

ROBBINSVILLE PUBLIC SCHOOLS

OFFICE OF CURRICULUM AND INSTRUCTION

DEPARTMENT

Visual and Performing Arts

COURSE TITLE

Theatre Design

Board of Education

Ms. Jane Luciano, President

Mr. Scott Veisz, Vice President

Ms. Shaina Ciaccio

Mrs. Sharon DeVito

Mr. Vito Galluccio

Mr. Craig Heilman

Ms. Lisa Temple

Mr. Richard Young

Dr. Kathie Foster, Superintendent

Dr. Kimberly Tew, Assistant Superintendent

**Curriculum Writing Committee
Alison Sussman**

**Supervisors
Sarah Foster**

BOARD OF EDUCATION INITIAL ADOPTION DATE:

Course Philosophy

Every individual develops intellectually as they gain skills and knowledge in the area of theatre; however, theatre is much more than a class about how to develop basic acting skills or read a script. Theatre is a world that allows adolescents the opportunity to find themselves, to rediscover the joys of creativity, and to communicate with peers and build relationships in a supportive environment. Students will develop social skills and self-discipline, advance their abilities in creative problem solving, learn how to understand and communicate their emotions, empathize with others, and gain self-esteem. The theatre program will allow students from all backgrounds with a variety of goals to take advantage of the benefits that theatre has to offer.

Course Description

Theatre Design is a half-year course which will further students' understanding of theatrical production and design. Students will study script analysis; how to design sets, costumes, props and sound for theater; how to communicate their visual and aural ideas verbally, and how to render visual designs. Students will learn the principles and elements of design, drafting and drawing skills, how to draw in perspective, how to draw the body, and basic methods to finish their rendering with color.

Core and Supplemental Instructional Materials

Core Materials	Supplemental Materials
<ul style="list-style-type: none">● Ames, Jim. <i>Color Theory Made Easy</i>. 1996. Watson-Guptill Publications.● Ball, David. <i>Backwards and Forwards: A Technical Manual for Reading Plays</i>. 1998. Southern Illinois University Press.● Ball, William. <i>A Sense of Direction</i>. 1984. Drama Book Publishers.● Dorn, Dennis and Mark Shanda. <i>Drafting for the Theater</i>. 2012. Southern Illinois University Press.● Gillette, J. Michael. <i>Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup</i>. 1999. McGraw-Hill Humanities/Social Sciences/Languages.● Huaixiang, Tan. <i>Character Costume Figure Drawing : Step-by-Step Drawing Methods for Theatre Costume Designers</i>. 2004. Focal Press.● Jones, Robert Edmond. <i>The Dramatic Imagination; Reflections and Speculations on the art of the Theatre</i>. 2004. Routledge.	<ul style="list-style-type: none">● Aronson, Arnold. <i>American Set Design</i>. 1985. Theatre Communications Group.● Baker, Georgia. <i>Handbook of Costume Drawing: A Guide to Drawing the Period Figure for Costume Design Students</i>, Second Edition. 2000. Focal Press.● Cunningham, Rebecca. <i>The Magic Garment: Principles of Costume Design</i>. 1993. Waveland Press.● Hayes, David. <i>Light on the Subject : Stage Lighting for Directors and Actors - And the Rest of Us</i>. 2004. Limelight Editions.● Ionazzi, Daniel A. <i>The Stagecraft Handbook</i>. 1996. Betterway Books.● Lee, Robert L. <i>Everything About Theatre!</i> 1996. Meriwether Publishing Ltd.● Pecktal, Lynn. <i>Costume Design: Techniques of Modern Masters</i>. 1999. Watson-Guptill Publications.● Rich, Frank. <i>Mielziner: Master of Modern Stage Design</i>. 2001. Watson-Guptill Publications.● Smith, Ronn. <i>American Set Design 2 (American Set Design)</i>.

