Colorado Teacher-Authored Instructional Unit Sample

Drama and Theatre Arts
High School

Unit Title: Foundations of Technical Theatre

Fundamental Pathway Focus

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Colorado's District Sample Curriculum Project
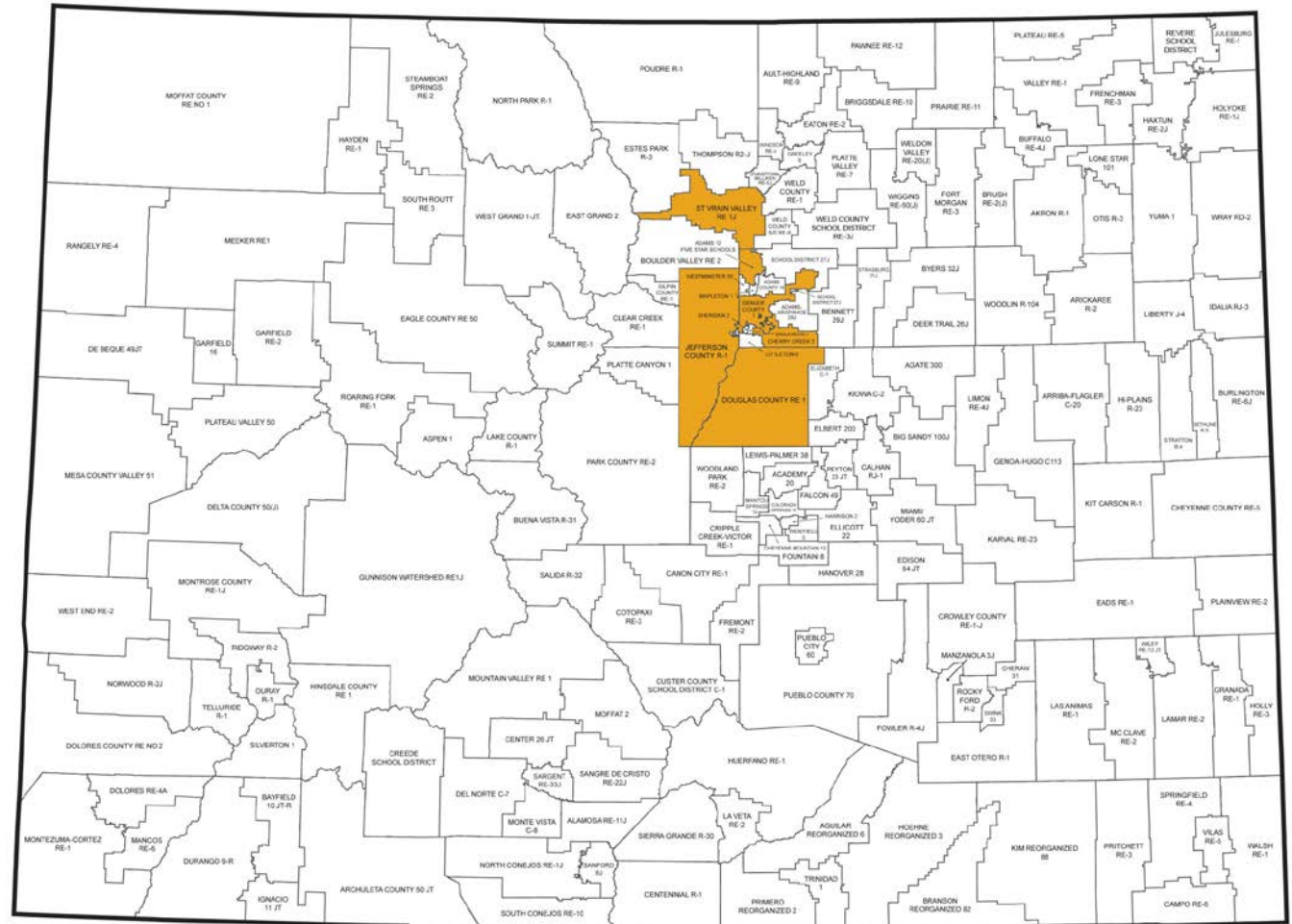
This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

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Content Area	Drama and Theatre Arts		Grade Level	High School
Course Name/Course Code	Part One: Foundations of Technical Theatre			

