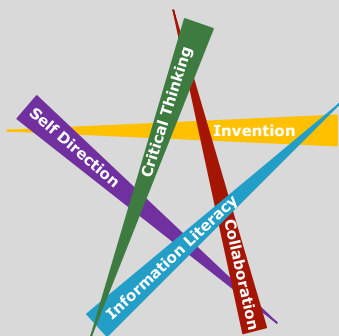


**Curriculum Development Course at a Glance  
Planning for 2<sup>nd</sup> Grade Drama and Theatre Arts**

Content Area	Drama and Theatre Arts	Grade Level	2 <sup>nd</sup> Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Create	1. Use voice and movement in character development	DTA09-GR.2-S.1-GLE.1	
	2. Create new dramatic elements from existing works	DTA09-GR.2-S.1-GLE.2	
2. Perform	1. Dramatize short stories	DTA09-GR.2-S.2-GLE.1	
	2. Demonstrate movement based on stage directions	DTA09-GR.2-S.2-GLE.2	
3. Critically Respond	1. Identify basic structures and relationships in a scene	DTA09-GR.2-S.3-GLE.1	
	2. Identify dramatic elements in dramatizations and stories	DTA09-GR.2-S.3-GLE.2	
	3. Express thoughts about a dramatization or performance	DTA09-GR.2-S.3-GLE.3	

**Colorado 21<sup>st</sup> Century Skills**



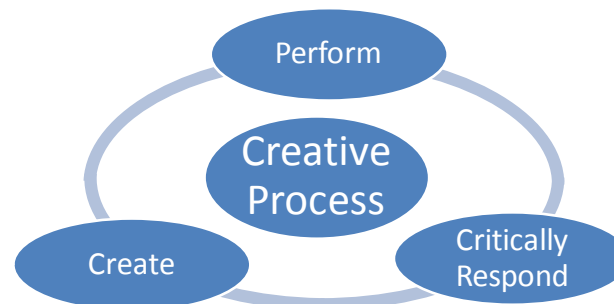
**Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*

**Information Literacy:** *Untangling the Web*

**Collaboration:** *Working Together, Learning Together*

**Self-Direction:** *Own Your Learning*

**Invention:** *Creating Solutions*



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

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Neighborhood Communities: "Who Are the People in Our Neighborhood"	1-2 week / 5 hours	Instructor choice
Emotion Motion	1-2 weeks / 3-5 hours	Instructor choice

**Curriculum Development Overview**  
**Unit Planning for 2<sup>nd</sup> Grade Drama and Theatre Arts**

<b>Unit Title</b>	Neighborhood Communities: “Who Are the People in Our Neighborhood?”		<b>Length of Unit</b>	1 - 2 weeks/5 contact hours
<b>Focusing Lens(es)</b>	Collaboration Relationships	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	DTA09-GR.2-S.1-GLE.1, DTA09-GR.2-S.1-GLE.2 DTA09-GR.2-S.2-GLE.1, DTA09-GR.2-S.2-GLE.2 DTA09-GR.2-S.3-GLE.1, DTA09-GR.2-S.3-GLE.2, DTA09-GR.2-S.3-GLE.3	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>Why are character, setting, and plot important in dramatization? (DTA09-GR.2-S.1-GLE.1,2) and (DTA09-GR.2-S.2-GLE.1,2) and (DTA09-GR.2-S.3-GLE.1,2)</li> <li>How can choices in movement depict an environment?</li> <li>Why do so many plots revolve around community?</li> </ul>			
<b>Unit Strands</b>	Create, Perform, Critically Respond			
<b>Concepts</b>	Movement, Culture, Shape, Physical Elements, Communities, Relationships, Settings, Communication, Context, Ensemble, Cooperation, Neighborhood, Scene			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
Communities cooperate to build relationships (DTA09-GR.2-S.1-GLE.1,2)	What are the jobs in a neighborhood? What types of communities exist around us? What are the traits of a neighborhood?	How do people cooperate? How do communities form relationships? Why do members of a neighborhood cooperate? Why are there distinct jobs within a neighborhood?
Body shapes and physical movements can convey setting elements in order to communicate context (DTA09-GR.2-S.1-GLE.1,2) and (DTA09-GR.2-S.2-GLE.1,2) and (DTA09-GR.2-S.3-GLE.1,2)	What are the setting elements of a play? How can these elements be made with your body? What are the different built shapes in a neighborhood? What are the man-made shapes in a neighborhood?	How does cooperation build relationships? How does a performer’s movement and collaboration convey a message about the character and the environment?
Ensemble work can often exhibit the same interrelationships that are found in neighborhoods (DTA09-GR.2-S.1-GLE.1) and (DTA09-GR.2-S.2-GLE.2)	Which rules are the same for an acting ensemble as for a neighborhood?	When would the audience be considered a member of an acting ensemble? How are acting ensembles similar to a neighborhood environment? How is an ensemble like an environment? How must an acting ensemble cooperate to build a scene?
Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance. (DTA09-GR.2-S.3-GLE.1,2)	What are the ways that the ensemble must work together to solve a problem?	How are performers impacted by feedback? How can different members of the audience have different reactions to a performance?