<ul style="list-style-type: none"> ● Metzger, Phil. <i>Perspective Without Pain</i>. 1992. North Light Books. 	<p>1991. Theatre Communications Group.</p> <ul style="list-style-type: none"> ● Wilson, Edwin and Alvin Goldfarb. <i>Living Theatre: A History</i>. 2003. McGraw-Hill Humanities/Social Sciences/Languages. <p>Any and all websites and books available on art history, the history of fashion, and the history of architecture.</p> <p>A wide variety of scripts for plays.</p>
--	---

Integration of 21st Century Themes and Skills

Educational Technology
Standards: 8.1.12.C, 8.1.12.E
<ul style="list-style-type: none"> ● <u>Communication and Collaboration:</u> Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others. <p><u>Example:</u> Students regularly communicate with their peer collaborators using Google Classroom and social media to plan and discuss artistic projects.</p> <ul style="list-style-type: none"> ● <u>Research and Information Fluency:</u> Students apply digital tools to gather evidence, evaluate, and use information. <p><u>Example:</u> Students find scripts; research the time period of a play to gather visual images and information on architecture, fashion, interior design, etc; and view and respond to the work of other artists online throughout the course.</p>

Career Ready Practices

Standards: CRP1, CRP2, CRP4

CRP1. Act as a responsible and contributing citizen and employee Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

Example: Students will demonstrate the responsibilities associated with being a member of a community when engaging regularly as a member of a theatrical production team.

CRP2. Apply appropriate academic and technical skills. Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation

Example: Students who regularly engage in theatre learn to analyze people and their motivations. Through regular script analysis, they will learn to better understand others rather than judging them.

CRP4. Communicate clearly and effectively and with reason. Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

Example: Students will learn to talk to and listen to one another, expressing both tangible ideas and abstract artistic concepts as they pitch and discuss their design ideas for plays with their peers. Theatre is an ensemble art and good designers regularly participate in production meetings with members of the production team.

Robbinsville Ready 21st Century Skill Integration

The following skills will be embedded throughout the curriculum and instruction of this course.

Collaborative Team Member: Robbinsville students will learn more by working together than in isolation. As educational theorist Lev Vygotsky advocated, learning is a social process. Many workplaces today encourage employees to work in teams to solicit diverse perspectives, brainstorm new ideas and/or products, and solve problems. Further, collaboration fosters interpersonal relationships, self-management skills, cooperation, and a sense of collective responsibility. Collaborative team members are able to work with diverse groups of people who hold a variety of perspectives.

Effective Communicator: Robbinsville students must be able to clearly articulate their ideas orally, in writing, and across various media in order to successfully connect to the world around them. As the world becomes increasingly globalized, communication is more than just sharing one's ideas. Effective communicators are able to communicate their convictions, actively listen and analyze others' work to identify perspective and/or potential bias.

Emotionally Intelligent Learner: Robbinsville students who are emotionally intelligent learn to be empathetic, demonstrate integrity and ethical behavior, are kind, are self-aware, willing to change, and practice self-care. They are better able to cope with the demands of the 21st century digital society and workplace because they are reliable, responsible, form stable and healthy relationships, and seek to grow personally and professionally. Emotionally intelligent people are able to manage their emotions, work effectively on teams and are leaders who can grow and help to develop others.

Informed and Involved Citizen: Robbinsville students need to be digital citizens who are civically and globally aware. The concept of what it means to be "literate" has evolved along with 21st century technological and cultural shifts. Our progressive vision of literacy entails having our students explore real world problems in the classroom. Informed and involved citizens are able to safely and accurately communicate with people all around the world and are financially, environmentally and informationally literate.

Innovative Thinker: Robbinsville students must encompass innovative thinking skills in order to be successful lifelong learners in the 21st century world. As stated by Karl Fisch and Scott McLeod in the short film *Shift Happens*, "We are currently preparing students for jobs that don't yet exist ... using technologies that haven't been invented ... in order to solve problems we don't even know are problems yet." Innovative thinkers are able to think analytically, solve problems critically, creatively engage in curiosity and tinkering, and demonstrate originality.

Resilient and Self-Directed Learner: Robbinsville students need to take risks and ultimately make independent and informed decisions in an ever-changing world. Author of *Life, the Truth, and Being Free*, Steve Maraboli stated, “Life doesn’t get easier or more forgiving, we get stronger and more resilient.” Self-directed scholars of the 21st century are able to set goals, initiate resolutions by seeking creative approaches, and adjust their thinking in light of difficult situations. Resilient students are able to take risks without fear of failure and overcome setbacks by utilizing experiences to confront new challenges. Resilient and self directed scholars will consistently embrace opportunities to initiate solutions and overcome obstacles.

Interdisciplinary Connections

CCSS.ELA-LITERACY.RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Example: Students will perform detailed analysis of plays following a theatrical text that is a “technical manual” for reading plays. After determining the theme, they will reread to gather all textual evidence regarding design elements -- setting, costumes, props, and sound.