Standard	Fundamental Pathway Grade Level Expectations (GLE)			Extended Pathway Grade Level Expectations (GLE)		
1. Create	1.	Creative process in character development and script improvisation	DTA09-HSFP-S.1-GLE.1	1.	Character development in improvised and scripted works	DTA09-HSEP-S.1-GLE.1
	2.	Technical elements of theatre in improvised and scripted works	DTA09-HSFP-S.1-GLE.2	2.	Technical design and application of technical elements	DTA09-HSEP-S.1-GLE.2
	3.	Expression, imagination, and appreciation in group dynamics	DTA09-HSFP-S.1-GLE.3	3.	Ideas and creative concepts in improvisation and play building	DTA09-HSEP-S.1-GLE.3
	4.	Interpretation of drama using scripted material	DTA09-HSFP-S.1-GLE.4	4.	Creation, appreciation, and interpretation of scripted works	DTA09-HSEP-S.1-GLE.4
2. Perform	1.	Communicate meaning to engage an audience	DTA09-HSFP-S.2-GLE.1	1.	Drama and theatre techniques, dramatic forms, performance styles, and theatrical conventions that engage audiences	DTA09-HSEP-S.2-GLE.1
	2.	Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-HSFP-S.2-GLE.2	2.	Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-HSEP-S.2-GLE.2
	3.	Directing as an art form	DTA09-HSFP-S.2-GLE.3	3.	Direction or design of a theatrical performance for an intended audience	DTA09-HSEP-S.2-GLE.3
3. Critically Respond	1.	Analysis and evaluation of theatrical works	DTA09-HSFP-S.3-GLE.1	1.	Contemporary and historical context of drama	DTA09-HSEP-S.3-GLE.1
	2.	Evaluation of elements of drama, dramatic techniques, and theatrical conventions	DTA09-HSFP-S.3-GLE.2	2.	Elements of drama, dramatic forms, performance styles, dramatic techniques, and conventions	DTA09-HSEP-S.3-GLE.2
	3.	Respect for theatre, its practitioners, and conventions	DTA09-HSFP-S.3-GLE.3	3.	Respect for theatre professions, cultural relationships, and legal responsibilities	DTA09-HSEP-S.3-GLE.3

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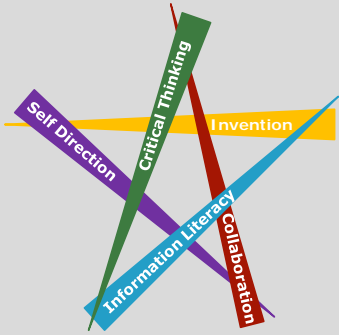
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

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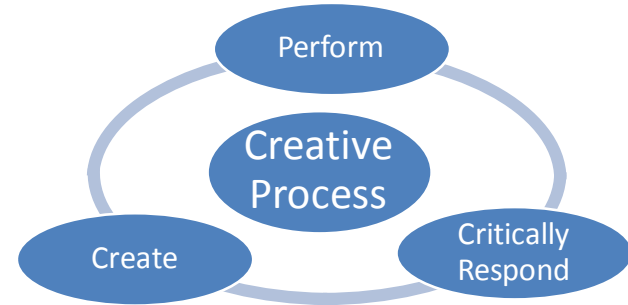
The Colorado Academic Standards for Drama and Theatre Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all three drama and theatre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

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Foundations of Technical Theatre (Fundamental)	Quarter/Semester/Year	Instructor Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Foundations of Technical Theatre (<mark>Fundamental</mark>)		Length of Unit	Quarterly/Semester/Yearly	
Focusing Lens(es)	Collaboration/Synergy/Flow	**Standards and Grade Level Expectations Addressed in this Unit**	<mark>Fundamental:</mark>		**Extended:**
			DTA09-HSFP-S.1-GLE.2 DTA09-HSFP-S.2-GLE.2		DTA09-HSEP-S.1-GLE.2 DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.2 DTA09-HSEP-S.3-GLE.1, DTA09-HSEP-S.3-GLE.2, DTA09-HSEP-S.3-GLE.3
Inquiry Questions (Engaging-Debatable):	<mark>Fundamental:</mark> • How can a group of students collaborate to mount a production?(DTA09-HSFP-S.1-GLE.1,2,3,4) and (DTA09-HSFP-S2-GLE.1,2,3) and (DTA09-HSFP-S.3-GLE.1,2,3) • How can a student's knowledge of theater vocabulary impact their understanding of technical theater? • How can flexibility within the dynamics of the team allow for creative problem solving? **Extended:** • How can a group of students collaborate to mount a stage production?(DTA09-HSEP-S.1-GLE.1,2,3,4) and (DTA09-HSEP-S2-GLE.1,2,3) and (DTA09-HSEP-S.3-GLE.1,2,3) • How can a student's knowledge of theatre vocabulary impact their understanding of technical theatre? • How can flexibility within the dynamics of a team allow for creative problem solving?				
Unit Strands	Create, Perform, Critically Respond				
Concepts	Technique, Style, Composition, Space/Time/Energy, Culture, Investigate/Discovery, Law/Rules, Observation, Director's Concept, Safety, Experimentation, Perspective, Norms, Coherence, Influence, History, Observation, Collaboration, Design, Design/Production, Roles				

