

Unit Title: Back in the Day... Primary Sources Come Alive (Colorado Gold Rush)

BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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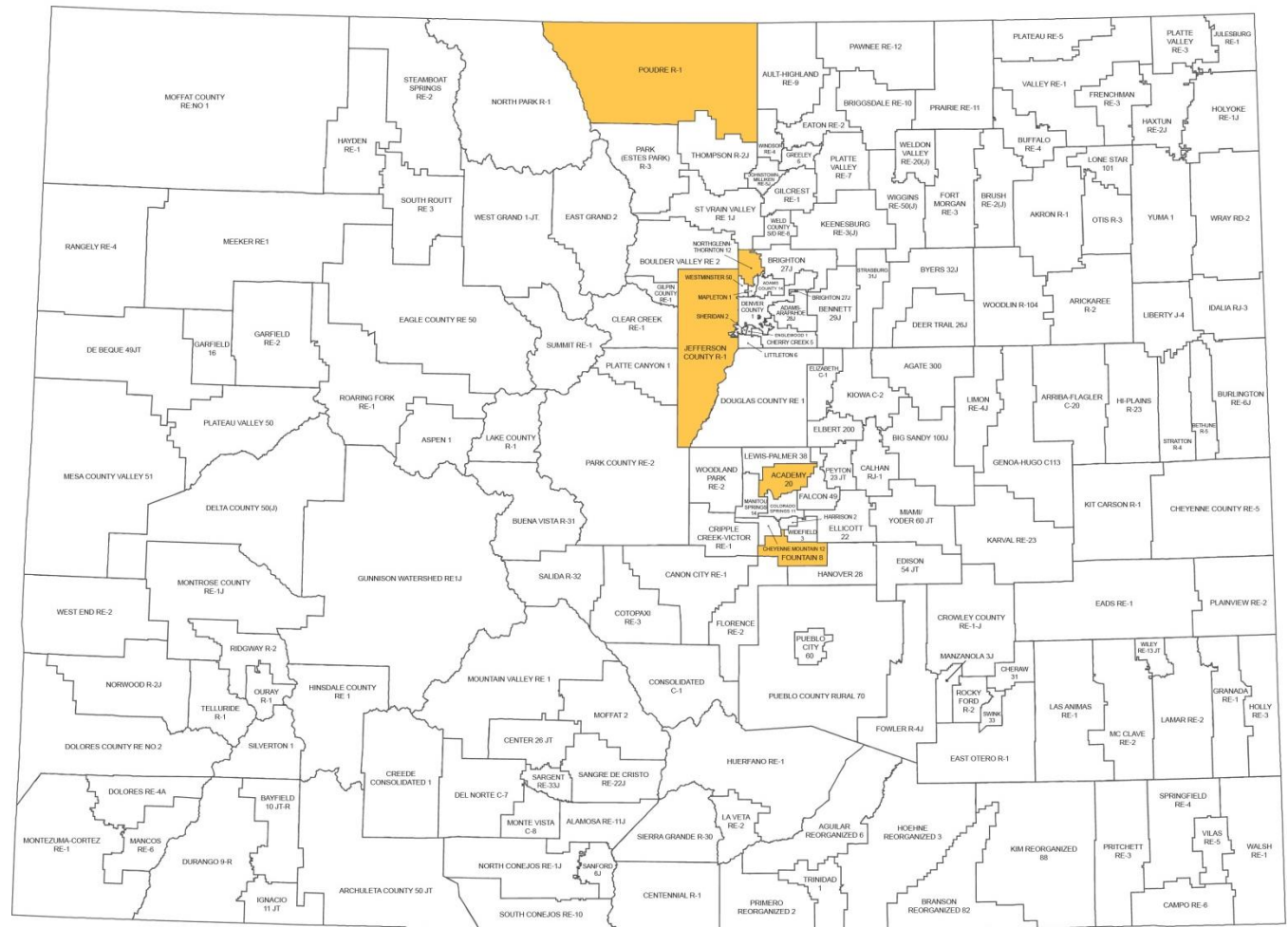
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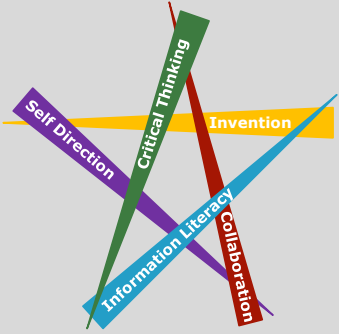
This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their 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	4 th Grade
Course Name/Course Code			

Standard	Grade Level Expectations (GLE)	GLE Code
1. Create	1. Create characters from scripts or improvisation using voice, gestures and facial expressions	DTA09-GR.4-S.1-GLE.1
	2. Create and write simple dramas and scenes	DTA09-GR.4-S.1-GLE.2
	3. Design a scene through an inventive process, and perform the scene	DTA09-GR.4-S.1-GLE.3
2. Perform	1. Participate collaboratively with partners and groups	DTA09-GR.4-S.2-GLE.1
	2. Demonstrate safe use of voice and body to communicate characters	DTA09-GR.4-S.2-GLE.2
	3. Define stage direction and body positions	DTA09-GR.4-S.2-GLE.3
3. Critically Respond	1. Develop selected criteria to critique what is seen, heard, and understood	DTA09-GR.4-S.3-GLE.1
	2. Examine character dynamics and relations	DTA09-GR.4-S.3-GLE.2

Colorado 21st Century Skills



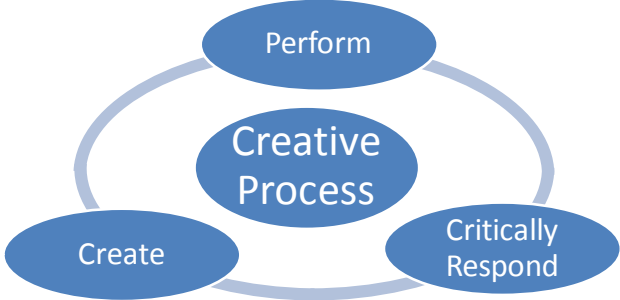
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

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
Back in the Day... Primary Sources Come Alive (Colorado Gold Rush)	Two Weeks/10 hours	Instructor Choice