CCSS.ELA-LITERACY.RL.11-12.5: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Example: Students will break plays down structurally, looking at how the author’s choices regarding plot, tone, character, diction, etc inform the overall aesthetic of the piece in order to make informed decisions regarding production concepts.

CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

Example: Students will do extensive research through diverse formats and media to investigate the time and place in which a play is set in order to understand the music, fashion, architecture, interior design, pop culture, etc. that informs their design choices.

Robbinsville Public Schools
Scope, Sequence, Pacing and Assessment

Theatre Design

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Assessments			
			Formative	Summative	Common Benchmark Assessments (mid-course and end of course <u>only</u>)	Alternative Assessments (projects, etc. when appropriate)
Unit #1: Principles and Elements of Design	<ul style="list-style-type: none"> Designers need a grounding in the elements and principles of design to use as tools for communicating intangible concepts like mood, tone, and theme through visual elements. Designers need to use the vocabulary of design in order to clearly communicate their ideas to the entire production team while working on a project. 	2 weeks	<p>Define terms with words and collage in sketchbook.</p> <p>Drawing in response to music.</p>	<p>Drawing and presenting journal responses using design vocabulary.</p> <p>Presenting music response using design vocabulary.</p>	Choices for costume and set renderings clearly grounded in elements and principles of design.	Due to the nature of this course, no tests are given. All assessments are renderings, presentations, and design projects.
Unit #2: Script Analysis and Production Concepts	<ul style="list-style-type: none"> Before designing for a play, it is essential that the artist read the script analytically to discern how the play works. By slowing down and reading for images, artists can find a production concept inspired by the text. 	2 weeks	<p>Journal analysis of play using <i>Backwards and Forwards</i> by David Ball.</p> <p>Discussion of play analysis.</p> <p>Visual metaphor for play.</p>	<p>Presenting film clips that convey a clear production concept through design elements.</p> <p>Presentation of visual metaphor for play using vocabulary of design.</p>	<p>Choices for designs clearly grounded in analysis of the text.</p> <p>Choices for designs are clearly tied to production concept through elements and principles of design.</p>	Due to the nature of this course, no tests are given. All assessments are renderings, presentations, and design projects.

Unit #3: Costume Design	<ul style="list-style-type: none"> ● In order to render costumes, an artist must be able to draw the human figure. ● Costume designers must read the text specifically for character analysis and information about appearance and dress. ● Costume designers must do visual fashion research relevant to time period, location, and culture. ● Costume designers must accurately render their designs. 	6 weeks	<p>Gesture drawings.</p> <p>Life drawings.</p> <p>Character analysis and costume plot.</p> <p>Visual Research.</p> <p>Costume sketches.</p>	Final color renderings.	Costume design presentations.	Due to the nature of this course, no tests are given. All assessments are renderings, presentations, and design projects.
Unit #4: Set Design	<ul style="list-style-type: none"> ● In order to render set designs, an artist must be able to accurately draft a ground plan to scale. ● Set designers must read the text specifically for scenic analysis and information about theme, tone, mood, etc. ● Set designers must do visual research relevant to time period, location, and culture. ● Set designers must accurately render their designs. 	8 weeks	<p>Drafting exercises.</p> <p>Set analysis.</p> <p>Visual research.</p> <p>Set ground plan.</p> <p>Set sketches.</p> <p>Perspective exercises in sketchbook.</p>	Final color frontal elevation.	Set design presentations.	Due to the nature of this course, no tests are given. All assessments are renderings, presentations, and design projects.
Unit #5: Basics of Sound and Prop Design	<ul style="list-style-type: none"> ● Sound designers must read the text specifically for analysis of the location and time period, looking for any music, ambient sounds, or specifically referenced sounds. ● Prop masters must read the text specifically for analysis of the location and time period, looking for any objects carried and/or used by actors. ● Prop masters must do visual research relevant to time period, location, and culture. 	2 weeks	<p>Sound research.</p> <p>Prop research.</p>	<p>Sound plot.</p> <p>Prop plot.</p>	Final Project. Students design sets and costumes. Students create a basic sound and prop plot with research. All designs are presented to class as they would be in a production meeting.	Due to the nature of this course, no tests are given. All assessments are renderings, presentations, and design projects.

