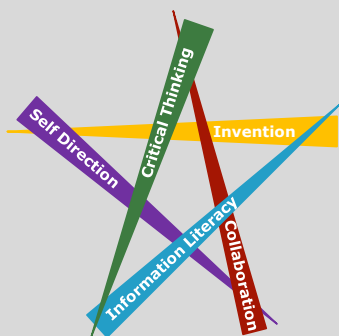


**Curriculum Development Course at a Glance
Planning for 3rd Grade Drama and Theatre Arts**

Content Area	Drama and Theatre Arts	Grade Level	3 rd 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



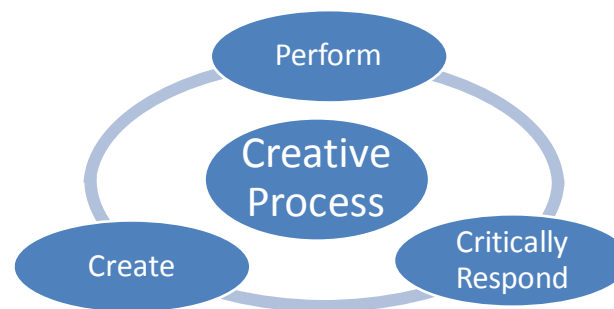
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

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
Dramatic Traits and Melodrama, Oh the Drama!	Six Weeks/30 hours	Instructor Choice
Page to Stage Story Adaptation	Semester/16 hours	Instructor Choice
Play the Page	Two weeks/10 hours	Instructor Choice

Curriculum Development Overview
Unit Planning for 3rd Grade Drama and Theatre Arts

Unit Title	Dramatic Traits and Melodrama, Oh the Drama!		Length of Unit	Six weeks/30 hours
Focusing Lens(es)	Structure/Function	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):	<ul style="list-style-type: none"> How does melodrama differ from traditional scripted theatre?(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) Why are some stories told best through a specific dramatic style? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Composition, Form, Traits, Style, Character, Improvisation, Expression, Dramatic,			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
A specific theatrical style (i.e. melodrama) dictates dramatic decision making and form, and drives character expression. (DTA09-GR.3-S.1-GLE.1,2,3) and (DTA09-GR.3-S.2-GLE.1,2)	What are the traits of good and evil characters in a dramatic performance? (Such as: melodrama, opera) What are the standard components of a play? (Such as: Beginning, Middle, End) What are the various forms and styles of dramatic expression?	How does composing a character determine performance? How does scene structure maintain audience engagement? How does dramatic form and style determine dramatic composition?
Dramatic style communicates expression, informs character development, and elicits audience reaction. (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 is unique about melodramatic (insert theatrical style) expression? What is the traditional way audiences respond to a melodrama (insert theatrical style)? What types of audience reactions influence a performance? What are dramatic genres?	How do melodramatic (insert theatrical style) characters differ from traditional characters? How can elements within a scene enhance an actor's character? How do dramatic performances enhance audience participation/engagement?
Investigation of character elements creates thoughtful improvisation to develop dramatic character and performance. (S1 GLE1-2 EO; S2-GLE1-2 EO; S3 GLE1-3 EO)	What activities can be applied to investigate character and scene work? (S1 GLE1-2 EO; S2-GLE1-2 EO; S3 GLE3 EO) What components make a good improvisation? (S1-GLE1-2 EO; S2-GLE2 EO; S3 GLE1-3 EO)	How is character explored? How does improvisation lead to creation of dramatic characters?

Curriculum Development Overview
Unit Planning for 3rd Grade Drama and Theatre Arts

Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<ul style="list-style-type: none"> Quality improvisation tools (such as: saying “yes and...”, no blocking, be specific, respect the audience) (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.3) Characteristics of dramatic character (such as: hero, heroine, villain, protagonist, antagonist) (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.3) Components of a theatrical style (such as: good vs. evil characters, conflict with evil, reversal of fortune, music) (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) Components of audience interaction with a theatrical style (such as boo, hiss, cheering, applauding, ovation) (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) 	<ul style="list-style-type: none"> Interact with other characters in scene work and melodramatic presentations (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.3) Develop melodramatic and stock characters (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) Perform quality improvisation (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) Interpret and react using appropriate audience response for a melodrama (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)

<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><i>A melodrama is different from a traditional play because an actor has to know how to improvise and engage directly with an audience even when the character has very specific traits.</i></p>
<p>Academic Vocabulary:</p>	<p>Genre, Application, Appropriateness, Etiquette</p>
<p>Technical Vocabulary:</p>	<p>Melodrama, melodramatic characters, dramatic form, dramatic style, improvisation, scripted theatre, stage directions, prescriptive characters.</p>

Curriculum Development Overview
Unit Planning for 3rd Grade Drama and Theatre Arts

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):	<ul style="list-style-type: none"> 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 express 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?

