Curriculum Development Course at a Glance
## Planning for 8th Grade Drama and Theatre Arts

Content Area	Drama and Theatre Arts		Grade Level	8th Grade
Course Name/Course Code				

| Standard	Grade Level Expectations (GLE)	GLE Code
1. Create	1. Creating and sustaining a believable character	DTA09-GR.8-S.1-GLE.1
	2. Participation in improvisation and play building	DTA09-GR.8-S.1-GLE.2
	3. Construction of technical and design elements	DTA09-GR.8-S.1-GLE.3
2. Perform	1. Characterization in performance	DTA09-GR.8-S.2-GLE.1
	2. Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-GR.8-S.2-GLE.2
3. Critically Respond	1. Recognition and evaluation of contemporary and historical contexts of theatre history	DTA09-GR.8-S.3-GLE.1
	2. Use critical thinking skills in character analysis and performance	DTA09-GR.8-S.3-GLE.2
	3. Respect the value of the collaborative nature of drama and theatre works	DTA09-GR.8-S.3-GLE.3

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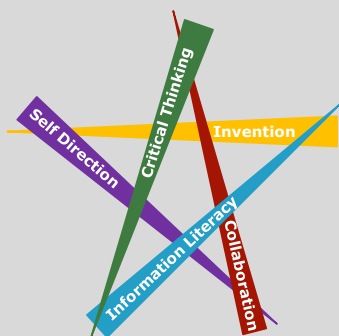
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

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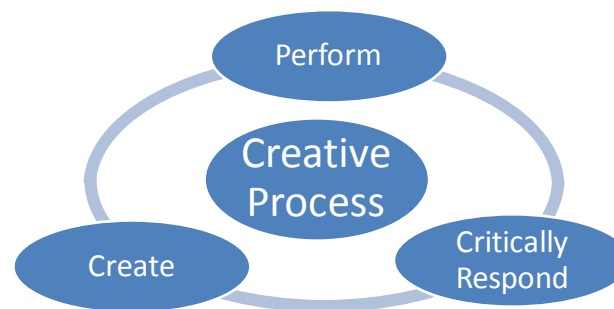
The Colorado Academic Standards for Drama and Theatre Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all three drama and theatre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

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Acting Well in Shakespeare Scenes	Instructor Choice	Instructor Choice
Instructor Choice Be a Production Designer: The World of the Play	Instructor Choice	Instructor Choice
Using Improvisation to Create a Scripted Scene	Instructor Choice	Instructor Choice
Be a Third Eye: Analyzing the Production Process	Instructor Choice	Instructor Choice

Unit Title	Acting Well in Shakespearean Scenes			Length of Unit	Quarter/ Instructor Choice
Focusing Lens(es)	Structure/Function		**Standards and Grade Level Expectations Addressed in this Unit**	DTA09-GR.8-S.1-GLE.1, DTA09-GR.8-S.1-GLE.2, DTA09-GR.8-S.1-GLE.3 DTA09-GR.8-S.2-GLE.1, DTA09-GR.8-S.2-GLE.2 DTA09-GR.8-S.3-GLE.1, DTA09-GR.8-S.3-GLE.2, DTA09-GR.8-S.3-GLE.3	
Inquiry Questions (Engaging-Debatable):	• How does the Shakespearean language alter or affect the actor's performance? (DTA09-GR.8-S.1-GLE.1,2,3) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.1,2,3) • How do the given elements of a play affect the performance of scripted material?				
Unit Strands	Create , Perform, and Critically Respond				
Concepts	Composition, Style, Expressions, Movement, Symbol, Culture, Influence, Rhythm, Scripted Language, Stylistic Elements, Setting, Integrated, Aesthetics, Audience, Relationships, Character Development, Perspective, Scene				

Generalizations My students will **Understand** that…	Guiding Questions	
	Factual	**Conceptual**
Playwrights express scripted language (Shakespearean) rhythmically (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S.3-GLE.3)	What are the contributing factors to the rhythmic language Shakespeare intended for productions?	How might a well–practiced, rhythmic voice lend itself to audience enjoyment while authenticating Shakespearean intention?
Adjusting elements of style, setting, music, props, lights, and color, integrated with the performers creates a unique aesthetic experience for the audience (DTA09-GR.8-S.3-GLE.1,2,3)	What placements of props, lights, costumes, etc. Communicate meaning to an audience without an actor's influence?	How might a tech student construct a place for a specific message?
Cultural references and relationships are embedded within scripted scenes and influence and inspire character development(DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S.3-GLE.1,2,3)	What cultures, history, and experiences can actors draw from to create a character? What cultural movements, historical events, symbols of economic status influence an actor's response within a scene? What kind of relationships exists within a given script? What type of cultural relationships can be observable and gleaned from scripted material? What types of character expressions influence the audiences' reaction to the play? What determines status and influence for a character in a play?	How do differing cultural backgrounds manifested in the literal set impact the production? How do relationships in a script control character choices? How can cultural differences enhance or distract from relationship building? How might an actor construct a believable and unique character? How does language, prosody, tone or dialect enhance real-world communication and conflict within scripted material? How can status and influence affect relationships?