*Students taking design multiple times will do design work for increasingly complex productions with added finish elements expected. For example, they will be expected to build and paint a model of their set. They will be expected to swatch costumes. Students choosing to build a portfolio for college applications may also build a piece or pieces. In the past, students have learned and applied scenic painting techniques, built sound cues, built costumes, built props, etc while documenting the process. Students build their own individualized plan for the course during the first week when taking the course for the second or third time.

Robbinsville Public Schools

Unit #1: Principles and Elements of Design

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● Designers need a grounding in the elements and principles of design to use as tools for communicating intangible concepts like mood, tone, and theme through visual elements. ● Designers need to use the vocabulary of design in order to clearly communicate their ideas to the entire production team while working on a project. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How can the principles and elements of design be used to convey emotion and theme? ● How can designers use the terminology for the principles and elements of design to communicate their visual ideas verbally in production meetings and design presentations?
--	--

Interdisciplinary Connections

1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes. Students use the elements of art and principles of design both to design with purpose and to explain their visual ideas verbally to other artists on the production team.

1.1.12.D.2 Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks. Students draw in response to music as they practice using and interpreting art with the elements and principles of design.

Duration of Unit: 2 weeks

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.1.12.C.3	Why do artists need to learn the principles and elements of design?	In order to discuss intangible human concepts and tie them to concrete visual ideas, artists need a common vocabulary.	Reading textbook Group discussion of images Matching verbal definitions to images	Gillette, J. Michael. <i>Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup</i> . 1999. McGraw-Hill Humanities/Social Sciences/Languages.	Define terms with words and collage of images in sketchbook.
1.1.12.C.3	Why do artists use the principles and elements of designs to make choices?	Purpose is achieved by using the principles and elements of design to make visual choices that convey the artist's thoughts and emotions.	Read excerpts from <i>The Dramatic Imagination</i> as a class and discuss. Students choose from a list of quotes about design, responding through a visual image rather than words. Students present journal responses,	Sketchbooks Drawing, coloring supplies Jones, Robert Edmond. <i>The Dramatic Imagination; Reflections</i>	Drawing and presenting journal responses using design vocabulary.

			explaining their choices as they use design vocabulary.	<i>and Speculations on the art of the Theatre</i> . 2004. Routledge.	
1.1.12. C.3	How can the principles and elements of design be used intuitively to convey abstract thought and emotion?	Artists use the principles and elements of design to convey abstract thoughts and emotions.	Play music in class while students respond through image. Show clips from <i>Fantasia</i> or <i>Fantasia 2000</i> (particularly the less literal interpretations, to demonstrate concept).	A variety of music in many genres, craypas, paper	Drawing in response to music.
1.1.12. C.3	How can the vocabulary of design be used to justify those choices verbally?	Artists present their work, using the vocabulary of design to explain their choices.	Students present one of their drawings in response to music to the class, explaining their artistic choices.	Student artwork submitted on Classroom to be projected during presentations	Presenting music response using design vocabulary.

Robbinsville Public Schools

Unit #2: Script Analysis and Production Concepts

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● Before designing for a play, it is essential that the artist read the script analytically to discern how the play works. ● By slowing down and reading for images, artists can find a production concept inspired by the text. 	<p>Essential Questions</p> <ul style="list-style-type: none"> ● How does the shape of the play inform design choices? ● How can the text be mined for images in a meaningful way?
<p>Interdisciplinary Connections</p>	
<p>CCSS.ELA-LITERACY.RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. Students will perform detailed analysis of plays following a theatrical text that is a “technical manual” for reading plays. After determining the theme, they will reread to gather all textual evidence regarding design elements -- setting, costumes, props, and sound.</p>	
<p>CCSS.ELA-LITERACY.RL.11-12.5: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact. Students will break plays down structurally, looking at how the author’s choices regarding plot, tone, character, diction, etc inform the overall aesthetic of the piece in order to make informed decisions regarding production concepts.</p>	