Curriculum Development Overview
Unit Planning for 3rd Grade Drama and Theatre Arts

Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<ul style="list-style-type: none"> • 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) 	<ul style="list-style-type: none"> • 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: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i>	
A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	<i>To transform a fictional story into a play requires teamwork and interpreting character traits and plot elements.</i>
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

Curriculum Development Overview
Unit Planning for 3rd Grade Drama and Theatre Arts

Unit Title	Play the Page		Length of Unit	Ten hours
Focusing Lens(es)	Inspiration	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):	<ul style="list-style-type: none"> Why are some literary works more appropriate or more interesting for a dramatic portrayal than others? (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 improvisation be permissible when portraying a literary work? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Order/Form, Rhythm, Mood, Interpretation, Value, Composition, Ensemble, Technique, Movement, Collaboration, Roles, Inspiration, Improvisation Character Elements, Conflict, Tone			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Character traits and mood of a literary work often inspire a need to bring a story to life (DTA09-GR.3-S.1-GLE.1,2,3) and (DTA09-GR.3-S.2-GLE.1,2)	What are the basic elements of characterization? What are different moods that can be dramatically conveyed through a character?	How do characters show mood? How does movement of character reveal setting? How can students create mannerisms for a character?
Composition of a strong dramatic ensemble will cultivate successful performance technique and literary interpretation (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 rules groups should follow in a performance setting? What role does an audience play with an ensemble? (Such as: observer and/or participant)	How can group members solve conflicts? How can groups thrive through better communication? How do group dynamics change as group size changes? How is working alone different from working with a partner? How do individual group members take responsibility for their actions? How can roles within performance ensembles be decided by the players?
Various dramatic gestures, tones, and movements further develop elements of a literary plot. (DTA09-GR.3-S.1-GLE.1,2,3) and (DTA09-GR.3-S.2-GLE.1,2)	What are the components of a plot? What are the beginning, middle and end of a literary work? What are the parts of a setting? (such as: time and place) What does mood look like in a theatrical presentation?	How can voice create and enhance mood and setting? How can gestures inform specific moment of story?

**Curriculum Development Overview
Unit Planning for 3rd Grade Drama and Theatre Arts**

Dramatic improvisation based on literary text illuminates value of the original text by bringing a character's thoughts and ideas to life (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 is the main idea of a literary text? What are the key elements of plot in the text? What are generally the most accessible moments in plot to dramatically improvise?	How can students decide what is most important in a story? How can text influence dramatic improvisations?
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Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<ul style="list-style-type: none"> Vocal and physical reactions from characters that illuminate key moments in plot. (Such as: breath control, vocal tones, physical movements) (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) Successful tactics for ensemble work (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) Complete scenes must have a beginning, middle, and end (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) Basic improvisational strategies such as varying transitions in movement and voice (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) Specific literary elements of story to be portrayed such as setting, plot, character, problem (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) 	<ul style="list-style-type: none"> Utilize breath control and vocal tones to create mood and character within a dramatic improvisation (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) Work successfully in ensemble settings (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) Improvise a scene with a clear beginning, middle, and end (DTA09-GR.3-S.1-GLE.2) and (DTA09-GR.3-S.3-GLE.1,2,3) Identify important moments within a literary text for a dramatic purpose (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) Demonstrate appropriate audience etiquette (DTA09-GR.3-S.2-GLE.2) and (DTA09-GR.3-S.3-GLE.1,2,3) Develop criteria for constructive ensemble critique (DTA09-GR.3-S.2-GLE.1,2) and (DTA09-GR.3-S.3-GLE.1,2,3) Understand how audience affects performance (DTA09-GR.3-S.2-GLE.2) and (DTA09-GR.3-S.3-GLE.1,2,3)

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>	
A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	<i>When actors are inspired by a literary work they must work as an ensemble to interpret the plot, determine important character traits, and research the time and place to bring the work to life.</i>
Academic Vocabulary:	Plot, setting, mood, beginning, middle, end, group work, literature, character, main idea, sequence
Technical Vocabulary:	Improvisation, ensemble work, dramatize, breath control, vocal tones