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Unit Title	Back in the Day... Primary Sources Come Alive (Colorado Gold Rush)		Length of Unit	Two Weeks/10 hours
Focusing Lens(es)	Perspective	Standards and Grade Level Expectations Addressed in this Unit	DTA09-GR.4-S.1-GLE.1, DTA09-GR.4-S.1-GLE.2, DTA09-GR.4-S.1-GLE.3 DTA09-GR.4-S.2-GLE.1, DTA09-GR.4-S.2-GLE.2, DTA09-GR.4-S.2-GLE.3 DTA09-GR.4-S.3-GLE.1, DTA09-GR.4-S.3-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> Why is it important to research primary sources for dramatic portrayals? (DTA09-GR.4-S.1-GLE.1,2,3) and (DTA09-GR.4-S.2-GLE.1,2,3) and (DTA09-GR.4-S.3-GLE.1,2) When is it permissible to adapt primary source information for a dramatic portrayal? 			
Unit Strands	Create, Perform, Critically Respond			
Concepts	Composition, Improvisation, Patterns, Culture, Observation, Emotions, Stereo-Type, Representation, Historical, Character, Portrayal, Source, Tension, Connection, Expression, Spectrum, Believability			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Observations of historical events can inform non-stereotypical improvisation enhancing the understanding of multiple perspectives for character representations (DTA09-GR.4-S.1-GLE.1,2) and (DTA09-GR.4-S.2-GLE.1,2,3) and (DTA09-GR.4-S.3-GLE.2)	What is an example of stereotypical depictions? What is an example of multiple perspectives on any given historical event? Whose perspective is represented in a primary source and/or secondary source?	How do characters' perspectives of a historical event differ? What can be learned about characters whose perspectives are not represented in primary sources? How do different stereotypical stage and body positions impact the image that is being created?
Patterns of tension and conflict across cultures communicate essential information about characters through time in order to make personal connections between history and current events. (DTA09-GR.4-S.1-GLE.2,3) and (DTA09-GR.4-S.2-GLE.1,2) and (DTA09-GR.4-S.3-GLE.1,2)	What conflicts, cultures, and characters are included in primary historical sources? What cultural patterns of tension and conflict emerge from the research of an event?	How can patterns of conflict be translated from a primary historical source into a visual representation on stage (scene design, blocking, dialogue) How can primary historical sources aid in the accurate portrayal of historical events and characters?
Interesting, dramatic compositions employ a range of emotions in order to accurately portray a spectrum of perspectives. (DTA09-GR.4-S.1-GLE.1,2) and (DTA09-GR.4-S.2-GLE.1,2,3) and (DTA09-GR.4-S.3-GLE.1,3)	What emotions are communicated through a primary source? What words within a primary document express emotions strongly? What facial expressions, movement, and gestures convey motivation and believability?	How can a character convey a range of emotions through the use of body? How do words shape our impression of characters? How can characters demonstrate relationships to each other on stage? How does design composition impact performers?

Colorado Teacher-Authored Sample Instructional Unit

Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • The conflicts and emotion within interesting stories (DTA09-GR.4-S.1-GLE.1,2) and (DTA09-GR.4-S.2-GLE.1,2,3) and (DTA09-GR.4-S.3-GLE.1,2) • How actors represent historical events accurately (DTA09-GR.4-S.1-GLE.1,2) and (DTA09-GR.4-S.2-GLE.1,2,3) and (DTA09-GR.4-S.3-GLE.1,2) 	<ul style="list-style-type: none"> • Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations (DTA09-GR.4-S.1-GLE.1,2) and (DTA09-GR.4-S.2-GLE.1,2,3) and (DTA09-GR.4-S.3-GLE.1,2) • Use documents to inform artistic choices in ensemble situations to create historically accurate scenes or tableaux (DTA09-GR.4-S.1-GLE.2) • Follow basic stage directions (DTA09-GR.4-S.1-GLE.1,2,3) and (DTA09-GR.4-S.2-GLE.1,2,3) and (DTA09-GR.4-S.3-GLE.1,2)

<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>Understanding an historical event and why people in history reacted in certain ways are necessary to create accurately portrayed scenes that utilize word choice, design, body positioning, and blocking on stage.</i></p>
<p>Academic Vocabulary:</p>	<p>Conflict, tension, communicate, emotions, primary sources, secondary sources, portray, perspective</p>
<p>Technical Vocabulary:</p>	<p>Scene, blocking, stage direction, tableaux, dramatic compositions, ensemble, improvisation, Non-stereotypical improvisation,</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	This unit focuses on using primary (and secondary) historical sources to develop dramatic performances that can help us better understand the perspectives of people in history and the conflicts that illuminated/reflected these perspectives. Across the duration of the unit, the students will engage in improvisation, write short monologues based on (primary and secondary) sources, and reflect on the ways in which a historical event can connect with people today. The unit culminates with a performance of the student-created monologues enhanced by tableaux and/or visuals. The unit utilizes the Colorado gold rush as a focus (see Considerations) but any historical event /conflict with multiple perspectives /points of view could be used in this unit.
Considerations:	As a 4 th grade unit, the historical sources utilized here are based on a specific event in Colorado history: the Colorado gold rush of the 1850s. This event appears in every Colorado history textbook and illuminates a major industry in the state (mining) and a significant turning point in the history of the United States and western expansion (manifest destiny). But the focus, developmentally, should be on the multiple perspectives and conflict (e.g., over land rights) around this event. The goal is to accurately capture the conflict and diverse perspectives in a 4 th grade appropriate manner. Teachers may also wish to consult the 4 th grade social studies unit, <i>Boom and Bust</i> , for integrative possibilities as one of its central foci is the mining cycle of boom and bust that occurred in the late 19 th century in Colorado.
Unit Generalizations	
Key Generalization:	Patterns of tension and conflict across cultures communicate essential information about characters through time in order to make personal connections between history and current events
Supporting Generalizations:	Observations of historical events can inform non-stereotypical improvisation enhancing the understanding of multiple perspectives for character representations
	Interesting, dramatic compositions employ a range of emotions in order to accurately portray a spectrum of perspectives

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Patterns of tension and conflict across cultures communicate essential information about characters through time in order to make personal connections between history and current events
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You have been hired by a local historical agency to commemorate the Colorado gold rush by creating a news play designed to inform people (of the time) about the event. Your play will be a sequence of monologues designed to present the diversity of perspectives. That is, as a news play, you will seek to authentically document the beliefs, actions, and experiences of the miners, miners' families, tribal representatives, and/or others involved in or affected by the rush. In addition to the historical accuracy and focus, however, your play should also emphasize the significance of the gold rush; it should connect mining goals, processes, and outcomes with contemporary audiences.
Product/Evidence: (Expected product from students)	Students will work in small groups to choose one perspective from the history of Colorado's gold rush to present in monologue form. Working together, they will construct the monologue (based on primary and secondary sources), choose visuals and/or tableaux to enhance the monologue, create basic stage directions for the performance of the monologue, and contribute to class decisions regarding the ordering of the monologue in the context if the entire play.