Duration of Unit: 2 weeks

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.1.1 2.C.2	How does a theatre artist analyze a script for production?	Identifying the themes of the play is essential to creating a purposeful design.	<p>Read excerpts from <i>Backwards and Forwards</i> on how to read and interpret play for theme and image and discuss.</p> <p>Read a one act play together and prepare analysis in response in sketchbook.</p>	<p>Ball, David. <i>Backwards and Forwards: A Technical Manual for Reading Plays</i>. 1998. Southern Illinois University Press.</p>	<p>Journal analysis of play using <i>Backwards and Forwards</i> by David Ball.</p>
1.1.1 2.C.2	How does a designer communicate their analytical findings through design choices?	Conveying those themes through visual and auditory choices builds the world of the play before actors even speak on stage.	<p>Discuss the analysis of the play as a class.</p> <p>Read excerpt from <i>A Sense of Direction</i> on metaphor. Discuss analyzed one act play to choose a production concept or metaphor as a class.</p>	<p>Ball, William. <i>A Sense of Direction</i>. 1984. Drama Book Publishers.</p>	<p>Discussion of play analysis.</p>

1.1.1 2.C.2	How does a production concept convey themes and build the world of the play?	Specific choices that incorporate the principles and elements of design communicate abstract ideas like theme in concrete, powerful ways.	Present film clip (opening of <i>To Kill a Mockingbird</i>) and discuss clear production concept and how it is conveyed using principles and elements of design. Students bring in and present film clips, explaining the production concept using principles and elements of design.	<i>To Kill a Mockingbird</i> . Dir. Robert Mulligan. By Horton Foote. Perf. Gregory Peck, Mary Badham, and Phillip Alford. Universal-International, 1962. DVD.	Presenting film clips that convey a clear production concept through design elements.
1.1.1 2.C.2	How can a production team be sure to create a unified world through all of the various design elements?	By using a single production metaphor or concept, artistic teams achieve unity.	Teacher models choosing a visual metaphor for a play read and analyzed in class then explains the choice. Students read plays, analyze, and choose visual metaphors to represent them.	Various one act plays.	Visual metaphor for play.
1.1.1 2.C.2	How can the vocabulary of design be used effectively to communicate with the artistic team?	By using the vocabulary of design in production meetings, artists of a variety of mediums are able to understand each other's choices and work to achieve a unified world through their various mediums.	Teacher models. Then students present their visual metaphors in class, using the vocabulary of principles and elements of design to justify choices.	Various one act plays Internet	Presentation of visual metaphor for play using vocabulary of design.

Robbinsville Public Schools

Unit #3: Costume Design

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● In order to render costumes, an artist must be able to draw the human figure. ● Costume designers must read the text specifically for character analysis and information about appearance and dress. ● Costume designers must do visual fashion research relevant to time period, location, and culture. ● Costume designers must accurately render their designs. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How does a costume designer accurately convey character through their renderings? ● How does a costume designer convey character and theme through their design choices? ● How does a costume designer use historical research to build the world of the play? ● How does a costume designer accurately communicate their ideas to the rest of the production team during the rehearsal and production process?
--	---

Interdisciplinary Connection

CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem. Students will do extensive research through diverse formats and media to investigate the time and place in which a play is set in order to understand the music, fashion, architecture, interior design, pop culture, etc. that informs their design choices.

Duration of Unit: 6 weeks

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.1.12. C.3	How can a designer develop their eye to accurately depict people and their garments?	Through various life drawing exercises, costume designers improve their ability to communicate their choices through their renderings.	Teacher models gesture drawing. Students practice both in class and at home. Teacher models life drawing for longer poses. Students practice both in class and at home.	Newsprint, charcoal Huaixiang, Tan. <i>Character Costume Figure Drawing : Step-by-Step Drawing Methods for Theatre Costume Designers.</i> 2004. Focal Press.	Gesture Drawings Life drawings
1.1.12. C.2	How do costume designers read and interpret a play?	Costume designers practice strategic reading and note taking specifically for character and costume.	Teacher models rereading a script specifically through lens of costume designer, mining text for character analysis and costume clues. Teacher models how to create a costume plot using Google	Various one act plays	Character analysis and costume plot.

			Spreadsheets. Students create their own.		
1.1.12. C.1	How do costume designers research the world of the play through fashion?	Costume designers pay particular attention to time, place, and culture when doing visual research for a play.	Teacher models how to find visual research on fashion, paying close attention to time, place, and culture (socioeconomic status, religion, age, etc). Students then gather their own within costume plot.	Internet Books on fashion	Visual Research.
1.1.12. C.3	How do costume designers render choices that depict their research and analysis?	Costume designers use line, texture, shape, color, etc to appropriately dress characters within the world of the play.	Teacher models how to sketch costume designs based on analysis and research. Watercolor and ink method of coloring is demonstrated. Students sketch then ink and color their own designs.	Sketchbooks, pencils, watercolor paper, inking pens, watercolors	Costume sketches. Final color renderings.
1.1.12. C.3	How do designers use a production concept to design costumes that maintain the unity of the production?	Choices for designs are clearly tied to production concept through elements and principles of design.	Teacher models presenting designs based on character analysis that are connected to the production concept , using the principles and elements of design to justify choices. Students then present their own designs in the same manner.	Teacher models and student designs.	Costume design presentations.

