning Experience # 9	
The teacher may model basic memorization techniques using the scripted folktale *Tortoise and the Hare* so that students can begin to understand why memorization is a key element to a theatrical production.	
Generalization Connection(s):	Translating a story to the stage relies upon stage composition (i.e. scenery, blocking, and technical elements) to expresses the story's essential qualities Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits

Teacher Resources:	http://drama-in-ecce.com/2012/12/29/the-hare-and-the-tortoise-a-5-minute-play-for-children/ (Tortoise and Hare script with stage directions)
	http://theatre.uindy.edu/handbook/posofrespbody.htm (Ideas for assigning various roles to students for performance preparation)
	http://education.byu.edu/sites/default/shared/documents/arts/documents/TIPS--.doc (Compilation of tips for classroom drama productions)
	http://plays.about.com/od/basics/a/memorizelines.htm (Tips on memorizing lines)
	http://www.backstage.com/advice-for-actors/backstage-experts/4-tips-memorizing-lines-young-performers/ (Memorization strategies)

| Student Resources: | The script and student created technical elements for the production |

| Assessment: | Students will rehearse short scenes from the folktale without referring to the text. |
| | https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of checklists for collecting observational data) |

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may refer to notecards or other visual aids as needed
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may perform multiple roles for the performance

Critical Content:	• Procedures for developing a script from a narrative story, with believable characters and a basic stage environments
	• Coherent script writing which includes a beginning, middle, and end of a narrative story
	• The theme of a story

Key Skills:	• Work successfully in ensemble settings
	• Identify important moments within a literary text for a dramatic purpose
	• Understand how audience affects performance
	• Design a basic stage environment for a theatre production
	• Accept responsibility and demonstrate respect for others in dramatic activities
	• Portray a theme/idea
	• Use of body positioning to display character emotions
	• Utilize breath control and vocal tones to create mood and character within a dramatic improvisation

| Critical Language: | Blocking, stage directions, improvisation, ensemble work, dramatize, breath control, vocal tones, plot, setting, mood, beginning, middle, end, group work, literature, character, main idea, sequence |

Learning Experience # 10	
The teacher may utilize the dress rehearsal process so students can explore the effective combination of performance and technical aspects bringing a script to the stage.	

Generalization Connection(s):	Translating a story to the stage relies upon stage composition (i.e. scenery, blocking, and technical elements) to expresses the story's essential qualities Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits
Teacher Resources:	http://drama-in-ecce.com/2012/12/29/the-hare-and-the-tortoise-a-5-minute-play-for-children/ (Tortoise and Hare script with stage directions) http://theatre.uindy.edu/handbook/posofrespbody.htm (Ideas for assigning various roles to students for performance preparation) http://education.byu.edu/sites/default/shared/documents/arts/documents/TIPS--.doc (Compilation of tips for classroom drama productions) http://theatre.uindy.edu/handbook/posofrespbody.htm (Ideas for assigning various roles to students for performance preparation) http://education.byu.edu/sites/default/shared/documents/arts/documents/TIPS--.doc (Compilation of tips for classroom drama productions) http://crayton.richlandone.org/download.axd?file=7752c15f-15c3-45d1-a964-8c8716f1cb91&dnldType=Resource (Guide on producing a dramatic work)
Student Resources:	N/A
Assessment:	Students will perform the scripted play from memory that incorporates multiple technical elements. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of checklists for collecting observational data)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may need support in finalizing their roles and responsibilities such as peers helping to run lines, using note cards as cues, and using checklists for entrances and exits

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may perform multiple roles for the performance

Critical Content:	• Procedures for developing a script from a narrative story, with believable characters and a basic stage environments • Coherent script writing which includes a beginning, middle, and end of a narrative story • The theme of a story

Key Skills:	- Work successfully in ensemble settings - Identify important moments within a literary text for a dramatic purpose - Understand how audience affects performance - Design a basic stage environment for a theatre production - Accept responsibility and demonstrate respect for others in dramatic activities - Portray a theme/idea - Use of body positioning to display character emotions - Utilize breath control and vocal tones to create mood and character within a dramatic improvisation
Critical Language:	Blocking, stage directions, improvisation, ensemble work, dramatize, breath control, vocal tones, plot, setting, mood, beginning, middle, end, group work, literature, character, main idea, sequence

Learning Experience # 11		
(Post Performance Assessment)The teacher may use feedback from the final performance so that students can begin thinking about how critique can inform artistic development/progress.		
Generalization Connection(s):	Translating a story to the stage relies upon stage composition (i.e. scenery, blocking, and technical elements) to expresses the story's essential qualities Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits	
Teacher Resources:	N/A	
Student Resources:	N/A	
Assessment:	Students will reflect through discussion and/or journaling on the most important thing they learned about performing a scripted work. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may dictate their reflections.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may write a book form their perspective on tips about putting a play
Critical Content:	- Procedures for developing a script from a narrative story, with believable characters and a basic stage environments - Coherent script writing which includes a beginning, middle, and end of a narrative story - The theme of a story	

Key Skills:	- Work successfully in ensemble settings - Identify important moments within a literary text for a dramatic purpose - Understand how audience affects performance - Design a basic stage environment for a theatre production - Accept responsibility and demonstrate respect for others in dramatic activities - Portray a theme/idea - Use of body positioning to display character emotions - Utilize breath control and vocal tones to create mood and character within a dramatic improvisation
Critical Language:	Blocking, stage directions, improvisation, ensemble work, dramatize, breath control, vocal tones, plot, setting, mood, beginning, middle, end, group work, literature, character, main idea, sequence