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Differentiation: (Multiple modes for student expression)	Utilizing the group structure, students can take on single or multiple roles and/or participate in various tasks: <ul style="list-style-type: none"> • Performer • Writer • Stage technician • Director • Researcher
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Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<i>The Cripple Creek District</i> - Cripple Creek District Museum <i>Tales, Trails, and Tommyknockers: Stories from Colorado's past</i> - Myriam Friggens <i>Colorado's Eccentric Captain Jack</i> - Ellen Jack <i>Cripple Creek Days</i> - Mabel Lee <i>Money Mountain</i> - Marshall Sprague	<i>Gold! Gold from the American river</i> -Don Brown (1010 Lexile level) <i>Gold Rush Fever</i> - Barbara Greenwood (840 Lexile level) <i>The Gold Rush Kid</i> -Mary Waldorf (1010 Lexile level) <i>I Witness: Hard Gold: The Colorado gold rush of 1859</i> -Avi (740 Lexile level) <i>Hard Gold</i> - Avi (740 Lexile level) <i>Whistler in the Dark</i> - Kathleen Ernst (680 Lexile level)

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Think/work like a (theater) artist- Writing from primary and secondary sources	Teacher Resources:	http://www.childdrama.com/trail4.html (Good discussion of playwriting and one fourth grade teacher's techniques with his students) http://www.childdrama.com/trailappendix2.html (Good example of a news play script produced by a fourth grade teacher and his students) http://www.ehow.com/how_8768926_write-monologue-template.html (Nice encapsulation of the steps in writing a monologue)
			Student Resources:	http://www.childdrama.com/trailappendix2.html (Good example of a news play script produced by a fourth grade teacher and his students)
	Skills:	Write expressively in order to communicate a range of emotions resulting from historical conflicts and situations	Assessment:	Students will use graphic organizers throughout the unit to try to capture different perspectives and motivations of people involved in the gold rush and to draft their monologues for the performance assessment http://www.myfoa.org/docs/mentoring/lessonplans/46GraphicOrganizers.pdf http://www.cobbk12.org/Cheathamhill/LFS%20Update/Graphic%20Organizers.htm (Great sample "Analyzing Perspectives" organizers)
2.	Description:	Think/work like a (theater) artist- Selecting appropriate and compelling visuals and tableaux to enhance spoken performance	Teacher Resources:	http://cied.uark.edu/KMisiewiczTableauInTheClassroom.pdf (Ideas for developing students' use of tableaux) http://inspiremykids.com/2011/tableau-bringing-theater-to-the-classroom-and-with-it-new-ways-of-learning/ (Tableaux and language arts video)

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

Prior Knowledge and Experiences

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

Learning Experience # 1	
The teacher may have students brainstorm the ways in which people get news (today) as a way to help students begin considering how people in the past (i.e., before television and the internet) heard about “current events.”	
Generalization Connection(s):	Observations of historical events can inform non-stereotypical improvisation enhancing the understanding of multiple perspectives for character representations
Teacher Resources:	http://www.newsreelarchive.com/ (Newsreel archives with stories from 1930s-1950s) http://newdeal.feri.org/power/pwr1-05.htm (4th grade student appropriate scene from “Power” a Federal Theatre Project news play)
Student Resources:	N/A

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Assessment:	Students will create a word wall with sources of news from pre-television/internet days and today. Students may also create a Wordle of news and communication words that occur most frequently on individual students' lists of words for the word wall http://www.wordle.net/ (Create a Wordle image of words you choose)	
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)
	Photos and visual images of people getting news (watching television, surfing the net, newspapers, newsreels, etc.)	Students may create mosaics of news images and/or physically connect visual images with the words on the word wall
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.writedesigonline.com/organizers/comparecontrast.html#t-chart (Printable templates for documenting compare/contrast- Venn diagrams, T charts, etc.)	Students may create an organizer comparing and contrasting the strengths and limitations and/or the differences between the news sources of the past and those of the present
Critical Content:	<ul style="list-style-type: none"> • N/A 	
Key Skills:	<ul style="list-style-type: none"> • N/A 	
Critical Language:	Communicate, communications, media, news, current events	

Learning Experience # 2		
The teacher may bring in (historical) examples/snippets of living newspapers (scripts) and newsreels to introduce the idea of a “news play” so students can examine how drama/theatre can communicate important news events.		
Generalization Connection(s):	Interesting, dramatic compositions employ a range of emotions in order to accurately portray a spectrum of perspectives	
Teacher Resources:	http://www.newsreelarchive.com/ (Newsreel archives with stories from 1930s-1950s) http://newdeal.feri.org/power/pwr1-05.htm (4th grade student appropriate scene from “Power” a Federal Theatre Project news play)	
Student Resources:	http://newdeal.feri.org/power/pwr1-05.htm (4th grade student appropriate scene from “Power” a Federal Theatre Project news play)	
Assessment:	Students will complete a semantic web with “news play” as the center/topic, and document all of the words, concepts, ideas, details, etc. they connect/associate with the topic and how news plays can communicate different perspectives on an event http://www.eduplace.com/graphicorganizer/pdf/cluster_web3.pdf (Basic cluster/word web template)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.eduplace.com/graphicorganizer/pdf/cluster_web3.pdf (Basic cluster/word web template)	Students may complete a partially filled in word web for news play