Generalizations My students will **Understand** that…	Guiding Questions	
	Factual	**Conceptual**
<mark>Fundamental:</mark> Traditional theatrical culture embodies stage norms (such as: safety procedures, stage manager responsibilities, load-in, director's concepts) and allows for open collaboration. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-2)	What stage norms are needed to create a successful theatrical culture? What norms are utilized to create a safe environment in a theatrical culture?	How can students fit into different roles of the theatrical culture? How is safety a necessary component of theatrical collaboration?
<mark>Fundamental:</mark> Technical theater vocabulary (such as; arbor, weight, fly) strengthens the performers' understanding of style, composition and technique. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)	What technical theater terms should every student know? What other relevant subject matters in the arts help students understand style, composition and technique?	How can a student's understanding of theatrical terms create personal success in technical theater? How can a student's knowledge of other subject matters help them to succeed in technical theater?

Fundamental: Experimentation of theater elements and rules enhances a theatre ensemble's problem solving issues involving time, space, and energy. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)	What elements and rules are necessary to create efficient problem solving for a technical crew? What element and rules are necessary to create a coherent production?	How can time, space, and energy create problems for a technical crew? How can time, space, and energy be used effectively in a production?
Extended: Through observation and critical investigation of script sources the collaboration with directors enhances understanding of design style within a cohesive concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)	What circumstances within a script must be expressed in a design? What relationship does a director's concept have with the given circumstances of a production? What role does a design team have informing the production crew of the director's concept?	How can circumstances within a script be expressed in a design? How can a director's concept enhance the given circumstances of a production? How can a design team inform the director's concept to the production crew through collaboration?
Extended: Design choices and artistic expressions reflect cultural influence. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.3) and (DTA09-HSEP-S.3-GLE.3)	What are some examples of cultural/historical influences that would dictate a specific design choice? What knowledge base would be necessary for a designer to create a cultural/historical setting?	How can a design choice create a cultural/historical setting? How much freedom does a designer have in expressing an artistic vision through a cultural/historical lens?
Extended: Collaboration often solves issues surrounding time, space, and energy in all aspects of theatre design (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)	What design elements are necessary to create a coherent production? What design elements need to be effectively communicated in order to create efficient problem solving for a technical crew?	How can time, space and energy create problems for a technical crew? How can time, space and energy be used effectively in a production?
Extended: The language of artistic expression addresses style, composition and technique in relationship to a production concept. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.2,3)	What technical theatre terms align with the artistic expression of a specific production that every student would need to know? What specific subject matters in the arts help students understand style composition and technique?	How could students' understanding of theatrical terms contribute to the success of a production? How can students' knowledge of specific subject matters in the arts help them to succeed in a theatrical production?

Critical Content:	Key Skills:
My students will **Know**…	My students will be able to **(Do)**…
Fundamental:	**Fundamental** and **Extended:**
• Theater culture in a professional setting. (DTA09-HSFP-S.1-GLE.2)	• Communicate with professional practitioners in a theatrical setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)
• Technical theater terms. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)	• Communicate using technical theater terms(DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)
• Techniques in problem solving for technical theater. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)	• Problem solve in a technical theater setting. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)
• Effective use of tactics in group collaboration. (DTA09-HSFP-S2-GLE.2)	• Work effectively in group collaboration setting (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)
• The steps necessary to implement a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)	• Implement a design plan (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)
• Connections to other content areas in relationship to theatrical design. (DTA09-HSFP-S.1-GLE.2)	• Utilize skills learned from other relevant content areas to execute a design (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)
Extended:	• Collaborate with a design team on the specific needs of a production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3)
• Necessary requirements for a design of a specific production. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3)	• Articulate cultural/historical influences of particular eras/genres to a design team and/or concept (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3)
• Cultural/historical influences of particular eras/genres (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3)	
• Artistic expressions within a specific cultural/historical setting. (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3)	• Implement artistic expressions within a specific cultural/historical setting (DTA09-HSEP-S.1-GLE.2) and (DTA09-HSEP-S2-GLE.2) and (DTA09-HSEP-S.3-GLE.1,2,3)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.

   EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*

A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	**Fundamental:** *Executing a stage design requires collaboration, problem solving, and use of technical theater vocabulary.* **Extended:** *Through collaboration and problem solving with directors and design team members; technical theatre vocabulary, design elements, and artistic expression relate synergistically in order to execute a stage design.*
Academic Vocabulary:	Technique, style, composition, space/time/energy, culture, investigate/discovery, law/rules, observation, collaborate, practitioner, implement, utilize, problem solving, collaborate, hierarchy, culture, audience, practitioner
Technical Vocabulary:	Arbor, weight, safety, flat, platform, stage spaces, proscenium, thrust, profile, arena, lead line, lighting instrument, power tools, hand tools, sand bag, grid, guard rail, rendering, costume designer, sound designer, light designer, scenic designer, director, producer, operator, stage manager, cinematographer, story board, proscenium, thrust, arena, downstage, upstage, stage right, stage left, blocking

Unit Description:	This survey unit is designed as a hands-on application of **Fundamental** understandings in topics of technical theatre: parts of a theatre, safety, scenery, lighting, sound, costumes and design.
Considerations:	This unit is designed to focus on the basics of technical theatre, meaning it is intended for the beginning to intermediate level student. When teaching this unit, teachers should focus on the ability to *apply* this knowledge to small projects. This unit was designed with an expectation that some students will continue to expand their knowledge in technical theater through after school activities/shows and advanced level courses leading to the potential for them to be employable at a theatrical facility upon graduation/college acceptance. The overall structure of this unit was created with the following key learning experiences: introduction to theater, script analysis, scenic elements, lighting elements, sound elements, and costume and makeup elements.

Unit Generalizations	
Key Generalization:	**Fundamental:** Traditional theatrical culture embodies stage norms (such as: safety procedures, stage manager responsibilities, load-in, director's concepts) and allows for open collaboration. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-2)
Supporting Generalizations:	**Fundamental:** Technical theater vocabulary (such as; arbor, weight, fly) strengthens the performers' understanding of style, composition and technique. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)
	Fundamental: Experimentation of theater elements and rules enhances a theatre ensemble's problem solving issues involving time, space, and energy. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)

Performance Assessment: *The capstone/summative assessment for this unit.*	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Traditional theatrical culture embodies stage norms and allows for open collaboration.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are a Theatre Technician and/or Designer, who is applying for an Internship at a local theatre company. Present evidence of your previous understanding of the art form in a portfolio that will highlight your comprehensive knowledge of stage norms, collaboration and/or design/production process in order to highlight your comprehensive knowledge and ability within the realm of technical theatre.
Product/Evidence: (Expected product from students)	Students will present their portfolio through a mock interview, and will produce a Portfolio (digital and/or hard copy) to include: • Artist statement (How you define yourself as an artist, the work that you do, and why) • Resume (What you have done) • Biography (Who you are and where you want to go) • Body of evidence to reflect area(s) of study (photos, videos, music, renderings, drafting material, light plot, inspiration boards, etc.) generated from project-based learning experiences. Through the mock interview students will demonstrate: • Understanding of roles and responsibilities • Examples of collaboration and problem solving • Knowledge of stage norms and vocabulary • Evidence of the design and production process

	• Evidence of reflection and learning through the realm of technical theatre
Differentiation: (Multiple modes for student expression)	N/A

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	**Fiction**
http://tdt.usitt.org/ (online archive of Theatre Design & Technology Journal) *Script Analysis for Actors, Directors, and Designers* – James Thomas *Technical Theatre for Nontechnical People* – Drew Campbell *Fundamentals of Theatrical Design* – Karen Brewster and Melissa Shafer Stock Scenery Construction: A Handbook – Bill Raoul Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup – J Michael Gillette *The Prop Building Guidebook: For Theatre, Film, and TV* – Eric Hart *The Back Stage Guide to Stage Management, 3rd Edition: Traditional and New Methods for Running a Show from First Rehearsal to Last Performance* – Thomas A. Kelly *The Costumer's Handbook: How to Make All Kinds of Costumes* – Rosemary Ingham and Elizabeth Covey *Costume Designer's Handbook: A Complete Guide for Amateur and Professional Costume Designers* - Rosemary Ingham and Elizabeth Covey *The Magic Garment: Principles of Costume Design* – Rebecca Cunningham *The Backstage Handbook: An Illustrated Almanac of Technical Information* – Paul Carter and George Chiang *Careers in Technical Theater* – Mike Lawler *Digital Technical Theater Simplified* – Drew Campbell *Sound and Music for the Theatre: The Art & Technique of Design* – Deena C. Kaye and James LeBrecht *The Sound Reinforcement* – Gary Davis, Ralph Jones *Mixing a Musical: Broadway Theatrical Sound Techniques* – Shannon Slaton *From Page to Stage: How Theatre Designers Make Connections Between Scripts & Images* – Rosemary Ingham *Illustrated Theatre Production Guide* – John Holloway	Scripts as decided upon by the teacher/director to suit the needs and levels of students. *The Dramatic Imagination* – Robert Edmond Jones

