

Unit Title: Foundations of Technical Theatre

Extended Pathway Focus

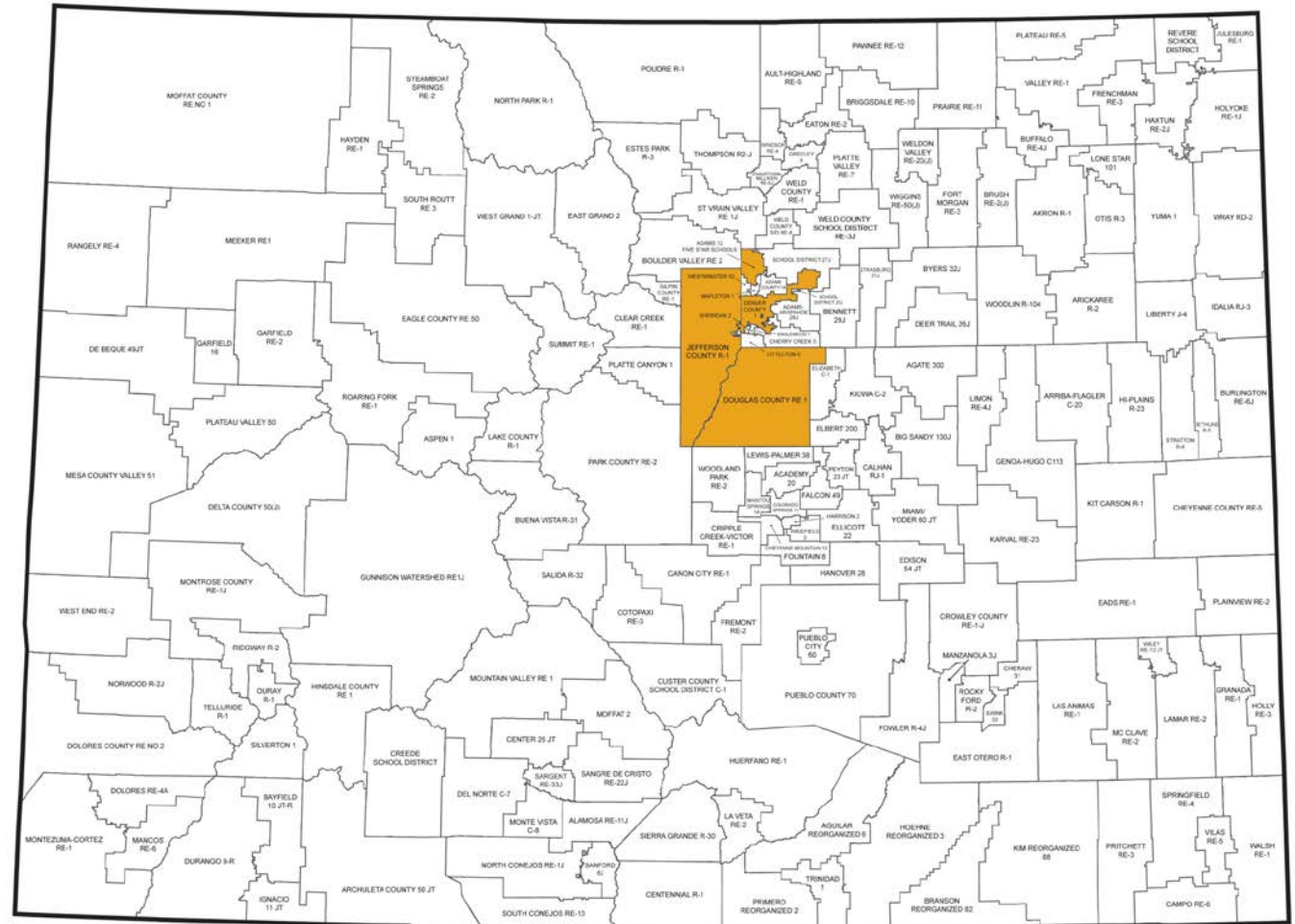
Colorado Technical Education Standards Included

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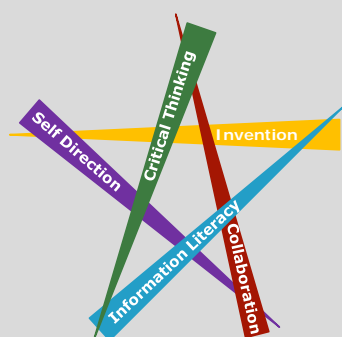


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their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

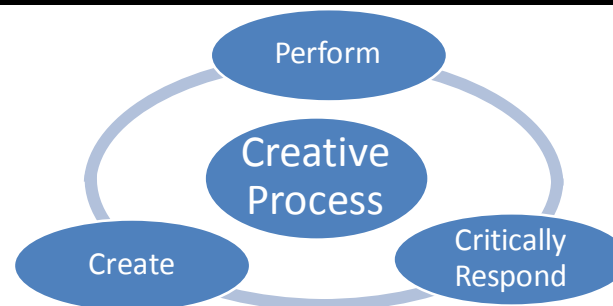
Colorado Teacher-Authored Sample Instructional Unit

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

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 |
|---|-------------------------------------|-----------------------------|
| Foundations of Technical Theatre (Extended) | Quarter/Semester/Year | Instructor Choice |