Actors' cultural perspectives and expressions influence character choices which, in turn, affect the other actors in a scripted scene (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S.3-GLE.1,2,3)	What possible character decisions can be defined in a given script? What can actors glean from their own culture and personal experiences to create a character? What types of cultural backgrounds could be explored through character development?	How might an actor's choices be limited by other actors? How do differing cultural backgrounds impact the production? How do actors draw on their own culture and experience to create a character?

Critical Content: My students will **Know**…	**Key Skills:** My students will be able to **(Do)**…
• The Shakespearean language and rhythmic techniques. (DTA09-GR.8-S.1-GLE.1) • Extended vocabulary and syntax common to Elizabethan language. (DTA09-GR.8-S.1-GLE.1) • Biographical information about Shakespeare. (DTA09-GR.8-S.3-GLE.1) • The universality of the themes and plots of Shakespearean plays. (DTA09-GR.8-S.3-GLE.1) • Sets differ in terms of artistic, technical and cultural design. (DTA09-GR.8-S.3-GLE.1) • The different parts of a set, such as culture, time period, social status, costumes, and technical components make up a cohesive idea. (DTA09-GR.8-S.3-GLE.1) • How design choices create a believable production (DTA09-GR.8-S2-GLE.2) • The impact that stage development can have on the story line. (DTA09-GR.8-S.3-GLE.1) • How differing stage sets communicate various information to the audience (DTA09-GR.8-S.3-GLE.2) • Scripts differ in terms of reading, design and notation. (DTA09-GR.8-S.1-GLE.1) • The different parts of a script, such as exposition, conflict, climax and resolution (DTA09-GR.8-S2-GLE.1) • How character choices create a believable production (DTA09-GR.8-S2-GLE.1) • The impact that character development can have on the story line. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1) • The different technical elements that can facilitate the understanding of the scene. (DTA09-GR.8-S.3-GLE.3) • One way that conflict can be resolved. (DTA09-GR.8-S.3-GLE.1)	• Define some common verbiage and the rhythm of selected lines. (DTA09-GR.8-S.1-GLE.1) • Point out basic authorship disagreements on either side of the argument (DTA09-GR.8-S.3-GLE.1) • Create a variant set design that differs from an Elizabethan time period. (DTA09-GR.8-S2-GLE.2) • Design various sets to accompany a script, to give different meanings. (DTA09-GR.8-S2-GLE.2) • Identify the history, place, time, and social structure of the script environment. (DTA09-GR.8-S.3-GLE.1) • Understand how the setting in a play can help the audience realize the deeper meanings of the play(DTA09-GR.8-S.3-GLE.2) • Expand understanding of cultural and historical lenses (DTA09-GR.8-S.3-GLE.2) • Pick out the tension and conflict of a particular script. (DTA09-GR.8-S.1-GLE.1) • Identify the emotion of the characters in the script. (DTA09-GR.8-S.1-GLE.1) • Understand how characters in the play have their own motives. (DTA09-GR.8-S2-GLE.1) • Expand understanding of cultural and historical lenses (DTA09-GR.8-S.3-GLE.1) • Perform a production/scene from a scripted work with the intent of the playwright (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1) • Perform scripted work with the use of technical elements to enhance the performance. (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.3)

Authors of the Sample: Chelley Gardner-Smith (Academy School District 20); Hope Hosier (Jefferson County R-1); Beau Augustin (Jefferson County R-1); David Peterson (Douglas County School District); Gillian McNally (University of Northern Colorado); Caroline Younts (Denver Public Schools); and Jay Seller PhD (Adams 12 Five Star Schools)

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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):	*An actor engaging in Shakespearean theatre receives guidance to interpret the given role, by accommodating the character to the environment.*
Academic Vocabulary:	Culture, texture, light, color, costume, time period, era, social mores, architecture, exposition, conflict, resolution, climax, character, relationship, communication, iambic pentameter, rhythm, theme, plot,
Technical Vocabulary:	Up Stage, Down Stage, stage set, curtain names, designer, body language, Monologue, script, lines, characterization, archetype, protagonist, setting, and using common Shakespearean words