Robbinsville Public Schools

Unit #4: Set Design

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● In order to render set designs, an artist must be able to accurately draft a ground plan to scale. ● Set designers must read the text specifically for scenic analysis and information about theme, tone, mood, etc. ● Set designers must do visual research relevant to time period, location, and culture. ● Set designers must accurately render their designs. 	<p>Essential Questions: :</p> <ul style="list-style-type: none"> ● How does a set designer create a ground plan? ● How does a set designer convey setting and theme through their design choices? ● How does a set designer use historical research to build the world of the play? ● How does a set designer accurately communicate their ideas to the rest of the production team during the rehearsal and production process?
--	---

Interdisciplinary Connection

CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem. Students will do extensive research through diverse formats and media to investigate the time and place in which a play is set in order to understand the music, fashion, architecture, interior design, pop culture, etc. that informs their design choices.

Duration of Unit: 8 weeks

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.1.12. C.3	How can a designer accurately draft their ground plans to scale for the artistic team?	Through various drafting exercises, set designers improve their ability to accurately communicate their choices through their drafting..	Teacher models drafting exercises and guides students through the process of completing themselves.	Drafting tools, tracing paper Dorn, Dennis and Mark Shanda. <i>Drafting for the Theater</i> . 2012. Southern Illinois University Press.	Drafting exercises.
1.1.12. C.2	How do set designers read and interpret a play?	Set designers practice strategic reading and note taking specifically for setting.	Teacher models rereading a script specifically through lens of set designer, mining text for clues.	Various one act plays	Set analysis.

1.1.12. C.1	How do set designers research the world of the play through architectural and interior design?	Set designers pay particular attention to time, place, and culture when doing visual research for a play.	Teacher models how to find visual research on setting, paying close attention to time, place, and culture (socioeconomic status, religion, age, etc). Students then gather their own research. Teacher models then students create thumbnail sketches of set design ideas in sketchbook.	Internet Sketchbooks and drawing supplies	Visual research. Set sketches.
1.1.12. C.3	How do set designers draft choices that depict their research and analysis?	Set designers use drafting tools to accurately convey their design choices from a bird's eye view.	Teacher models how to draft set design ideas as ground plans, paying close attention to the distance between objects on stage, proportions, sightlines, etc when considering how the set will function in performance.	Drafting tools, tracing paper Dorn, Dennis and Mark Shanda. <i>Drafting for the Theater</i> . 2012. Southern Illinois University Press.	Set ground plan.
1.1.12. C.3	How do designers use perspective to accurately render their sets?	Set designers draw in perspective to create accurate renderings of their designs.	Teacher models exercises which students complete in their sketchbooks to train their hands and eyes to draw what they see.	Metzger, Phil. <i>Perspective Without Pain</i> . 1992. North Light Books. Sketchbook	Perspective exercises in sketchbook.
1.1.12. C.3	How do set designers use the principles and elements of design?	Set designers use line, texture, shape, color, etc to create world of the play.	Teacher models how to use drop point perspective and create a final color rendering of set. Students complete their own.	Watercolor paper, inking pens, watercolors	Final color frontal elevation.
1.1.12. C.3	How do designers use a production concept to design sets that maintain the unity of the production?	Choices for designs are clearly tied to production concept through elements and principles of design.	Teacher models presenting designs based on script analysis that are connected to the production concept , using the principles and elements of design to justify choices. Students then present their own designs in the same manner.	Teacher models and student designs	Set design presentations.