Colorado Teacher-Authored Sample Instructional Unit

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

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

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

Colorado Teacher-Authored Sample Instructional Unit

| Critical Content: My students will Know ... | Key Skills: My students will be able to (Do) ... |
|--|---|
| <p>Fundamental:</p> <ul style="list-style-type: none"> • Theater culture in a professional setting. (DTA09-HSFP-S.1-GLE.2) • Technical theater terms. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Techniques in problem solving for technical theater. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Effective use of tactics in group collaboration. (DTA09-HSFP-S2-GLE.2) • The steps necessary to implement a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Connections to other content areas in relationship to theatrical design. (DTA09-HSFP-S.1-GLE.2) <p>Extended:</p> <ul style="list-style-type: none"> • Necessary requirements for a design of a specific production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Cultural/historical influences of particular eras/genres (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Artistic expressions within a specific cultural/historical setting. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) | <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> • Communicate with professional practitioners in a theatrical setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Communicate using technical theater terms (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Problem solve in a technical theater setting. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Work effectively in group collaboration setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Implement a design plan (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Utilize skills learned from other relevant content areas to execute a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Collaborate with a design team on the specific needs of a production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Articulate cultural/historical influences of particular eras/genres to a design team and/or concept (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Implement artistic expressions within a specific cultural/historical setting (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) |

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| <p>Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p> | |
| <p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p> | <p>Fundamental: <i>Executing a stage design requires collaboration, problem solving, and use of technical theater vocabulary.</i></p> <p>Extended: <i>Through collaboration and problem solving with directors and design team members; technical theatre vocabulary, design elements, and artistic expression relate synergistically in order to execute a stage design.</i></p> |
| <p>Academic Vocabulary:</p> | <p>Technique, style, composition, space/time/energy, culture, investigate/discovery, law/rules, observation, collaborate, practitioner, implement, utilize, problem solving, collaborate, hierarchy, culture, audience, practitioner</p> |
| <p>Technical Vocabulary:</p> | <p>Arbor, weight, safety, flat, platform, stage spaces, proscenium, thrust, profile, arena, lead line, lighting instrument, power tools, hand tools, sand bag, grid, guard rail, rendering, costume designer, sound designer, light designer, scenic designer, director, producer, operator, stage manager, cinematographer, story board, proscenium, thrust, arena, downstage, upstage, stage right, stage left, blocking</p> |

Colorado Teacher-Authored Sample Instructional Unit

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| Unit Description: | In this unit, students will develop the Extended strand of the technical theatre unit overview. The Extended strand focuses on individual and collaborative student learning, individually and in groups, in order to work through the design and production process. Students can complete the performance in order to take a hands-on approach to this process, or take a more theoretical approach without performance. Students will demonstrate understanding of learning through a culminating portfolio presentation and interview. |
| Considerations: | This unit is designed for the Extended pathway in Technical Theatre. It is expected that students will have completed the fundamentals of technical theatre unit prior to beginning this Extended unit. While collaboration is not explicitly addressed in the learning experiences, it is critical to the design and production process. Additionally, this unit was written with CTE standards integrated into each Learning Experience. NOTE: The teacher may exclude Learning Experience #6 (Technical Rehearsals/Performances). If this change is made, the teacher may want to differentiate scripts in LE#2 to support varied student levels in a theoretical design process. |
| Unit Generalizations | |
| Key Generalization: | Extended: Collaboration often solves issues surrounding time, space, and energy in all aspects of theatre design. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3) |
| Supporting Generalizations: | Extended: Through observation and critical investigation of script sources the collaboration with directors enhances understanding of design style within a cohesive concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S.2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3) |
| | Extended: Design choices and artistic expressions reflect cultural influence. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S.2-GLE.3) and (DTA09-HSEP-S.3-GLE.3) |
| | Extended: The language of artistic expression addresses style, composition, and technique in relationship to a production concept. (DTA09-HSEP-S.1-GLE.2), (DTA09-HSEP-S.2-GLE.2), (DTA09-HSEP-S.3-GLE.2,3) |

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| Performance Assessment: <i>The capstone/summative assessment for this unit.</i> | |
| Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.) | Collaboration often solves issues surrounding time, space, and energy in all aspects of theatre design. |
| Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization) | You are a Theatre Technician and/or Designer, who is applying for an Internship at a local theatre company. Present evidence of your previous understanding of the art form in a portfolio that will highlight your comprehensive knowledge of stage norms, collaboration and/or design/production process in order to highlight your comprehensive knowledge and ability within the realm of technical theatre. |
| Product/Evidence: (Expected product from students) | Students will present their portfolio through a mock interview, and will produce a Portfolio (digital and/or hard copy) to include: <ul style="list-style-type: none"> • Artist statement (How you define yourself as an artist, the work that you do, and why) • Resume (What you have done) • Biography (Who you are and where you want to go) |