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.eduplace.com/graphicorganizer/pdf/cluster_web_3.pdf (Basic cluster/word web template) http://www.newsreelarchive.com/ (Newsreel archives with stories from 1930s-1950s) http://newdeal.feri.org/power/pwr1-05.htm (4th grade student appropriate scene from “Power” a Federal Theatre Project news play)	Students may use news play scenes and/or newsreels to create a semantic web documenting the emotions they convey (and the means employed to convey them)
Critical Content:	<ul style="list-style-type: none"> How actors represent historical events accurately 	
Key Skills:	<ul style="list-style-type: none"> Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations 	
Critical Language:	Communicate, emotions, portray, perspective, media, news play	

Learning Experience # 3		
The teacher may utilize contemporary news stories as the basis for improvisational pieces so students can experiment with performances that reflect/capture different perspectives on an issue/event.		
Generalization Connection(s):	Observations of historical events can inform non-stereotypical improvisation enhancing the understanding of multiple perspectives for character representations	
Teacher Resources:	http://magazines.scholastic.com/ (Student friendly and age appropriate news site with current events and unique human/student interest stories)	
Student Resources:	http://magazines.scholastic.com/ (Student friendly and age appropriate news site with current events and unique human/student interest stories)	
Assessment:	Students will begin reflective journals on the experience of the news play, with this iteration focusing on the improvisational work. If necessary, students can utilize prompt for this initial entry (e.g., What did I do, or what could I have done better, to convey the perspective I was asked to present in today’s improvisation? What did other performers do well that helped convey the perspective(s) they were given in the improvisation?)	
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)
	https://www.teachervision.com/graphic-organizers/printable/48390.html (Basic double entry journal template)	Students may create a double entry journal, reacting to more explicit/detailed prompts and/or reflecting on quotes from the current event stories

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may be given additional prompts to critique their improvisational work	Students may complete prompts such as: What did other performers do well that helped convey the perspective(s) they were given in the improvisation? What words and/or facial expressions worked (or could have worked) to better convey a perspective or emotion?
Critical Content:	<ul style="list-style-type: none"> How actors represent historical events accurately 	
Key Skills:	<ul style="list-style-type: none"> Use documents to inform artistic choices in ensemble situations to create historically accurate scenes or tableaux Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations 	
Critical Language:	Conflict, tension, communicate, emotions, primary sources, secondary sources, portray, perspective, improvisation, non-stereotypical improvisation	

Learning Experience # 4	
The teacher may introduce the basis for a news play (the timeline, people, conflict, and outcomes of the Colorado gold rush) that will enable students to comprehend the significance of this event in (Colorado and US) history.	
Generalization Connection(s):	Observations of historical events can inform non-stereotypical improvisation enhancing the understanding of multiple perspectives for character representations
Teacher Resources:	<p>http://history.fcgov.com/archive/contexts/colorado.php (Colorado gold rush history- events and conflicts)</p> <p>http://www.nps.gov/sand/parknews/the-gold-rush-and-the-plains-of-colorado.htm (Colorado gold rush and implications for plains tribes)</p> <p>http://www.miningartifacts.org/Colorado-Mines.html (Images and timelines of the rush)</p> <p>http://www.explore-old-west-colorado.com/colorado-gold-rush.html (Gold rush overview)</p> <p>http://www.miningbureau.com/ (General Colorado mining overview)</p> <p>http://www.kancoll.org/khg/1956/56_4_lindsey.htm (Journal of a Pikes Peak gold seeker)</p> <p>http://www.colorado.com/articles/colorado-mine-tours-gold-rush-towns (Information on Colorado gold rush towns)</p> <p><i>The Contested Plains: Indians, gold seekers, and the rush to Colorado</i> - Elliott West</p> <p>http://mrsbuffington.weebly.com/pikes-peak-gold-rush.html (Pikes Peak gold seekers)</p> <p>http://en.wikipedia.org/wiki/Gold_mining_in_Colorado (Good source for Colorado miner figures)</p>
Student Resources:	<p>Downey, M. & Metcalf, F. (1999). Colorado: Crossroads of the west. Boulder: Pruett Publishing Company.</p> <p>Dutton, D. & Humphries, C. (1999). A Rendezvous with Colorado History. Boise: Sterling Ties Publications.</p> <p>Perry, P. (2005). A Kids Look at Colorado. Golden, CO: Fulcrum Publishing.</p> <p>Downey, M. & Bliss, T (2008). Discover Colorado: Its people, places, and times. Boulder: University Press of Colorado.</p> <p>http://www.timetoast.com/timelines/gold-rushes-of-the-1800s (Student-generated timelines of various gold rushes of the late 1800s)</p> <p>http://hewit.unco.edu/dohist/teachers/essays/miners.htm (Lives of gold miners)</p>

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Assessment:	Students will create timelines of the events and outcomes of the Colorado gold rush (teachers can decide the extent of the time period, including pre and post events: http://www.timetoast.com/ (Free, web-based timeline program that is user friendly))	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.timetoast.com/ (Free, web-based timeline program that is user friendly) Students may work in pairs or in groups to generate examples for the timeline	Students may complete either a partially filled in timeline or focus on particular events to document (e.g., just the dates)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://magazines.scholastic.com/ (Student friendly and age appropriate news site with current events and unique human/student interest stories)	Students may draft an outline of a news play monologue (from one perspective) based on a current event
Critical Content:	<ul style="list-style-type: none"> • The conflicts and emotion within interesting stories • How actors represent historical events accurately 	
Key Skills:	<ul style="list-style-type: none"> • Use documents to inform artistic choices in ensemble situations to create historically accurate scenes or tableaux • Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations 	
Critical Language:	Conflict, tension, communicate, emotions, primary sources, secondary sources, portray, perspective, scene, dramatic compositions, improvisation, non-stereotypical improvisation, media, news play	