Robbinsville Public Schools

Unit #5: Basic of Sound and Prop Design

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Sound designers must read the text specifically for analysis of the location and time period, looking for any music, ambient sounds, or specifically referenced sounds. • Prop masters must read the text specifically for analysis of the location and time period, looking for any objects carried and/or used by actors. • Prop masters must do visual research relevant to time period, location, and culture. 	<p>Essential Questions: :</p> <ul style="list-style-type: none"> • How does a sound designer read the text to create a cue list for sound effects and music cues? • How does a prop masters read the text to create a prop list and prop location/cue sheet? • How do prop masters do visual research relevant to time period, location, and culture?
---	---

Interdisciplinary Connection

1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes. Students use the elements of art and principles of design both to design with purpose and to explain their visual ideas verbally to other artists on the production team.

CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem. Students will do extensive research through diverse formats and media to investigate the time and place in which a play is set in order to understand the music, fashion, architecture, interior design, pop culture, etc. that informs their design choices.

Duration of Unit: 2 weeks

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.1.12.C.3	How can sound be used to create the world of the play?	Music and sound effects must be used to create a soundscape in order to serve the text, being mindful of distracting from dialogue.	Teacher model. Student discussion. Student presentations.	Sample plots and research. Various one act plays.	Sound plot. Sound research.
1.1.12.C.3	How can props be used to create the world of the play?	Props must add to the world of the play in a truthful and practical manner.	Teacher model. Student discussion. Student presentations.	Sample plots, cue sheets, and research. Various one act plays.	Prop plot. Prop research.

1.1.12. C.3	How can a designer pitch their ideas successfully to a director at a production meeting?	Designers must have a clear understanding of the text and the production concept that they are able to communicate both through their renderings and through their well practiced pitch.	Teacher models. Students work through the design steps for a production making sure that all designs are unified by a central concept supported by analysis of the text.	Various one act plays.	Final Project. Students design sets and costumes. Students create a basic sound and prop plot with research. All designs are presented to class as they would be in a production meeting.
----------------	--	--	--	------------------------	---

General Differentiated Instruction Strategies

<ul style="list-style-type: none"> ● Leveled texts ● Chunking texts ● Choice board ● Socratic Seminar ● Tiered Instruction ● Small group instruction ● Guided Reading ● Sentence starters/frames ● Writing scaffolds ● Tangible items/pictures ● Adjust length of assignment 	<ul style="list-style-type: none"> ● Repeat, reword directions ● Brain breaks and movement breaks ● Brief and concrete directions ● Checklists for tasks ● Graphic organizers ● Assistive technology (spell check, voice to type) ● Study guides ● Tiered learning stations ● Tiered questioning ● Data-driven student partnerships ● Extra time
---	---

Possible Additional Strategies for Special Education Students, 504 Students, At-Risk Students, and English Language Learners (ELLs)

Time/General	Processing	Comprehension	Recall
<ul style="list-style-type: none"> ● Extra time for assigned tasks ● Adjust length of assignment ● Timeline with due dates for 	<ul style="list-style-type: none"> ● Extra Response time ● Have students verbalize steps ● Repeat, clarify or reword directions 	<ul style="list-style-type: none"> ● Precise step-by-step directions ● Short manageable tasks ● Brief and concrete directions 	<ul style="list-style-type: none"> ● Teacher-made checklist ● Use visual graphic organizers ● Reference resources to promote independence

<p>reports and projects</p> <ul style="list-style-type: none"> ● Communication system between home and school ● Provide lecture notes/outline 	<ul style="list-style-type: none"> ● Mini-breaks between tasks ● Provide a warning for transitions ● Reading partners 	<ul style="list-style-type: none"> ● Provide immediate feedback ● Small group instruction ● Emphasize multi-sensory learning 	<ul style="list-style-type: none"> ● Visual and verbal reminders ● Graphic organizers
Assistive Technology	Assessments and Grading	Behavior/Attention	Organization
<ul style="list-style-type: none"> ● Computer/whiteboard ● Tape recorder ● Spell-checker ● Audio-taped books 	<ul style="list-style-type: none"> ● Extended time ● Study guides ● Shortened tests ● Read directions aloud 	<ul style="list-style-type: none"> ● Consistent daily structured routine ● Simple and clear classroom rules ● Frequent feedback 	<ul style="list-style-type: none"> ● Individual daily planner ● Display a written agenda ● Note-taking assistance ● Color code materials

Enrichment

The goal of Enrichment is to provide learners with the opportunity to participate in extension activities that are differentiated and enhance the curriculum. All enrichment decisions will be based upon individual student needs.