Unit Title	Be a Production Designer: The World of the Play		Length of Unit	Instructor Choice
Focusing Lens(es)	Collaboration	**Standards and Grade Level Expectations Addressed in this Unit**	DTA09-GR.8-S.1-GLE.3 DTA09-GR.8-S.2-GLE.2 DTA09-GR.8-S.3-GLE.1, DTA09-GR.8-S.3-GLE.3	
Inquiry Questions (Engaging-Debatable):	• How do we work together to create and present a unified design concept for a performance? (DTA09-GR.8-S.1-GLE.1,3) and (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1,2,3) • How would a designer describe the fundamental influences of an overall production design?			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Composition, Culture, Order/Form, Tradition, Discovery, Design Concept, Scene, Collaboration, Roles, Value, Demonstration, Hierarchical			

Generalizations My students will **Understand** that…	**Guiding Questions**	
	Factual	**Conceptual**
Cohesive design (costume, sound, light, scenic, film) reflects authentic collaboration and demonstrates order/form. (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1,3)	What are some elements of successful collaboration? What are some elements of cohesive design?	How are the different design elements related? How is a culture of collaboration created?
The status of traditional theatrical roles (including director, stage manager, designers, operators, actors, producers) often dictates hierarchical structure within a production. (DTA09-GR.8-S2-GLE.2)	What are the traditional theatrical roles? What is the hierarchy of theatrical roles? What specific tasks does each of the roles possess?	How does each of the roles contribute to an overall production? How can the roles of production theater practitioners change for a project? How do the roles overlap or contribute to one another?
Attention to detail in creating theatrical design (costume, sound, light, scenic, film) enhances the overall effectiveness of composition. (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1)	What is an example of a rendering that pays attention to detail? What are the most important aspects to provide detail for?	What are the consequences of creating a rendering that does not pay attention to detail? How do the specific details in a rendering affect the end result?
Design (costume, light, sound, scenic, film) style impacts an audience's discovery of a performance. (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1,3)	What parts of a production concept do the designers contribute to? What kind of experience do the designers want to give the audience?	How do the individual parts of a design concept impact the entire production and relate to each other? How can the effectiveness of a design concept be measured by an audience's discovery of the performance?

Critical Content: My students will **Know**…	Key Skills: My students will be able to **(Do)**…
• Steps necessary for creating a design rendering (costume, light, sound, scenic, film) (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2) • Roles of theater practitioners (including director, stage manager, designers, operators, actors, producers), listing their responsibilities and contributions to a production (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1,3) • Examples of skills necessary to work collaboratively on a design team (S1-GLE3 EO, S3-GLE3 EO) • How a design concept fits into a production (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S.3-GLE.3)	• Create a rendering for one design concept of a production (costume, light, sound, scenic, film) (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2) • Fulfill their role as a theater practitioner in design teams (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1,3) • Work collaboratively on a design team (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S.3-GLE.3) • Design a concept for one design area (costume, light, sound, scenic) (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S.3-GLE.3)

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A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*Strong design renderings and plans are developed through collaboration, research and critique.*
Academic Vocabulary:	Collaborate, hierarchy, culture, audience, practitioner
Technical Vocabulary:	Rendering, costume designer, sound designer, light designer, scenic designer, composition, director, producer, operator, stage manager, cinematographer, story board, proscenium, thrust, arena, downstage, upstage, stage right, stage left, blocking

Unit Title	Using improvisation to devise a scripted scene		Length of Unit	Instructor Choice
Focusing Lens(es)	Innovation	**Standards and Grade Level Expectations Addressed in this Unit**	DTA09-GR.8-S.1-GLE.1, DTA09-GR.8-S.1-GLE.2 DTA09-GR.8-S.2-GLE.1, DTA09-GR.8-S.2-GLE.2 DTA09-GR.8-S.3-GLE.1, DTA09-GR.8-S.3-GLE.2, DTA09-GR.8-S.3-GLE.3	
Inquiry Questions (Engaging-Debatable):	- How do performers use personal experiences to enhance a scene and still connect to universal themes?(DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.1,2,3) - How does the improvisation lead to successful (innovative and engaging) writing? - How does improvisation inspire details in writing?			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Improvisation, Composition, Observation, Investigate/Discovery, Dramatic Structure, Collaboration, Reflection, Problem Solving Techniques, Devise, Inspiration, Context, Culture, Society, Life Experience, Inspiration			

Generalizations My students will **Understand** that…	Guiding Questions	
	Factual	**Conceptual**
Improvisation can reveal and aid in the discovery of dramatic structure and ways to enhance structure. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1,2)	What improvisational activities can help illuminate dramatic structure (rising action, climax, and falling action)?	How can improvisation reveal dramatic structure (rising action, climax, and falling action)?
Participation in improvisation and group collaborated devising of original plays demands personal reflection and group problem solving techniques (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S.3-GLE.3)	What are examples of collaborative groups? What techniques are necessary for problem solving in improvisation? What does productive personal reflection look like?	How do groups need to collaborate How do groups productively problem solve in collaboration? How can personal reflection impact collaboration?
Observation of cultural events, social circumstances, and personal life experiences can often result in collaborative art-making (DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.3)	What influence does dramatic structure (rising action, climax, and falling action) have on improvisation?	How does improvisation inform ways to enhance dramatic structure (rising action, climax, and falling action)?