**Curriculum Development Overview**  
**Unit Planning for 2<sup>nd</sup> Grade Drama and Theatre Arts**

<b>Critical Content:</b> My students will <b>Know</b> ...	<b>Key Skills:</b> My students will be able to <b>(Do)</b> ...
<ul style="list-style-type: none"> <li>• Different levels of body positioning that convey environment (DTA09-GR.2-S.2-GLE.2)</li> <li>• Stage directions (upstage, downstage, down stage, etc) for a collaborative ensemble (DTA09-GR.2-S.1-GLE.1) and (DTA09-GR.2-S.2-GLE.1,2)</li> <li>• Body forms and types of movement and vocal quality (DTA09-GR.2-S.1-GLE.1) and (DTA09-GR.2-S.2-GLE.1,2)</li> <li>• Numerous types of relationships that exist within a community (DTA09-GR.2-S.1-GLE.2)</li> <li>• Traits and definitions of a neighborhood (DTA09-GR.2-S.3-GLE.2)</li> <li>• Roles and responsibilities of an ensemble (DTA09-GR.2-S.3-GLE.1,2)</li> <li>• Roles and responsibilities within a neighborhood (DTA09-GR.2-S.2-GLE.2)</li> </ul>	<ul style="list-style-type: none"> <li>• Move respectfully throughout an acting space (DTA09-GR.2-S.2-GLE.2)</li> <li>• Use body positioning to create different setting elements (DTA09-GR.2-S.2-GLE.1)</li> <li>• How to determine shapes found within a physical environment DTA09-GR.2-S.2-GLE.1)</li> <li>• How to successfully collaborate within an acting ensemble (DTA09-GR.2-S.3-GLE.2)</li> <li>• Identify relationships within a community (DTA09-GR.2-S.1-GLE.2)</li> </ul>

<p><b>Critical Language:</b> includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.            EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<p><i>The blocking of a scene demonstrates how people in communities interact and cooperate with their environment.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Community, identify, create, respond, demonstrate, environments</p>
<p><b>Technical Vocabulary:</b></p>	<p>Improvisation, portrayal, pantomime, tone, pace, scene, stage direction/blocking-upstage, down stage, center stage, stage left, stage right, ensemble</p>