Learning Experience # 5	
The teacher may use primary and secondary sources as the bases for students to explore through improvisational games (e.g., improvisational interviews) multiple perspectives on the gold rush (miners and their families).	
Generalization Connection(s):	Observations of historical events can inform non-stereotypical improvisation enhancing the understanding of multiple perspectives for character representations Patterns of tension and conflict across cultures communicate essential information about characters through time in order to make personal connections between history and current events Interesting, dramatic compositions employ a range of emotions in order to accurately portray a spectrum of perspectives
Teacher Resources:	http://history.fcgov.com/archive/contexts/colorado.php (Colorado gold rush history- events and conflicts) http://www.nps.gov/sand/parknews/the-gold-rush-and-the-plains-of-colorado.htm (Colorado gold rush and implications for plains tribes) http://www.miningartifacts.org/Colorado-Mines.html (Images and timelines of the rush) http://www.explore-old-west-colorado.com/colorado-gold-rush.html (Gold rush overview) http://www.miningbureau.com/ (General Colorado mining overview) http://www.kancoll.org/khq/1956/56_4_lindsey.htm (Journal of a Pikes Peak gold seeker) http://www.colorado.com/articles/colorado-mine-tours-gold-rush-towns (Information on Colorado gold rush towns)

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	<p><i>The Contested Plains: Indians, gold seekers, and the rush to Colorado</i> by Elliott West http://mrsbuffington.weebly.com/pikes-peak-gold-rush.html (Pikes Peak gold seekers) http://en.wikipedia.org/wiki/Gold_mining_in_Colorado (Good source for Colorado miner figures) http://plays.about.com/od/improvgames/a/Improv-Interview-Games.htm (Improvisational interview ideas) http://tps-1stgrade.wikispaces.com/file/view/Conflict+Improv+Workshop+Lesson+Plan.pdf (Lesson for 1st grade on conflict improvisations)</p>	
Student Resources:	<p>Downey, M. & Metcalf, F. (1999). <i>Colorado: Crossroads of the west</i>. Boulder: Pruett Publishing Company. Dutton, D. & Humphries, C. (1999). <i>A Rendezvous with Colorado History</i>. Boise: Sterling Ties Publications. Perry, P. (2005). <i>A Kids Look at Colorado</i>. Golden, CO: Fulcrum Publishing. Downey, M. & Bliss, T (2008). <i>Discover Colorado: Its people, places, and times</i>. Boulder: University Press of Colorado. http://www.timetoast.com/timelines/gold-rushes-of-the-1800s (Student-generated timelines of various gold rushes of the late 1800s) http://hewit.unco.edu/dohist/teachers/essays/miners.htm (Lives of gold miners)</p>	
Assessment:	<p>Students will continue reflective journals on the experience of the news play, with this iteration focusing on the improvisational games. Possible prompts: What did I do, or what could I have done better, to convey the perspective I was asked to present in today's improvisation? What did other performers do well that helped convey the perspective(s) they were given in the improvisation? What words and/or facial expressions worked (or could have worked) to better convey a perspective or emotion?</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)
	https://www.teachervision.com/graphic-organizers/printable/48390.html (Basic double entry journal template)	Students may create a double entry journal, reacting to more explicit/detailed prompts and/or reflecting on quotes from the sources
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.celebrate-american-holidays.com/9-11-Poems.html (Children's poetry about 9/11) http://www.scholastic.com/teachers/lesson-plan/collateral_resources/pdf/m/mentors0708kechiawilliams/InferenceGraphicOrganizer.pdf (Inference graphic organizer)	Student may create a graphic organizer documenting the ways in which poems and/or songs capture/imply the significance of historical events
Critical Content:	<ul style="list-style-type: none"> • The conflicts and emotion within interesting stories • How actors represent historical events accurately 	
Key Skills:	<ul style="list-style-type: none"> • Use documents to inform artistic choices in ensemble situations to create historically accurate scenes or tableaux • Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations 	
Critical Language:	Conflict, tension, communicate, emotions, primary sources, secondary sources, portray, perspective, scene, dramatic compositions, ensemble, improvisation, non-stereotypical improvisation	

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Learning Experience # 6		
The teacher may use primary and secondary sources as the bases for students to explore through improvisational games (e.g., improvisational interviews) multiple perspectives on the gold rush (Native Americans, tribal representatives).		
Generalization Connection(s):	<p>Observations of historical events can inform non-stereotypical improvisation enhancing the understanding of multiple perspectives for character representations</p> <p>Patterns of tension and conflict across cultures communicate essential information about characters through time in order to make personal connections between history and current events</p> <p>Interesting, dramatic compositions employ a range of emotions in order to accurately portray a spectrum of perspectives</p>	
Teacher Resources:	<p>http://history.fcgov.com/archive/contexts/colorado.php (Colorado gold rush history- events and conflicts)</p> <p>http://www.nps.gov/sand/parknews/the-gold-rush-and-the-plains-of-colorado.htm (Colorado gold rush and implications for plains tribes)</p> <p>http://www.miningartifacts.org/Colorado-Mines.html (Images and timelines of the rush)</p> <p>http://www.explore-old-west-colorado.com/colorado-gold-rush.html (Gold rush overview)</p> <p>http://www.miningbureau.com/ (General Colorado mining overview)</p> <p>http://www.kancoll.org/khg/1956/56_4_lindsey.htm (Journal of a Pikes Peak gold seeker)</p> <p>http://www.colorado.com/articles/colorado-mine-tours-gold-rush-towns (Information on Colorado gold rush towns)</p> <p><i>The Contested Plains: Indians, gold seekers, and the rush to Colorado</i> by Elliott West \</p> <p>http://mrsbuffington.weebly.com/pikes-peak-gold-rush.html (Pikes Peak gold seekers)</p> <p>http://en.wikipedia.org/wiki/Gold_mining_in_Colorado (Good source for Colorado miner figures)</p> <p>http://plays.about.com/od/improvgames/a/Improv-Interview-Games.htm (Improvisational interview ideas)</p> <p>http://tps-1stgrade.wikispaces.com/file/view/Conflict+Improv+Workshop+Lesson+Plan.pdf (Lesson for 1st grade on conflict improvisations)</p>	
Student Resources:	<p>Downey, M. & Metcalf, F. (1999). Colorado: Crossroads of the west. Boulder: Pruett Publishing Company.</p> <p>Dutton, D. & Humphries, C. (1999). A Rendezvous with Colorado History. Boise: Sterling Ties Publications.</p> <p>Perry, P. (2005). A Kids Look at Colorado. Golden, CO: Fulcrum Publishing.</p> <p>Downey, M. & Bliss, T (2008). Discover Colorado: Its people, places, and times. Boulder: University Press of Colorado.</p> <p>http://www.timetoast.com/timelines/gold-rushes-of-the-1800s (Student-generated timelines of various gold rushes of the late 1800s)</p> <p>http://hewit.unco.edu/dohist/teachers/essays/miners.htm (Lives of gold miners)</p>	
Assessment:	Students will continue reflective journals on the experience of the news play, with this iteration focusing on the improvisational games. Possible prompts: What did I do, or what could I have done better, to convey the perspective I was asked to present in today's improvisation? What did other performers do well that helped convey the perspective(s) they were given in the improvisation? What words and/or facial expressions worked (or could have worked) to better convey a perspective or emotion?	
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)
	https://www.teachervision.com/graphic-organizers/printable/48390.html (Basic double entry journal template)	Students may be create a double entry journal, reacting to more explicit/detailed prompts and/or reflecting on quotes from the sources