Critical Content: My students will **Know**…	Key Skills: My students will be able to **(Do)**…
• How requires self-direction, confidence and concentration are used to create and maintain a character (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.2) • The techniques and requirements for making a character believable. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.2) • Components of a well-structured scene (conflict, climax, rising action, falling action) (DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S.3-GLE.2) • The techniques for giving and/or receiving constructive feedback. (DTA09-GR.8-S.3-GLE.2) • How social issues, personal experiences and cultural contexts aid in creating improvisational work (DTA09-GR.8-S.3-GLE.1)	• Discover a well-defined character through improvisation. (DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.3) • Create improvised and/or scripted performances that show conflict and character development at an introductory level. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.2,3) • Justify choices in an improvisational setting and/or scripted performance. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.2) • Describe and/or demonstrate all of the essential dramatic elements through performance of final scene. (DTA09-GR.8-S.1-GLE.2) and (DTA09-GR.8-S.3-GLE.3)

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A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*An important first step to creating an innovative scene is using improvisation, personal experiences, and background.*
Academic Vocabulary:	Character, self-direction, collaboration, constructive feedback, social issues, justify
Technical Vocabulary:	Improvisation, devising theatre, scene work, dramatic structure (conflict, climax, rising action, falling action),

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Unit Title	Be a Third Eye: Analyzing the Production Process		Length of Unit	4 – 6 weeks
Focusing Lens(es)	Perspective	**Standards and Grade Level Expectations Addressed in this Unit**	DTA09-GR.8-S.1-GLE.2, DTA09-GR.8-S.1-GLE.3 DTA09-GR.8-S.2-GLE.1, DTA09-GR.8-S.2-GLE.2 DTA09-GR.8-S.3-GLE.1, DTA09-GR.8-S.3-GLE.2, DTA09-GR.8-S.3-GLE.3	

Inquiry Questions (Engaging-Debatable):	• How does artist collaboration enhance a cohesive production concept? (DTA09-GR.8-S.1-GLE.1,2,3) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.2,3) • How do performers and designers use personal experiences to enhance or elaborate a scripted play? • How do students develop a critical eye that develops both self-analysis and critical response to classmates?
Unit Strands	Create, Perform, Critically Respond
Concepts	Expressions, Investigate/Discovery, Order/Form, Personal Choices, Collaboration, Diverse, Contribution, Textual Clues, Production Process, Product, Constructive Feedback, Refinement

Generalizations **My students will Understand that…**	**Guiding Questions**	
	Factual	**Conceptual**
Personal artistic choices combined with group collaboration and diverse perspectives create a well thought out artistic product. (DTA09-GR.8-S.1-GLE.2,3) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.2,3)	What design choices influence the outcome of a production?	How do artists' influence one another thought the creative thought process?
Investigation into textual clues to problem solve contributes to the production process and the final creation of the end product (DTA09-GR.8-S.1-GLE.1,3) and (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.2,3)	What type of information can designers and performers extract from scripts to develop a cohesive product?	How can students collaborate efficiently to create a pitch presentation?
Discovery gained through constructive feedback, the writing process, and self-reflection can expand a production team's ability to create a refined finished product (DTA09-GR.8-S.3-GLE.1,2,3)	What types of components should be considered when evaluating scripts? What are the elements of an effective self-reflection?	How can students use critical response to inform more advanced choices in the artistic process? How can students select the components that apply to each production team role?

Critical Content: My students will **Know**…	Key Skills: My students will be able to **(Do)**…
• The roles of a production team, such as: Lighting Design, Costume Design, Props and Set design, Script writer, Actors. (DTA09-GR.8-S.1-GLE.1,3) and (DTA09-GR.8-S2-GLE.1,2) • The critical thinking question prompts involved in self and group assessment. (DTA09-GR.8-S.3-GLE.1,2,3) • Analysis and dramatic structure of a play. (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S.3-GLE.1,2,3)	• Apply acting skills, such as: voice, movement or text analysis to a final presentation of a scene. (DTA09-GR.8-S.1-GLE.1,2) and (DTA09-GR.8-S2-GLE.1) • Self-reflect and give constructive criticism to classmates. (DTA09-GR.8-S.3-GLE.1,2,3) • Produce renderings (costume, lights, sets and props) to produce a final scene. (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2)

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A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*Through critical evaluation and understanding of the roles of the production team and dramatic structure, students will create a pitch for producing a play.*
Academic Vocabulary:	Pitch, collaboration, concept, playwright, prompts, renderings, sense,
Technical Vocabulary:	Actor, director, designer, production team, playwright, scene, props