Colorado Teacher-Authored Sample Instructional Unit

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| | <ul style="list-style-type: none"> • Body of evidence to reflect area(s) of study (photos, videos, music, renderings, drafting material, light plot, inspiration boards, etc.) generated from project-based learning experiences. <p>Through the mock interview students will demonstrate:</p> <ul style="list-style-type: none"> • Understanding of roles and responsibilities • Examples of collaboration and problem solving • Knowledge of stage norms and vocabulary • Evidence of the design and production process • Evidence of reflection and learning through the realm of technical theatre |
| Differentiation: (Multiple modes for student expression) | N/A |

| Texts for independent reading or for class read aloud to support the content | |
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| Informational/Non-Fiction | Fiction |
| <p><i>Digital Technical Theater Simplified</i> – Drew Campbell</p> <p><i>Technical Theatre for Nontechnical People</i> – Drew Campbell</p> <p><i>The Backstage Handbook: An Illustrated Almanac of Technical Information</i> – Paul Carter and George Chiang</p> <p><i>The Magic Garment: Principles of Costume Design</i> – Rebecca Cunningham</p> <p><i>Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup</i> – J Michael Gillette</p> <p><i>The Prop Building Guidebook: For Theatre, Film, and TV</i> – Eric Hart</p> <p><i>The Costumer’s Handbook: How to Make All Kinds of Costumes</i> – Rosemary Ingham and Elizabeth Covey</p> <p><i>Costume Designer’s Handbook: A Complete Guide for Amateur and Professional Costume Designers</i> - Rosemary Ingham and Elizabeth Covey</p> <p><i>The Perfect Stage Crew</i> - John Kaluta</p> <p><i>Sound and Music for the Theatre: The Art & Technique of Design</i> - Deena C. Kaye and James LeBrecht</p> <p><i>The Back Stage Guide to Stage Management, 3rd Edition: Traditional and New Methods for Running a Show from First Rehearsal to Last Performance</i> – Thomas A. Kelly</p> <p><i>Careers in Technical Theater</i> – Mike Lawler</p> <p><i>Stock Scenery Construction: A Handbook</i> – Bill Raoul</p> <p><i>Modern Recording Techniques</i> - David Miles Huber and Robert E. Runstein</p> <p><i>Fundamentals of Theatrical Design</i> – Karen Brewster and Melissa Shafer</p> <p><i>Script Analysis for Actors, Directors, and Designers</i> – James Thomas</p> | <p>Scripts as decided upon by the teacher/director to suit the needs and levels of students.</p> |

Colorado Teacher-Authored Sample Instructional Unit

| Ongoing Discipline-Specific Learning Experiences | | | | |
|--|--------------|--|--------------------|--|
| 1. | Description: | Communicate/collaborate like a member of a production team. | Teacher Resources: | N/A |
| | | | Student Resources: | Production paperwork and/or reflections |
| | Skills: | Using strong interpersonal relationship skills | Assessment: | Across the unit students will demonstrate the following qualities: trust, respect, listening, reliability, diligence, and commitment. |
| Ongoing Discipline-Specific Learning Experiences | | | | |
| 2. | Description: | Think/work like a theatre technician. | Teacher Resources: | <i>Script Analysis for Actors, Directors, and Designers</i> – James Thomas <i>Technical Theatre for Nontechnical People</i> – Drew Campbell <i>Fundamentals of Theatrical Design</i> – Karen Brewster and Melissa Shafer |
| | | | Student Resources: | <ul style="list-style-type: none"> • Script • Production Notes and Plans • Computer design programs • Director |
| | Skills: | Using skills that relate to area of focus including planning, developing, and revising | Assessment: | Across the unit, students will demonstrate the ability to think creatively and problem-solve, be open to trial error, be open to feedback, be knowledgeable, and demonstrate perseverance. |

| Prior Knowledge and Experiences |
|---|
| The description of the working knowledge and skills necessary for students to access the learning experiences are evident throughout the unit. Teachers will use their professional judgment and knowledge of their students (including information gained from relevant pre-assessments) to determine the kinds of introductory learning experiences and/or reinforcement experiences that may need to be delivered prior to, or within, the unit. |

Colorado Teacher-Authored Sample Instructional Unit

**Learning Experiences # 1 – 8
Instructional Timeframe: Teacher Determined**

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| Learning Experience # 1 | | |
| Teacher may introduce theatrical design and/or production cycle, so that students can understand what is required to execute the design and production process within technical theatre. | | |
| Generalization Connection(s): | The language of artistic expression addresses style, composition, and technique in relationship to a production concept. Collaboration often solves issues surrounding time, space, and energy in all aspects of theatre design. | |
| CTE Standard Inclusion: | <ul style="list-style-type: none"> • Compare and contrast the roles of creators, performers, and others involved in the production and presentation of the performing arts. (ARPA.02) • Analyze and explain how Technical Theatre Design Components (costumes, lighting, sound and stage sets, and other effects) contributes to performance. (ARPA.16) • Analyze stage and production management to acquire an understanding of all facets involved in the art form. (ARPA.20) | |
| Teacher Resources: | <i>Fundamentals of Theatrical Design</i> – Karen Brewster and Melissa Shafer <i>Technical Theater for Non-Technical People</i> – Drew Campbell | |
| Student Resources: | Past Production Exemplars | |
| Assessment: | Students will demonstrate understanding of the design and production process within technical theatre by articulating in writing what it means to fully produce a theatrical production. | |
| 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) |
| | Students can conference with partners. | Students can demonstrate understanding through oral response with the teacher or through classroom discussion in order to share their thoughts and ideas. |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | N/A | Create an organization chart to reflect the design and production process. Begin to create a production book that would include: script, production schedule, prop list, costume list, set requirements, sound cues, lighting requirements (as required by the script.) |
| Critical Content: | Fundamental: | |