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (Printable template for T charts)	Students may produce a T chart documenting the different perspectives (side-by-side) of the miners, Colorado politicians, tribal representatives, and others
Critical Content:	<ul style="list-style-type: none"> • The conflicts and emotion within interesting stories • How actors represent historical events accurately 	
Key Skills:	<ul style="list-style-type: none"> • Use documents to inform artistic choices in ensemble situations to create historically accurate scenes or tableaux • Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations 	
Critical Language:	Conflict, tension, communicate, emotions, primary sources, secondary sources, portray, perspective, scene, dramatic compositions, ensemble, improvisation, non-stereotypical improvisation	

Learning Experience # 7	
The teacher may use the sources explored thus far to allow students to discuss and analyze the historical “characters” that best illustrate aspects of the conflict and best represent multiple perspectives (around the discovery and mining of gold in Colorado).	
Generalization Connection(s):	<p>Observations of historical events can inform non-stereotypical improvisation enhancing the understanding of multiple perspectives for character representations</p> <p>Patterns of tension and conflict across cultures communicate essential information about characters through time in order to make personal connections between history and current events</p> <p>Interesting, dramatic compositions employ a range of emotions in order to accurately portray a spectrum of perspectives</p>
Teacher Resources:	<p>http://history.fcgov.com/archive/contexts/colorado.php (Colorado gold rush history- events and conflicts)</p> <p>http://www.nps.gov/sand/parknews/the-gold-rush-and-the-plains-of-colorado.htm (Colorado gold rush and implications for plains tribes)</p> <p>http://www.miningartifacts.org/Colorado-Mines.html (Images and timelines of the rush)</p> <p>http://www.explore-old-west-colorado.com/colorado-gold-rush.html (Gold rush overview)</p> <p>http://www.miningbureau.com/ (General Colorado mining overview)</p> <p>http://www.kancoll.org/khq/1956/56_4_lindsey.htm (Journal of a Pikes Peak gold seeker)</p> <p>http://www.colorado.com/articles/colorado-mine-tours-gold-rush-towns (Information on Colorado gold rush towns)</p> <p><i>The Contested Plains: Indians, gold seekers, and the rush to Colorado</i> by Elliott West</p> <p>http://mrsbuffington.weebly.com/pikes-peak-gold-rush.html (Pikes Peak gold seekers)</p> <p>http://en.wikipedia.org/wiki/Gold_mining_in_Colorado (Good source for Colorado miner figures)</p>
Student Resources:	<p>Downey, M. & Metcalf, F. (1999). <i>Colorado: Crossroads of the west</i>. Boulder: Pruett Publishing Company.</p> <p>Dutton, D. & Humphries, C. (1999). <i>A Rendezvous with Colorado History</i>. Boise: Sterling Ties Publications.</p> <p>Perry, P. (2005). <i>A Kids Look at Colorado</i>. Golden, CO: Fulcrum Publishing.</p> <p>Downey, M. & Bliss, T (2008). <i>Discover Colorado: Its people, places, and times</i>. Boulder: University Press of Colorado.</p>

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	http://www.timetoast.com/timelines/gold-rushes-of-the-1800s (Student-generated timelines of various gold rushes of the late 1800s) http://hewit.unco.edu/dohist/teachers/essays/miners.htm (Lives of gold miners)	
Assessment:	Students will choose two different “characters” representing different perspectives (miners, Colorado politicians, tribal representatives, and others) and document their unique traits http://www.educationoasis.com/curriculum/GO/GO_pdf/character_traits_wordbank.pdf (Excellent character trait graphic organizer with a “character traits word bank”) Students could also complete personality comparison http://michelleleba.wikispaces.com/file/view/Social+Studies+Graphic+Organizers.pdf (Great personality comparison organizer on p. 21)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.educationoasis.com/curriculum/GO/GO_pdf/character_traits_wordbank.pdf (Excellent character trait graphic organizer with a “character traits word bank”)	Students may complete a character trait organizer with pre-filled-in characters and/or with highlighted “traits” in the word wall/bank
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.eduplace.com/graphicorganizer/pdf/timeline.pdf (Open-ended program for creating individual timelines) Students may choose one “character” and research their individual story leading up to and/or following the event	Students may produce a timeline of the significant events in a character’s life
Critical Content:	<ul style="list-style-type: none"> • The conflicts and emotion within interesting stories • How actors represent historical events accurately 	
Key Skills:	<ul style="list-style-type: none"> • Use documents to inform artistic choices in ensemble situations to create historically accurate scenes or tableaux • Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations 	
Critical Language:	Conflict, tension, communicate, emotions, primary sources, secondary sources, portray, perspective, scene, dramatic compositions, ensemble, improvisation, non-stereotypical improvisation, media, news play	

Learning Experience # 8	
The teacher may facilitate discussions about the differences between people’s actual experiences vs. portrayals of the experience so that students may critically examine the ways in which actors’ beliefs/opinions can (intentionally or unintentionally) influence performance choices.	
Generalization Connection(s):	Observations of historical events can inform non-stereotypical improvisation enhancing the understanding of multiple perspectives for character representations Patterns of tension and conflict across cultures communicate essential information about characters through time in order to make personal connections between history and current events