Ongoing Discipline-Specific Learning Experiences

1.	Description:	Communicate/collaborate like a member of a production team.	Teacher Resources:	http://dramacal.stanford.edu/webevent/PDF/Production%20Meeting%20Report.pdf (template of production meeting report)
			Student Resources:	Production paperwork and/or reflections Journal or Sketchbooks
	Skills:	Using strong interpersonal relationship skills	Assessment:	Across the unit students will demonstrate the following qualities: trust, respect, listening, reliability, diligence, and commitment.

2.	Description:	Think/work like a theatre technician.	Teacher Resources:	• *Script Analysis for Actors, Directors, and Designers* – James Thomas • *Technical Theatre for Nontechnical People* – Drew Campbell • *Fundamentals of Theatrical Design* – Karen Brewster and Melissa Shafer • https://www.youtube.com/watch?v=e5nZCVXUk3I • https://www.youtube.com/watch?v=QlUXbtzCJjU (Disney's Classroom Education Series on YouTube (including *Lion King* and *Mary Poppins*))
			Student Resources:	• Script • Production Notes and Plans • Computer design programs • Director
	Skills:	Using skills that relate to area of focus including planning, developing, and revising	Assessment:	Across the unit, students will demonstrate the ability to think creatively and problem-solve, be open to trial error, be open to feedback, be knowledgeable, and demonstrate perseverance.

Prior Knowledge and Experiences

While prior experience on the stage is preferred, it is not necessary for the student theatre technician. Students should have some familiarity with stage shows from an audience point of view. Students should feel comfortable with minimal job responsibility and be able to make decisions for immediate problem solving. Knowledge of basic stage directions and theatre vocabulary is encouraged but not mandatory, and can be covered in Learning Experience #1.

Learning Experiences # 1 – 8
Instructional Timeframe: Teacher Determined

Learning Experience # 1 – Introduction to Theatre

The teacher may model various role-based activities, so that students can begin to analyze foundational technical theater vocabulary and concepts (e.g. parts of a theater, venue types, stage directions, roles within a company, etc.)

Generalization Connection(s):	**Fundamental:** Traditional theatrical culture embodies stage norms (such as: safety procedures, stage manager responsibilities, load-in, director's concepts) and allows for open collaboration. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-2) **Fundamental:** Technical theater vocabulary (such as; arbor, weight, fly) strengthens the performers' understanding of style, composition and technique. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) **Fundamental:** Experimentation of theater elements and rules enhances a theatre ensemble's problem solving issues involving time, space, and energy. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)
Teacher Resources:	http://glencoe.mheducation.com/sites/0078616255/student_view0/index.html (Theatre Arts in Action, by Glencoe McGraw Hill, teacher resource page) http://glencoe.mheducation.com/sites/0078616255/student_view0/section1/chapter3/eflashcards.html (*Theatre Arts in Action*, by Glencoe McGraw Hill, which has free online resources for each chapter including "e-flashcards" with technical theater vocabulary).
Student Resources:	Student portfolio, journal or sketchbook
Assessment:	Students will demonstrate understanding of various emotional levels connected to specific experiences by journaling key information found in the climatic monologues such as: historical/political/social/cultural context around the selected theatrical work. https://www.teachervision.com/graphic-organizers/printable/48390.html (Basic double entry journal template) https://itunes.apple.com/us/app/critique-it/id681212283?mt=8 (App for theatre directors with a variety of resources including strategies for providing feedback through observation)

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)
	Students may be given extended time to plan and build. Students may be given specific content vocabulary to incorporate into presentation.	Students may be given extended time to present. Students may be given prompting questions to lead their proposal presentation.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)