Colorado Teacher-Authored Sample Instructional Unit

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| | <ul style="list-style-type: none"> • Theater culture in a professional setting. (DTA09-HSFP-S.1-GLE.2) • Technical theater terms. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Techniques in problem solving for technical theater(DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Effective use of tactics in group collaboration. (DTA09-HSFP-S2-GLE.2) • The steps necessary to implement a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Connections to other content areas in relationship to theatrical design. (DTA09-HSFP-S.1-GLE.2) <p>Extended:</p> <ul style="list-style-type: none"> • Necessary requirements for a design of a specific production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Cultural/historical influences of particular eras/genres (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Artistic expressions within a specific cultural/historical setting. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) |
| Key Skills: | <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> • Communicate with professional practitioners in a theatrical setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Communicate using technical theater terms(DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Problem solve in a technical theater setting. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Work effectively in group collaboration setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Implement a design plan (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Utilize skills learned from other relevant content areas to execute a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Collaborate with a design team on the specific needs of a production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Articulate cultural/historical influences of particular eras/genres to a design team and/or concept (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Implement artistic expressions within a specific cultural/historical setting (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) |
| Critical Language: | <p>Safety, Flat, Platform, Stage Spaces, Proscenium, Thrust, Profile, Arena, Lead Line, Rendering, Costume Designer, Sound Designer, Lighting Designer, Scenic Designer, Director, Producer, Operator, Stage Manager, Stage Directions, Blocking, Analysis, Plot (Design/Story), Character Development</p> |

Colorado Teacher-Authored Sample Instructional Unit

| Learning Experience # 2 | | |
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| Teacher may present a script, so that students can begin to understand the collaborative process required to analyze and research in preparation for a production. | | |
| Generalization Connection(s): | Through observation and critical investigation of script sources the collaboration with directors enhances understanding of design style within a cohesive concept. Design choices and artistic expressions reflect cultural influence. | |
| CTE Standards Inclusion: | <ul style="list-style-type: none"> • Demonstrate an awareness of the performing arts in various cultures to build an understanding of the nature and scope of performing arts in society. (ARPA.01) • Research past and present production costumes, lighting, sound, stage sets, and other effects that support a performance. (ARPA.17) • Analyze and explain how artistic processes, organizational structure, and business principles are interrelated in the various arts. (ARPA.19) | |
| Teacher Resources: | <i>Script Analysis for Actors, Directors, and Designers</i> – James Thomas <i>Fundamentals of Theatrical Design</i> – Karen Brewster and Melissa Shafer | |
| Student Resources: | Script and Collaborative Group | |
| Assessment: | Students will create a script analysis, using best practices in technical theatre, that should include a body of research. | |
| 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) |
| | Students may be given a synopsis of script in advance, and/or a script introduction by the teacher. Students may be given a graphic organizer and/or outline to support script analysis requirements. | Students can demonstrate understanding through oral response with the teacher or through classroom discussion in order to share their thoughts and ideas. |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | N/A | Students may give an oral presentation of advanced research and/or an inspiration board based on script analysis. |
| Critical Content: | Fundamental: <ul style="list-style-type: none"> • Technical theater terms. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Effective use of tactics in group collaboration. (DTA09-HSFP-S2-GLE.2) • The steps necessary to implement a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Connections to other content areas in relationship to theatrical design. (DTA09-HSFP-S.1-GLE.2) Extended: <ul style="list-style-type: none"> • Necessary requirements for a design of a specific production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) | |

Colorado Teacher-Authored Sample Instructional Unit

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| | <ul style="list-style-type: none"> • Cultural/historical influences of particular eras/genres (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Artistic expressions within a specific cultural/historical setting. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) |
| Key Skills: | <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> • Communicate using technical theater terms(DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Problem solve in a technical theater setting. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Work effectively in group collaboration setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Articulate cultural/historical influences of particular eras/genres to a design team and/or concept (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Implement artistic expressions within a specific cultural/historical setting (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) |
| Critical Language: | Style, Space/Time/Energy, Culture, Investigate/Discovery, Observation, Collaborate, Practitioner, Implement, Utilize, Problem Solving, Hierarchy, Audience, Costume Designer, Sound Designer, Lighting Designer, Scenic Designer, Director, Producer, Storyboard |

| Learning Experience # 3 | | | |
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| Teacher may assign each student a production area of focus (e.g. lights, sound, scenery, costumes, props, makeup) so that students can develop a design and /or production plan for their specific area. | | | |
| Generalization Connection(s): | <p>Extended: Collaboration often solves issues surrounding time, space, and energy in all aspects of theatre design. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> <p>Extended: Through observation and critical investigation of script sources the collaboration with directors enhances understanding of design style within a cohesive concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> | | |
| CTE Standards Inclusion: | <ul style="list-style-type: none"> • Analyze and explain how Technical Theatre Design Components (costumes, lighting, sound and stage sets, and other effects) contributes to performance. (ARPA.16) • Demonstrate how technology may be used to reinforce, enhance, or alter performances. (ARPA.18) | | |
| Teacher Resources: | <i>Fundamentals of Theatrical Design</i> – Karen Brewster and Melissa Shafer <i>Technical Theater for Non-Technical People</i> – Drew Campbell | | |
| Student Resources: | Script | | |
| Assessment: | Students will create and present rendering, sketches, and/or drafting materials as required by the area of focus. | | |
| Differentiation: | <table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Access (Resources and/or Process)</td> <td style="width: 50%;">Expression (Products and/or Performance)</td> </tr> </table> | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| Access (Resources and/or Process) | Expression (Products and/or Performance) | | |