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Teacher Resources:	http://www.childdrama.com/newsplays.html (Good discussion of news plays and one fourth grade teacher's techniques with his students)	
Student Resources:	N/A	
Assessment:	Students will complete a Venn diagram comparing the similarities and differences between oral histories and/or primary source material and the dramatic performances of these (or based on these) sources http://www.eduplace.com/graphicorganizer/pdf/venn.pdf (Printable template for documenting Venn diagrams)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.eduplace.com/graphicorganizer/pdf/venn.pdf (Printable template for documenting Venn diagrams)	Students may complete a partially completed Venn diagram and/or orally present the similarities and differences between oral histories and/or primary source material and the dramatic performances of these (or based on these) sources
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.eduplace.com/graphicorganizer/pdf/venn.pdf (Printable template for documenting Venn diagrams)	Students may complete a Venn diagram that makes a case for the strengths (or limitations) of oral histories and/or primary source material and the dramatic performances of these (or based on these) sources for communicating the importance of an event
Critical Content:	<ul style="list-style-type: none"> • The conflicts and emotion within interesting stories • How actors represent historical events accurately 	
Key Skills:	<ul style="list-style-type: none"> • Use documents to inform artistic choices in ensemble situations to create historically accurate scenes or tableaux • Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations 	
Critical Language:	Conflict, tension, communicate, emotions, primary sources, secondary sources, portray, perspective, dramatic compositions, ensemble, media, news play	

Learning Experience # 9	
The teacher may revisit the (gold rush) timeline and "characters" so that students can begin considering which perspectives can best convey the story of the conflict and its outcomes in a dramatic performance.	
Generalization Connection(s):	Observations of historical events can inform non-stereotypical improvisation enhancing the understanding of multiple perspectives for character representations
Teacher Resources:	http://history.fcgov.com/archive/contexts/colorado.php (Colorado gold rush history- events and conflicts) http://www.nps.gov/sand/parknews/the-gold-rush-and-the-plains-of-colorado.htm (Colorado gold rush and implications for plains tribes) http://www.miningartifacts.org/Colorado-Mines.html (Images and timelines of the rush) http://www.explore-old-west-colorado.com/colorado-gold-rush.html (Gold rush overview) http://www.miningbureau.com/ (General Colorado mining overview)

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	http://www.kancoll.org/khg/1956/56_4_lindsey.htm (Journal of a Pikes Peak gold seeker) http://www.colorado.com/articles/colorado-mine-tours-gold-rush-towns (Information on Colorado gold rush towns) <i>The Contested Plains: Indians, gold seekers, and the rush to Colorado</i> by Elliott West http://mrsbuffington.weebly.com/pikes-peak-gold-rush.html (Pikes Peak gold seekers) http://en.wikipedia.org/wiki/Gold_mining_in_Colorado (Good source for Colorado miner figures)	
Student Resources:	Downey, M. & Metcalf, F. (1999). Colorado: Crossroads of the west. Boulder: Pruett Publishing Company. Dutton, D. & Humphries, C. (1999). A Rendezvous with Colorado History. Boise: Sterling Ties Publications. Perry, P. (2005). A Kids Look at Colorado. Golden, CO: Fulcrum Publishing. Downey, M. & Bliss, T (2008). Discover Colorado: Its people, places, and times. Boulder: University Press of Colorado. http://www.timetoast.com/timelines/gold-rushes-of-the-1800s (Student-generated timelines of various gold rushes of the late 1800s) http://hewit.unco.edu/dohist/teachers/essays/miners.htm (Lives of gold miners)	
Assessment:	As a class, students will use timelines created in Learning Experience # 4 and the character trait organizers created in Learning Experience # 7 to construct an outline of how diverse perspectives might be arranged/presented in a compelling dramatic presentation of the story of the gold rush http://www.educationoasis.com/curriculum/GO/GO_pdf/character_traits_wordbank.pdf (Excellent character trait graphic organizer with a “character traits word bank”) http://www.timetoast.com/ (Free, web-based timeline program that is user friendly)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • The conflicts and emotion within interesting stories • How actors represent historical events accurately 	
Key Skills:	<ul style="list-style-type: none"> • Use documents to inform artistic choices in ensemble situations to create historically accurate scenes or tableaux • Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations 	
Critical Language:	Conflict, tension, communicate, emotions, primary sources, secondary sources, portray, perspective, dramatic compositions, ensemble	

Learning Experience # 10	
The teacher may bring in primary source visuals (e.g., photos of miners, miners' families) to help students consider the ways in which media and/or tableaux can help enhance the story and illuminate characters' perspective(s) in a dramatic performance.	
Generalization Connection(s):	Interesting, dramatic compositions employ a range of emotions in order to accurately portray a spectrum of perspectives

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Teacher Resources:	<p>https://www.google.com/search?q=colorado+gold+rush+images&tbm=isch&tbo=u&source=univ&sa=X&ei=fUcvU9rxMIq5qAHP4IG4Bg&ved=0CCcQsAQ&biw=1283&bih=809 (Images of Colorado’s gold rush)</p> <p>http://www.goldbeltbyway.com/byway-history (Images of and information on the Colorado gold rush)</p> <p>http://shelledy.mesa.k12.co.us/staff/computerlab/Western_CO_History_Gold_Rush.html#CO_Gold_Rush (Information and images of the Colorado gold rush)</p>	
Student Resources:	<p>https://www.google.com/search?q=colorado+gold+rush+images&tbm=isch&tbo=u&source=univ&sa=X&ei=fUcvU9rxMIq5qAHP4IG4Bg&ved=0CCcQsAQ&biw=1283&bih=809 (Images of Colorado’s gold rush)</p> <p>http://www.goldbeltbyway.com/byway-history (Images of and information on the Colorado gold rush)</p> <p>Downey, M. & Metcalf, F. (1999). Colorado: Crossroads of the west. Boulder: Pruett Publishing Company.</p> <p>Dutton, D. & Humphries, C. (1999). A Rendezvous with Colorado History. Boise: Sterling Ties Publications.</p> <p>Perry, P. (2005). A Kids Look at Colorado. Golden, CO: Fulcrum Publishing.</p> <p>Downey, M. & Bliss, T (2008). Discover Colorado: Its people, places, and times. Boulder: University Press of Colorado.</p> <p>http://www.timetoast.com/timelines/gold-rushes-of-the-1800s (Student-generated timelines of various gold rushes of the late 1800s)</p> <p>http://hewit.unco.edu/dohist/teachers/essays/miners.htm (Lives of gold miners)</p>	
Assessment:	<p>Students will work in small groups to create tableaux based on the photographs (that highlight different perspectives) around the gold rush.</p> <p>http://artswork.asu.edu/teachers/lesson_plans/drama_theatre/resource/units/ (Great source for suggestions regarding group tableaux work)</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)
	N/A	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • The conflicts and emotion within interesting stories • How actors represent historical events accurately 	
Key Skills:	<ul style="list-style-type: none"> • Follow basic stage directions • Use documents to inform artistic choices in ensemble situations to create historically accurate scenes or tableaux • Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations 	
Critical Language:	Conflict, tension, communicate, emotions, primary sources, secondary sources, portray, perspective, scene, blocking, stage direction, tableaux, dramatic compositions, ensemble	