	Students may generate a concept statement to use that conceptualizes the design.	Students may create a marketing video proposal.
Critical Content:	- Basic theater culture based on a professional setting - Techniques in problem solving for technical theater - Effective use of tactics in group collaboration to create a theoretical theater facility - The steps necessary to implement a design and presentation - How other content areas interact with theatrical design and presentation	
Key Skills:	Fundamental: - Communicate like professional practitioners in a theatrical setting by planning, creating and presenting a facility design - Convey dramatic intention through creating models/storyboards/budgets etc. - Demonstrate knowledge of conventional theatre vocabulary through oral presentations - Communicate collaborative research and ideas to a director/teacher - Work effectively in group collaboration to create a cohesive theoretical facility design - Identify and describe orally and in writing the influences that informed the development of their own artistic work - Implement a design plan for proposed facility - Meet deadlines and personal responsibility as a member of a collaborative group - Utilize skills learned from other relevant content areas to execute a design and presentation - Create and present a product that fully realizes a theatrical vision Extended: - Articulate cultural/historical influences of particular eras/genres to a design team and/or concept within facility design - Implement artistic expressions both visually and orally within a specific cultural/historical setting - Articulate the rationale for all artistic choices concerning historical periods, genres, and relevant playwrights	
Critical Language:	Proscenium, Thrust, Variable/Flexible Space, Arena, Stage Directions, model, theater company titles (e.g., stage manager, director, technical director, designer, producer, etc.). Stage Right, Stage Left, Center Stage, Upstage, Downstage, wings, apron, orchestra pit	

Learning Experience # 2 – Script Analysis & Design
The teacher may assist in a basic design process when reading, analyzing and designing a script so that students can begin making design choices to inform the remaining learning experiences.
Generalization Connection(s):   **Fundamental:** Traditional theatrical culture embodies stage norms (such as: safety procedures, stage manager responsibilities, load-in, director's concepts) and allows for open collaboration. (DTA09-HSFP-S.1-GLE.2) and (DTA09-

	HSFP-S2-2) **Fundamental:** Technical theater vocabulary (such as; arbor, weight, fly) strengthens the performers' understanding of style, composition and technique. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) **Fundamental:** Experimentation of theater elements and rules enhances a theatre ensemble's problem solving issues involving time, space, and energy. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)	
Teacher Resources:	*From Page to Stage*, by Rosemary Ingham (how to translate a script into a design) *You Can't Take it With You*, by George Kaufman (suggested script to use that has a breadth of design opportunities) *Buried Child*, by Sam Shepard (suggested script to use that has a breadth of design opportunities) http://rm.usitt.org/sm.html (examples and templates used to organize script analysis, scene plots, costume plots, props etc. available on Rocky Mountain USITT Regional site)	
Student Resources:	Student portfolio, journal or sketchbook, script	
Assessment:	Students will problem solve scenic elements of theatrical design by collaborating with their peers to create a basic ground plan that embodies staging norms, aesthetic composition and addresses issues involving time, space and energy (or lack thereof).	
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)
	Students may read a children's story instead of a script.	N/A
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	Students individually problem solve a scenic design based on a historical/conceptual script.	Students may build a scenic model/rendering to communicate their design ideas. Students may generate ground plans using computer-aided design programs.
Critical Content:	Fundamental: • Techniques in problem solving for scenic design (or costume, lighting or sound design) • Effectively create a design through group collaboration • The steps required to implement a the basics of design through script analysis	
Key Skills:	Fundamental: • Articulate the rationale for all design choices based on historical periods/genres (based on the script) • Determine staging requirements and technical requirements • Arrange the performance space, and theoretically coordinate the technical design of the production • Research the cultural and historical background of a specific play to inform the ground plan • Evaluate artistic choices and personal reactions to staging ideas using guidelines for evaluating a theatrical production (see *From Page to Stage)*	

Critical Language:	Script analysis, stage directions, scenic design, lighting design, costume/makeup design, sound design, ground plan, elevation, concept, genre, playwright

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Learning Experience # 3 – Scenic Elements

The teacher may use example elements from the previous design to instruct the creation of scenic elements (e.g. basic safety procedures, stagecraft norms, processes and techniques related to carpentry, painting and properties), so that students can safely create theatrical sample elements consistent with the established theoretical production concept.