Colorado Teacher-Authored Sample Instructional Unit

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| <p>(Multiple means for students to access content and multiple modes for student to express understanding.)</p> | <ul style="list-style-type: none"> • Students may be provided with additional outlines, templates, and structures to support planning. • Students may work in groups. • Students may be assigned an assistant role to allow for more observation guided learning experiences | <p>Students may work in groups. Student may be assigned an assistant role to allow for more observation guided learning experiences.</p> |
| <p>Extensions for depth and complexity:</p> | <p>Access (Resources and/or Process)</p> | <p>Expression (Products and/or Performance)</p> |
| | <ul style="list-style-type: none"> • Student may be assigned into a leadership and/or head design position | <p>Student may be assigned into a leadership and/or head design position</p> |
| <p>Critical Content:</p> | <p>Fundamental:</p> <ul style="list-style-type: none"> • Theater culture in a professional setting. (DTA09-HSFP-S.1-GLE.2) • Technical theater terms. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Techniques in problem solving for technical theater (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Effective use of tactics in group collaboration. (DTA09-HSFP-S2-GLE.2) • The steps necessary to implement a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Connections to other content areas in relationship to theatrical design. (DTA09-HSFP-S.1-GLE.2) <p>Extended:</p> <ul style="list-style-type: none"> • Necessary requirements for a design of a specific production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Cultural/historical influences of particular eras/genres (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Artistic expressions within a specific cultural/historical setting. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) | |
| <p>Key Skills:</p> | <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> • Communicate with professional practitioners in a theatrical setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Communicate using technical theater terms (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Problem solve in a technical theater setting. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Work effectively in group collaboration setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Implement a design plan (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Utilize skills learned from other relevant content areas to execute a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Collaborate with a design team on the specific needs of a production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Articulate cultural/historical influences of particular eras/genres to a design team and/or concept (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) | |

Colorado Teacher-Authored Sample Instructional Unit

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| | <ul style="list-style-type: none"> Implement artistic expressions within a specific cultural/historical setting (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) |
| Critical Language: | Style, Space/Time/Energy, Culture, Investigate/Discovery, Observation, Collaborate, Practitioner, Implement, Utilize, Problem Solving, Hierarchy, Audience, Flat, Platform, Proscenium, Grid, Plot(Design/Story),Thrust, Profile, Arena, Rendering, Costume Designer, Sound Designer, Lighting Designer, Scenic Designer, Director, Producer, Storyboard, Period (Time), Inspiration Board, Silhouette, Special Effect (Sound/Light/Fog etc.), Makeup |

| Learning Experience # 4 | | |
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| Teacher may provide feedback so that students can understand the importance of revision in the design and production process. | | |
| Generalization Connection(s): | <p>Extended: Collaboration often solves issues surrounding time, space, and energy in all aspects of theatre design. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> <p>Extended: Design choices and artistic expressions reflect cultural influence. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.3) and (DTA09-HSEP-S.3-GLE.3)</p> <p>Extended: The language of artistic expression addresses style, composition and technique in relationship to a production concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> | |
| CTE Standards Inclusion: | <ul style="list-style-type: none"> Analyze and explain how Technical Theatre Design Components (costumes, lighting, sound and stage sets, and other effects) contributes to performance. (ARPA.16) Demonstrate how technology may be used to reinforce, enhance, or alter performances. (ARPA.18) | |
| Teacher Resources: | <i>Fundamentals of Theatrical Design</i> – Karen Brewster and Melissa Shafer <i>Technical Theater for Non-Technical People</i> – Drew Campbell | |
| Student Resources: | N/A | |
| Assessment: | Students will present a revised design and/or production plan based on feedback. | |
| 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) |
| | <ul style="list-style-type: none"> Students may be provided with additional outlines, templates, and structures to support planning. Students may work in groups. Students may be assigned an assistant role to allow for more observation guided learning experiences. | Students may work in groups. Students may be assigned an assistant role to allow for more observation guided learning experiences. |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |

Colorado Teacher-Authored Sample Instructional Unit

| | Students may be assigned into a leadership and/or head design position. | Students may be assigned into a leadership and/or head design position. |
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| Critical Content: | <p>Fundamental:</p> <ul style="list-style-type: none"> ● Theater culture in a professional setting. (DTA09-HSFP-S.1-GLE.2) ● Technical theater terms. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ● Techniques in problem solving for technical theater (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ● Effective use of tactics in group collaboration. (DTA09-HSFP-S2-GLE.2) ● The steps necessary to implement a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ● Connections to other content areas in relationship to theatrical design. (DTA09-HSFP-S.1-GLE.2) <p>Extended:</p> <ul style="list-style-type: none"> ● Necessary requirements for a design of a specific production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) ● Cultural/historical influences of particular eras/genres (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) ● Artistic expressions within a specific cultural/historical setting. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) | |
| Key Skills: | <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> ● Communicate with professional practitioners in a theatrical setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ● Communicate using technical theater terms (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ● Problem solve in a technical theater setting. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ● Work effectively in group collaboration setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ● Implement a design plan (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ● Utilize skills learned from other relevant content areas to execute a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ● Collaborate with a design team on the specific needs of a production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) ● Articulate cultural/historical influences of particular eras/genres to a design team and/or concept (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) ● Implement artistic expressions within a specific cultural/historical setting (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) | |
| Critical Language: | <p>Style, Space/Time/Energy, Culture, Investigate/Discovery, Observation, Collaborate, Practitioner, Implement, Utilize, Problem Solving, Hierarchy, Audience, Flat, Platform, Proscenium, Grid, Plot(Design/Story), Thrust, Profile, Arena, Rendering, Costume Designer, Sound Designer, Lighting Designer, Scenic Designer, Director, Producer, Storyboard, Period (Time), Inspiration Board, Silhouette, Special Effect (Sound/Light/Fog etc.), Makeup</p> | |

Colorado Teacher-Authored Sample Instructional Unit

| Learning Experience # 5 | | |
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| Teacher may model how to determine a quality design/production plan so that students can successfully execute the design. | | |
| Generalization Connection(s): | <p>Extended: Collaboration often solves issues surrounding time, space, and energy in all aspects of theatre design. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> <p>Extended: Through observation and critical investigation of script sources the collaboration with directors enhances understanding of design style within a cohesive concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> <p>Extended: Design choices and artistic expressions reflect cultural influence. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.3) and (DTA09-HSEP-S.3-GLE.3)</p> <p>Extended: The language of artistic expression addresses style, composition and technique in relationship to a production concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> | |
| CTE Standards Inclusion: | <ul style="list-style-type: none"> • Analyze and explain how Technical Theatre Design Components (costumes, lighting, sound and stage sets, and other effects) contributes to performance. (ARPA.16) • Demonstrate how technology may be used to reinforce, enhance, or alter performances. (ARPA.18) | |
| Teacher Resources: | <p><i>The Costumer's Handbook: How to Make All Kinds of Costumes</i> – Rosemary Ingham and Elizabeth Covey</p> <p><i>Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup</i> – J Michael Gillette</p> | |
| Student Resources: | Design and Production Plans | |
| Assessment: | Students will implement the plan for their area of focus in a safe, efficient, and complete manner. | |
| 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) |
| | Group Work Alternate materials and tools Student may be assigned an assistant role | Student may be given a smaller, more manageable assignment based on skill level and group need |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | Students may be assigned a leadership and/or head design role. Students may be assigned tasks requiring advanced or greater skill level. Students may be assigned a larger quantity of group work. | Students may complete more advanced tasks as required by the production. Students may take on additional tasks, not originally assigned, as required by the production. |
| Critical Content: | <p>Fundamental:</p> <ul style="list-style-type: none"> • Theater culture in a professional setting. (DTA09-HSFP-S.1-GLE.2) | |

Colorado Teacher-Authored Sample Instructional Unit

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| | <ul style="list-style-type: none"> • Technical theater terms. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Techniques in problem solving for technical theater (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Effective use of tactics in group collaboration. (DTA09-HSFP-S2-GLE.2) • The steps necessary to implement a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Connections to other content areas in relationship to theatrical design. (DTA09-HSFP-S.1-GLE.2) <p>Extended:</p> <ul style="list-style-type: none"> • Necessary requirements for a design of a specific production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Cultural/historical influences of particular eras/genres (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Artistic expressions within a specific cultural/historical setting. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) |
| Key Skills: | <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> • Communicate with professional practitioners in a theatrical setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Communicate using technical theater terms (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Problem solve in a technical theater setting. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Work effectively in group collaboration setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Implement a design plan (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Utilize skills learned from other relevant content areas to execute a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Collaborate with a design team on the specific needs of a production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Articulate cultural/historical influences of particular eras/genres to a design team and/or concept (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Implement artistic expressions within a specific cultural/historical setting (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) |
| Critical Language: | <p>Investigate/Discovery, Observation, Collaborate, Implement, Utilize, Problem Solving, Audience, Flat, Platform, Drill, Fly Rail, Backdrop, Grid, Plot (Design/Story), Period (Time), Silhouette, Serger, Sheers, Pattern (Sewing), Measurements, Mock-up, Millinery, Dress Form, Special Effect (Sound/Light/Fog etc.), Makeup, Microphone, Amplifier, Speaker (Sound), Acoustics, Gel (Lighting), Twofer, Gaff Tape, Gobo, Ellipsoidal, Fresnel, PAR, Hand Prop, Set Prop, Projector, Screen, Cyclorama, Scrim</p> |

Learning Experience # 6

Teacher may support and advise students during a technical rehearsal/performance, so that students can understand how a design/production plan is executed by a stage crew.