- Show a high degree of intellectual, creative and/or artistic ability and demonstrate this ability in multiple ways.
- Pose questions and exhibit sincere curiosity about principles and how things work.
- The ability to grasp concepts and make real world and cross-curricular connections.
- Generate theories and hypotheses and pursue methods of inquiry.
- Produce products that express insight, creativity, and excellence.
- Possess exceptional leadership skills.
- Evaluate vocabulary
- Elevate Text Complexity
- Inquiry based assignments and projects
- Independent student options
- Tiered/Multi-level activities
- Purposeful Learning Center
- Open-ended activities and projects
- Form and build on learning communities
- Providing pupils with experiences outside the 'regular' curriculum
- Altering the pace the student uses to cover regular curriculum in order to explore topics of interest in greater depth/breadth within their own grade level
- A higher quality of work than the norm for the given age group.
- The promotion of a higher level of thinking and making connections.
- The inclusion of additional subject areas and/or activities (cross-curricular).
- Using supplementary materials in addition to the normal range of resources.

English Language Learner (ELL) Resources

- Learning style quiz for students- <http://www.educationplanner.org/students/self-assessments/learning-styles-quiz.shtml>
- “Word clouds” from text that you provide-<http://www.wordle.net/>
- Bilingual website for students, parents and educators: <http://www.colorincolorado.org/>
- Learn a language for FREE-www.Duolingo.com
- Time on task for students-<http://www.online-stopwatch.com/>
- Differentiation activities for students based on their Lexile-www.Mobymax.com
- WIDA-<http://www.wida.us/>
- Everything ESL - <http://www.everythingESL.net>
- ELL Tool Box Suggestion Site<http://www.wallwisher.com/wall/elltoolbox>
- Hope4Education - <http://www.hope4education.com>
- Learning the Language <http://blogs.edweek.org/edweek/learning-the-language/>
- FLENJ (Foreign Language Educators of NJ) 'E-Verse' wiki: <http://www.flenj.org/Publications/?page=135>
- OELA - <http://www.ed.gov/offices/OBEMLA>
- New Jersey Department of Education- Bilingual Education information <http://www.state.nj.us/education/bilingual/>

Special Education Resources

- Animoto -Animoto provides tools for making videos by using animation to pull together a series of images and combining with audio. Animoto videos or presentations are easy to publish and share. <https://animoto.com>
- Bookbuilder -Use this site to create, share, publish, and read digital books that engage and support diverse learners according to their individual needs, interests, and skills. <http://bookbuilder.cast.org/>
- CAST -CAST is a non-profit research and development organization dedicated to Universal Design for Learning (UDL). UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. <http://www.cast.org>
- CoSketch -CoSketch is a multi-user online whiteboard designed to give you the ability to quickly visualize and share your ideas as images. <http://www.cosketch.com/>
- Crayon -The Crayon.net site offers an electronic template for students to create their own newspapers. The site allows you to bring multiple sources together, thus creating an individualized and customized newspaper. <http://crayon.net/> Education Oasis -Education Oasis offers a collection of graphic organizers to help students organize and retain knowledge – cause and effect, character and story, compare and contrast, and more! <http://www.educationoasis.com/printables/graphic-organizers/>
- Edutopia -A comprehensive website and online community that increases knowledge, sharing, and adoption of what works in K-12 education. We emphasize core strategies: project-based learning, comprehensive assessment, integrated studies, social and emotional learning, educational leadership and teacher development, and technology integration. <http://www.edutopia.org/>
- Glogster -Glogster allows you to create "interactive posters" to communicate ideas. Students can embedded media links, sound, and video, and then share their posters with friends. <http://edu.glogster.com/?ref=personal>
- Interactives – Elements of a Story -This interactive breaks down the important elements of a story. Students go through the series of steps for constructing a story including: Setting, Characters, Sequence, Exposition, Conflict, Climax, and Resolution. <http://www.learner.org/interactives/story/index.html>
- National Writing Project (NWP) -Unique in breadth and scale, the NWP is a network of sites anchored at colleges and universities and serving teachers across disciplines and at all levels, early childhood through university. We provide professional development, develop resources, generate research, and act on knowledge to improve the teaching of writing and learning in schools and communities. <http://www.nwp.org>
- Pacecar -Vocab Ahead offers videos that give an active demonstration of vocabulary with audio repeating the pronunciation, definition, various uses, and synonyms. Students can also go through flash cards which give a written definition and visual representation of the word. <http://pacecar.missingmethod.com/>