**Curriculum Development Overview**  
**Unit Planning for 2<sup>nd</sup> Grade Drama and Theatre Arts**

<b>Unit Title</b>	Emotional Motion: Using Literary Works to Create Emotion and Movement		<b>Length of Unit</b>	1-2 weeks/3-5 hours
<b>Focusing Lens(es)</b>	Expression	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	DTA09-GR.2-S.1-GLE.1, DTA09-GR.2-S.1-GLE.2 DTA09-GR.2-S.2-GLE.1, DTA09-GR.2-S.2-GLE.2 DTA09-GR.2-S.3-GLE.1, DTA09-GR.2-S.3-GLE.2, DTA09-GR.2-S.3-GLE.3	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>How do performers convey emotion? (DTA09-GR.2-S.1-GLE.1,2) and (DTA09-GR.2-S.2-GLE.1,2) and (DTA09-GR.2-S.3-GLE.1,2)</li> <li>How can a performer bring an author's words to life?</li> </ul>			
<b>Unit Strands</b>	Create, Perform, Critically Respond			
<b>Concepts</b>	Expressions, Emotions and Movement, Character, Relationships, Meaning, Choices, Composition, Story, Constructive Feedback, Message,			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	Factual	Conceptual
Movement communicates emotion in order to convey the meaning of a story to an audience. (DTA09-GR.2-S.1-GLE.1) and (DTA09-GR.2-S.2-GLE.1,2)	Describe the types of movements are listed in the story?	How does constructive feedback help performers convey meaning? How can emotion affect movement? How does a performer's movement convey a message about the character?
Performers make character choices in order to interpret literary relationships (DTA09-GR.2-S.1-GLE.1,2) and (DTA09-GR.2-S.2-GLE.1,2) and (DTA09-GR.2-S.3-GLE.1,2)	What are some different emotions the characters feel? What are specific relationships between characters? What are some examples of stage directions?	How does movement communicate emotion? How are emotions depicted in literary works? How can choices in movement, voice and gesture affect how the audience feels? Why are stage directions important? How can members of an audience react to a theatrical presentation differently?
Stories rely on character details and relationships to depict a strong plot. (DTA09-GR.2-S.1-GLE.1,2)	What are some of the primary character traits of the main character, supporting characters? How do characters' relationships change from the beginning to the end of the play?	Why does the character show certain emotions at various sections of the story? How do the relationships between characters advance the plot? What movements would be appropriate to convey character traits?

**Curriculum Development Overview  
Unit Planning for 2<sup>nd</sup> Grade Drama and Theatre Arts**

<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• Ways in which actors move respectfully throughout an acting space (DTA09-GR.2-S.2-GLE.2)</li> <li>• How feedback from an audience can affect a performers performance (DTA09-GR.2S.3-GLE.1,2)</li> <li>• How actors’ movements communicate emotion (DTA09-GR.2-S.1-GLE.1,2) and (DTA09-GR.2-S.2-GLE.1,2)</li> <li>• The various character traits of a literary character and supporting characters (DTA09-GR.2-S.1-GLE.1,2) and (DTA09-GR.2-S.2-GLE.1,2)</li> <li>• The relationships between literary characters (DTA09-GR.2-S.1-GLE.1,2) and (DTA09-GR.2-S.2-GLE.1,2)</li> <li>• Elements of a plot (DTA09-GR.2-S.2-GLE.1)</li> </ul>	<ul style="list-style-type: none"> <li>• Act out key elements of a short story (DTA09-GR.2-S.2-GLE.1)</li> <li>• Create character movement within a short story based on the characters traits and emotions (DTA09-GR.2-S.2-GLE.1)</li> <li>• Move respectfully throughout an acting space (DTA09-GR.2-S.2-GLE.2)</li> <li>• Respond with gestures and movements in a dramatic portrayal (DTA09-GR.2-S.2-GLE.2)</li> <li>• Articulate the difference between constructive and negative feedback (DTA09-GR.2-S.3-GLE.1,2)</li> <li>• Identify and describe the character relationships in theatrical scenes (DTA09-GR.2-S.3-GLE.1,2)</li> </ul>

<p><b>Critical Language:</b> includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.          EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<p><i>The performer (insert character name) expressed loneliness when he/she collapsed (insert movement) in the scene.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Element, character, feedback, interpret, communicate, critically respond, emotion, plot</p>
<p><b>Technical Vocabulary:</b></p>	<p>Scene, performer, gesture, dramatic portrayal, improvise, improvisation</p>