Colorado Teacher-Authored Sample Instructional Unit

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| Generalization Connection(s): | <p>Extended: Collaboration often solves issues surrounding time, space, and energy in all aspects of theatre design. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> <p>Extended: The language of artistic expression addresses style, composition and technique in relationship to a production concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> | |
| CTE Standards Inclusion: | <ul style="list-style-type: none"> • Analyze and explain how Technical Theatre Design Components (costumes, lighting, sound and stage sets, and other effects) contributes to performance. (ARPA.16) • Demonstrate how technology may be used to reinforce, enhance, or alter performances. (ARPA.18) | |
| Teacher Resources: | <p><i>The Back Stage Guide to Stage Management, 3rd Edition: Traditional and New Methods for Running a Show from First Rehearsal to Last Performance</i> – Thomas A. Kelly</p> <p><i>Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup</i> – J Michael Gillette</p> <p><i>The Backstage Handbook: An Illustrated Almanac of Technical Information</i> – Paul Carter and George Chiang</p> <p><i>The Perfect Stage Crew</i> - John Kaluta</p> | |
| Student Resources: | <p>N/A</p> | |
| Assessment: | <p>Students will fully execute all production responsibilities as assigned, and will be able to problem-solve as necessary in rehearsal and performance, and will complete a post-production written reflection to demonstrate learning and understanding.</p> | |
| 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) |
| | <p>N/A</p> | <p>N/A</p> |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | <p>N/A</p> | <p>N/A</p> |
| Critical Content: | <p>Fundamental:</p> <ul style="list-style-type: none"> • Theater culture in a professional setting. (DTA09-HSFP-S.1-GLE.2) • Technical theater terms. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Techniques in problem solving for technical theater (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Effective use of tactics in group collaboration. (DTA09-HSFP-S2-GLE.2) • The steps necessary to implement a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Connections to other content areas in relationship to theatrical design. (DTA09-HSFP-S.1-GLE.2) <p>Extended:</p> <ul style="list-style-type: none"> • Necessary requirements for a design of a specific production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) | |

Colorado Teacher-Authored Sample Instructional Unit

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| | <ul style="list-style-type: none"> ●Cultural/historical influences of particular eras/genres (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) ●Artistic expressions within a specific cultural/historical setting. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) |
| Key Skills: | <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> ●Communicate with professional practitioners in a theatrical setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Communicate using technical theater terms(DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Problem solve in a technical theater setting. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Work effectively in group collaboration setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Implement a design plan (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Utilize skills learned from other relevant content areas to execute a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Collaborate with a design team on the specific needs of a production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) ●Articulate cultural/historical influences of particular eras/genres to a design team and/or concept (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) ●Implement artistic expressions within a specific cultural/historical setting (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) |
| Critical Language: | <p>Investigate/Discovery, Observation, Collaborate, Implement, Utilize, Problem Solving, Audience, Flat, Platform, Drill, Fly Rail, Backdrop, Grid, Plot(Design/Story), Period (Time), Silhouette, Serger, Sheers, Pattern (Sewing), Measurements, Mock-up, Millinery, Dress Form, Special Effect (Sound/Light/Fog etc.), Makeup, Microphone, Amplifier, Speaker (Sound), Acoustics, Gel (Lighting), Twofer, Gaff Tape, Gobo, Ellipsoidal, Fresnel, PAR, Hand Prop, Set Prop, Projector, Screen, Cyclorama, Scrim, Light Board, Sound Board, Running Light, Green Room, Headset, Wardrobe, Run Crew, Spot Op, Front-of-House, Stage Manager, ASM, Preset</p> |

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| Learning Experience # 7 | |
| Teacher may model the critique process of a theatre, so that students can understand the importance of critique and analysis within a design and production process. | |
| Generalization Connection(s): | <p>Extended: Collaboration often solves issues surrounding time, space, and energy in all aspects of theatre design. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> <p>Extended: Design choices and artistic expressions reflect cultural influence. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.3) and (DTA09-HSEP-S.3-GLE.3)</p> <p>Extended: The language of artistic expression addresses style, composition and technique in relationship to a production concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> |

Colorado Teacher-Authored Sample Instructional Unit

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| CTE Standards Inclusion: | <ul style="list-style-type: none"> • Demonstrate an awareness of the performing arts in various cultures to build an understanding of the nature and scope of performing arts in society. (ARPA.01) • Research past and present production costumes, lighting, sound, stage sets, and other effects that support a performance. (ARPA.17) • Analyze and explain how artistic processes, organizational structure, and business principles are interrelated in the various arts. (ARPA.19) | |
| Teacher Resources: | N/A | |
| Student Resources: | <ul style="list-style-type: none"> • Production notes and materials • Production photos • Production video and audio as needed | |
| Assessment: | Students will complete a written and/or verbal critique of the production and their role. | |
| 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) |
| | Students may participate in peer review and/or discussion. Students may be given a graphic organizer and/or outline to support critique requirements. | N/A |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | N/A | N/A |
| Critical Content: | <p>Fundamental:</p> <ul style="list-style-type: none"> • Theater culture in a professional setting. (DTA09-HSFP-S.1-GLE.2) • Technical theater terms. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Techniques in problem solving for technical theater (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Effective use of tactics in group collaboration. (DTA09-HSFP-S2-GLE.2) • The steps necessary to implement a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) • Connections to other content areas in relationship to theatrical design. (DTA09-HSFP-S.1-GLE.2) <p>Extended:</p> <ul style="list-style-type: none"> • Necessary requirements for a design of a specific production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Cultural/historical influences of particular eras/genres (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) • Artistic expressions within a specific cultural/historical setting. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) | |
| Key Skills: | Fundamental and Extended: | |