Generalization Connection(s):	**Fundamental:** Traditional theatrical culture embodies stage norms (such as: safety procedures, stage manager responsibilities, load-in, director's concepts) and allows for open collaboration. **Fundamental:** Technical theater vocabulary strengthens the performers' understanding of style, composition and technique. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)
Teacher Resources:	*The Backstage Handbook: An Illustrated Almanac of Technical Information* – Paul Carter *Illustrated Theatre Production Guide* – John Holloway *The Perfect Stage Crew: The Compleat Technical Guide for High School, College, and Community Theater* - John Kaluta *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup* - J. Michael Gillette *Fundamentals of Theatrical Design* – Karen Brewster and Melissa Shafer *Scenic Art for the Theatre* – Susan Crabtree *Surfaces: Visual Research for Artists, Architects, and Designers (Surfaces Series)* - Judy A. Juracek Drafting for the Theatre – Dennis Dorn, Mark Shanda (includes USITT Graphic Standards) http://www.ia470.com/primer/shop.htm (IATSE (Stagehand's Union) Guidelines for Flat Construction)
Student Resources:	Safety Packets and Exams, Worksheets, Information Packets, Construction Drawings, Sample Ground Plans and Paint Elevations.
Assessment:	Students will construct a sample scenic element consistent with the theoretical production concept using proper safety and construction procedures. Students will utilize a variety of different scenic painting techniques to help enhance the concept and communicative nature of the scenic element.

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)
	• Students may be provided extended time for their building and painting. • Teacher may utilize instruction pairing strategies to assist student understanding.	• Teacher may supplement theoretical construction scenarios for students unable or unwilling to use power tools.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)

	• Students may be asked to assist in instruction and supervision of other students still working • Students may be given more complicated scenic elements to construct or paint.	• Students may be provided authentic building tasks for extracurricular after school shows instead of theoretical shows.

Critical Content:	Fundamental: • Students will understand proper safety procedures required for scenic carpentry tool usage, material handling and construction techniques. • Students will understand proper safety procedures required for proper scenic painting tool usage, material handling and storage. • Students will know what tools and materials are commonly used for scenic carpentry and painting, and their proper functionality and purpose. • Students will know the steps and materials necessary to build basic scenic elements. (e.g. Flats, platforms, stairs, custom flats) • Students will know the function and purpose for each step and material used in the building processes of a basic scenic element. • Students will know the steps and materials necessary to complete a variety of scenic painting techniques (priming, basing, sponging, laying-in, rag rolling, spattering, washing, glazing, shadow and highlights, etc) • Students will gain the knowledge of ground plans, construction drawing, and paint elevations to infer what building and painting techniques are required to complete a scenic element according to a designer's vision. • Students will understand how their carpentry and painting decisions alter the message being communicated by their scenic element to the audience. (e.g. location, mood, culture, time period, etc.)
Key Skills:	Fundamental: • Apply technical knowledge of safety procedures and practices in the use of theatre equipment, tools, and raw materials • Practice safety procedures for working with hand and power tools, fasteners, and paints • Use the proper construction and painting techniques and materials to build simple pieces of scenery, and apply several different painting techniques to help communicate the intent of a scripted work • Work effectively in group collaboration setting to create and paint scenic elements • Utilize skills learned from other relevant content areas to build and paint a scenic elements
Critical Language:	Scenic, Carpentry, Hollywood Flat, Broadway Flat, Platform, Style, Toggle, Rail, Facing, Decking, Fastener, Bolt, Nut, Screw, Drill, Thread Count, Phillips, Flathead, Square, Flush, Frame, Weight-Bearing, Nominal, True, Stick Good, Sheet Goods, Legging, Cross-Bracing, OSB, Plywood, Luaun, Masonite, 2x4, 1x4, 2x6, Miter Saw, Table Saw, Wood Glue, Burping, Priming, Basing, Lay-In, Wash, Glaze, Sponging, Cartooning, Spattering, Shadow, Highlight, Sash brush, Chip brush, Fitch brush, Lay-in brush, Charcoal, Pouncing, Ground Plan, Construction Drawing, Paint Elevation, Stock, OSHA, Industry Standard

Learning Experience # 4 – Lighting Elements

The teacher may introduce the basic elements of lighting (e.g. basic safety procedures, lighting norms, processes and techniques for hanging an instrument, circuiting, focusing, and programming) so that students can begin to successfully apply safe and controllable properties of lighting.

Generalization Connection(s):	**Fundamental:** Traditional theatrical culture embodies stage norms (such as: safety procedures, stage manager responsibilities, load-in, director's concepts) and allows for open collaboration. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-2) **Fundamental:** Technical theater vocabulary (such as; arbor, weight, fly) strengthens the performers' understanding of style, composition and technique. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) **Fundamental:** Experimentation of theater elements and rules enhances a theatre ensemble's problem solving issues involving time, space, and energy. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)
Teacher Resources:	http://www.ia470.com/primer/intro.htm (IATSE Stagehand's Union Resource Table of Contents) http://www.barbizon.com/ (resource for classroom set of swatchbooks, materials etc.) http://blog.barbizon.com/ (Industry Blog pertaining to Lighting) http://www.controlbooth.com/ (Forum of troubleshooting & asking questions about technical theatre)
Student Resources:	Student portfolio, journal or sketchbook
Assessment:	Students will explore lighting through designing a "Light Show" by hanging, circuiting, focusing, and programming cue. Students will work in groups/partners to generate a light plot and associated paperwork (magic sheets, channel hookup etc.) Students will address a concept/theme or emotion with light based on the selected script (Reference L.E. #2).