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Learning Experience # 11		
The teacher may provide contemporary news stories (about Colorado gold mining) so students can analyze the ways in which historical events can still resonate today.		
Generalization Connection(s):	Patterns of tension and conflict across cultures communicate essential information about characters through time in order to make personal connections between history and current events Interesting, dramatic compositions employ a range of emotions in order to accurately portray a spectrum of perspectives	
Teacher Resources:	http://www.coloradomining.org/mc_miningfacts.php (Colorado mining today) http://www.victorcolorado.com/mining.htm (Contemporary Colorado gold mining) http://www.cologold.com/history.htm (Images and information about Colorado gold mining today) http://www.goldbeltbyway.com/byway-history (Images of and information on the Colorado gold rush)	
Student Resources:	http://mining.state.co.us/SiteCollectionDocuments/Colorado%20Gold%20Rush.pdf (Colorado gold rush-150 year anniversary) http://www.shutterstock.com/cat.mhtml?searchterm=gold+mining&search_group=&lang=en&language=en&search_source=search_form&version=llv1 (Contemporary gold mining images) http://www.timetoast.com/timelines/gold-rushes-of-the-1800s (Student-generated timelines of various gold rushes of the late 1800s) http://hewit.unco.edu/dohist/teachers/essays/miners.htm (Lives of gold miners)	
Assessment:	Students will complete a “then and now” graphic organizer comparing the lives of the mine workers (See Learning Experience # 5) with mine workers today. http://www.history.org/history/teaching/enewsletter/volume5/images/Influenced%20by%20None/thenandnow_go.pdf (Great modifiable example of a then and now organizer)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.miningpictures.net/ (Images of contemporary miners and mining) http://www.history.org/history/teaching/enewsletter/volume5/images/Influenced%20by%20None/thenandnow_go.pdf (Great modifiable example of a then and now organizer)	Students may use visuals to depict the lives of miners at the time of and miners today
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may research aftermath and legacy of the famous Ludlow mine strike http://en.wikipedia.org/wiki/Ludlow_Massacre (Great place to begin)	Students may create a visual representation of the victories/concessions won by miners in Colorado Fuel & Iron’s response to Ludlow strike
Critical Content:	<ul style="list-style-type: none"> • The conflicts and emotion within interesting stories • How actors represent historical events accurately 	
Key Skills:	<ul style="list-style-type: none"> • Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations 	
Critical Language:	Conflict, tension, communicate, emotions, primary sources, secondary sources, portray, perspective, media, news play	

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Learning Experience # 12		
The teacher may bring in examples of audience participation techniques so students can analyze and consider the best ways to get feedback on the impact of a news play performance.		
Generalization Connection(s):	Patterns of tension and conflict across cultures communicate essential information about characters through time in order to make personal connections between history and current events	
Teacher Resources:	http://en.wikipedia.org/wiki/Interactive_theatre (Ideas about audience interaction)	
Student Resources:	http://mining.state.co.us/SiteCollectionDocuments/Colorado%20Gold%20Rush.pdf (Colorado gold rush-150 year anniversary)	
Assessment:	As a class, students will draft a short questionnaire for gathering feedback from potential audiences of a news play on the Colorado gold rush. http://www.educationworld.com/tools_templates/mathchat_reportform.pdf (Twenty-question organizer)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • The conflicts and emotion within interesting stories • How actors represent historical events accurately 	
Key Skills:	<ul style="list-style-type: none"> • N/A 	
Critical Language:	Conflict, tension, communicate, emotions, primary sources, secondary sources, portray, perspective, scene, blocking, stage direction, tableaux, dramatic compositions, ensemble, improvisation, Non-stereotypical improvisation	

Learning Experience # 13		
(Post Performance Assessment) The teacher may revisit the bases of the news play (texts) and the performance itself so students can reflect on the strengths and limitations of dramatic renderings of history.		
Generalization Connection(s):	Patterns of tension and conflict across cultures communicate essential information about characters through time in order to make personal connections between history and current events	
Teacher Resources:	N/A	
Student Resources:	N/A	

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Assessment:	Students will complete reflective journals on the experience of the news play, possibly revisiting the differences between people’s actual experiences vs. portrayals of the experience (see Learning Experience # 8). Possible prompts: how did the news play help the audience understand the events, perspectives, and conflicts around the Colorado gold rush? What aspects of the news play worked best to convey the importance of this event/time in Colorado history? What could I (we) have done differently?	
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)
	https://www.teachervision.com/graphic-organizers/printable/48390.html (Basic double entry journal template)	Students may create a double entry journal, reacting to more explicit/detailed prompts and/or reflecting on their work on the news play
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may work in pairs to analyze the data from the feedback questionnaire http://www.educationworld.com/tools_templates/mathchat_reportform.pdf (Twenty questions organizer)	Students may create a presentation/report on the results of the audience feedback survey
Critical Content:	<ul style="list-style-type: none"> • The conflicts and emotion within interesting stories • How actors represent historical events accurately 	
Key Skills:	<ul style="list-style-type: none"> • Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations 	
Critical Language:	Conflict, tension, communicate, emotions, primary sources, secondary sources, portray, perspective, scene, blocking, stage direction, tableaux, dramatic compositions, media, news play	