Colorado Teacher-Authored Sample Instructional Unit

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| | <ul style="list-style-type: none"> ●Communicate with professional practitioners in a theatrical setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Communicate using technical theater terms(DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Problem solve in a technical theater setting. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Work effectively in group collaboration setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Implement a design plan (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Utilize skills learned from other relevant content areas to execute a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Collaborate with a design team on the specific needs of a production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) ●Articulate cultural/historical influences of particular eras/genres to a design team and/or concept (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) ●Implement artistic expressions within a specific cultural/historical setting (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) |
| <p>Critical Language:</p> | <p>Style, Space/Time/Energy, Culture, Investigate/Discovery, Observation, Collaborate, Practitioner, Implement, Utilize, Problem Solving, Hierarchy, Audience, Flat, Platform, Proscenium, Grid, Plot(Design/Story),Thrust, Profile, Arena, Rendering, Costume Designer, Sound Designer, Lighting Designer, Scenic Designer, Director, Producer, Storyboard, Period (Time), Inspiration Board, Silhouette, Special Effect (Sound/Light/Fog etc.), Makeup</p> |
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| <p>Learning Experience # 8</p> | |
| <p>Teacher may demonstrate how to pull production artifacts into a cohesive portfolio, so that students can effectively document their work.</p> | |
| <p>Generalization Connection(s):</p> | <p>Extended: Collaboration often solves issues surrounding time, space, and energy in all aspects of theatre design. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> <p>Extended: Through observation and critical investigation of script sources the collaboration with directors enhances understanding of design style within a cohesive concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> <p>Extended: Design choices and artistic expressions reflect cultural influence. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.3) and (DTA09-HSEP-S.3-GLE.3)</p> <p>Extended: The language of artistic expression addresses style, composition and technique in relationship to a production concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)</p> |
| <p>CTE Standards Inclusion:</p> | <ul style="list-style-type: none"> ● Demonstrate an awareness of the performing arts in various cultures to build an understanding of the nature and scope of performing arts in society. (ARPA.01) ● Research past and present production costumes, lighting, sound, stage sets, and other effects that support a performance. (ARPA.17) |

Colorado Teacher-Authored Sample Instructional Unit

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| | <ul style="list-style-type: none"> Analyze and explain how artistic processes, organizational structure, and business principles are interrelated in the various arts. (ARPA.19) | |
| Teacher Resources: | Portfolio Exemplars Professional Websites | |
| Student Resources: | If building an online portfolio: weebly.com, wix.com etc. http://naldzgraphics.net/design-2/why-every-designer-should-have-a-portfolio/ | |
| Assessment: | Students will compile a body of evidence in an online and/or hard copy format. It may include: artist statement, resume, biography, body of evidence (photos, videos, music, renderings, drafting material, light plot, inspiration boards, etc.) | |
| 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) |
| | Students may be provided with outline and/or graphic organizer to support artist statement and resume. Students may be provided with additional support in preparing documents/artifacts for presentation. | N/A |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | N/A | Student may create both a digital and a hard copy portfolio. |
| Critical Content: | <p>Fundamental:</p> <ul style="list-style-type: none"> Theater culture in a professional setting. (DTA09-HSFP-S.1-GLE.2) Technical theater terms. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Techniques in problem solving for technical theater(DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Effective use of tactics in group collaboration. (DTA09-HSFP-S2-GLE.2) The steps necessary to implement a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Connections to other content areas in relationship to theatrical design. (DTA09-HSFP-S.1-GLE.2) <p>Extended:</p> <ul style="list-style-type: none"> Necessary requirements for a design of a specific production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) Cultural/historical influences of particular eras/genres (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) Artistic expressions within a specific cultural/historical setting. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) | |
| Key Skills: | <p>Fundamental and Extended:</p> <ul style="list-style-type: none"> Communicate with professional practitioners in a theatrical setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) Communicate using technical theater terms(DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) | |

Colorado Teacher-Authored Sample Instructional Unit

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| | <ul style="list-style-type: none"> ●Problem solve in a technical theater setting. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Work effectively in group collaboration setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Implement a design plan (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Utilize skills learned from other relevant content areas to execute a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) ●Collaborate with a design team on the specific needs of a production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) ●Articulate cultural/historical influences of particular eras/genres to a design team and/or concept (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) ●Implement artistic expressions within a specific cultural/historical setting (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3) |
| Critical Language: | <p>Portfolio, Resume, Artist Statement, Investigate/Discovery, Observation, Collaborate, Implement, Utilize, Problem Solving, Audience, Flat, Platform, Drill, Fly Rail, Backdrop, Grid, Plot(Design/Story), Period (Time), Silhouette, Serger, Sheers, Pattern (Sewing), Measurements, Mock-up, Millinery, Dress Form, Special Effect (Sound/Light/Fog etc.), Makeup, Microphone, Amplifier, Speaker (Sound), Acoustics, Gel (Lighting), Twofer, Gaff Tape, Gobo, Ellipsoidal, Fresnel, PAR, Hand Prop, Set Prop, Projector, Screen, Cyclorama, Scrim, Light Board, Sound Board, Running Light, Green Room, Headset, Wardrobe, Run Crew, Spot Op, Front-of-House, Stage Manager, ASM, Preset</p> |