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	Students may use other technology (e.g., cell phone lights, flashlights, LED).

Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	Generate paperwork using technology (e.g., VectorWorks etc).	Program intels, LED's and/or projections alongside conventional fixtures

Critical Content:	Fundamental: • Theater norms about lighting terminology and safety expectations • Effective use of tactics to communicate using light • The steps necessary to implement a lighting design • Technology associated with lighting (parts of an instrument, school equipment)

	• Step by step instructions on how to safely hang, focus, circuit and program a lighting instrument • Connections to other theatrical design areas in relationship to lighting
Key Skills:	Fundamental: • Problem solve how to communicate concept/theme/emotion using lighting • Apply knowledge of safety procedures and practices in the use of theatre equipment • Demonstrate how to run a light board • Demonstrates how to safely hang and focus • Implement a sample lighting design using complex technologies • Create a project represents a basic lighting convention • Articulate how the design utilizes purposes and controllable properties of light
Critical Language:	Purposes of light: Visibility, Mood, Selective Focus, Convey Information, Modeling. Controllable Properties of Light: Color, Intensity, Direction, Distribution, Movement. Hang, Focus, Circuit, Dimmer, Channel, Area, Light Plot, Magic Sheet, Channel Hookup, Light Board, Ellipsoidal Reflector Spotlight, Fresnel, Par, Electric, Light Console, Patch, Master, Submaster

Learning Experience # 5 – Sound Elements	
The teacher may provide the students with a theoretical, scripted scenario so that students can begin to practically apply the necessary steps to implement a sound design (e.g. mic plots, sound effects, and sound reinforcement strategies).	
Generalization Connection(s):	**Fundamental:** Traditional theatrical culture embodies stage norms (such as: safety procedures, stage manager responsibilities, load-in, director's concepts) and allows for open collaboration. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-2) **Fundamental:** Technical theater vocabulary (such as; arbor, weight, fly) strengthens the performers' understanding of style, composition and technique. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) **Fundamental:** Experimentation of theater elements and rules enhances a theatre ensemble's problem solving issues involving time, space, and energy. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)
Teacher Resources:	• *Sound and Music for the Theatre: The Art & Technique of Design*- Deena C. Kaye and James LeBrecht • *The Sound Reinforcement Handbook Paperback*- Gary Davis , Ralph Jones • https://bgaudioclub.org/uploads/docs/Yamaha_Sound_Reinforcement_Handbook_2nd_Edition_Gary_Davis_Ralph_Jones.pdf • *Mixing a Musical: Broadway Theatrical Sound Techniques*- Shannon Slaton https://www.youtube.com/watch?v=1guyw4xh9fU (Live Sound 101: Sound Reinforcement Systems. Series on YouTube
Student Resources:	Student portfolio, journal, or notebook
Assessment:	Students will communicate the concepts and purpose of sound by creating a basic mic plot, sound effect plot, and sound

	reinforcement strategy.	
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)
	Students may use a shortened or concise script to help reduce performance anxiety.	Students may refer to notecards during performance. Students may video record a performance to avoid live performance anxiety.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may integrate music selections, sound effects, and video excerpts to heighten the audience experience of the performance.
Critical Content:	Fundamental: • Techniques in problem solving for microphones • The sequence necessary to generate a block diagram • Connections to other content areas in relationship to their design • Conventional theatre vocabulary as pertaining to sound	
Key Skills:	Fundamental: • Demonstrate how to run a sound board and sound system • Demonstrate techniques in problem solving for sound • Execute the steps necessary to implement a sound design • Implement a major sound design while using complex technologies to enhance theatrical productions	
Critical Language:	Audio signal flow/chain, sound board/mixer, effects processor, amplifier, condenser microphone, dynamic microphone, lavalier microphone, pressure zone microphone, decibels, mhz, ohms, XLR, ground, feedback, direct input box, equalizers, monitors, phantom power, sound effects, gain, gain stops, powered speakers, fills, receiver, transmitter, frequency, channel, fader, master, group, submaster, reverb, input/output, speak-on, ¼", patch bay, line level, preamp (Reference: Teacher Resources).	

Learning Experience # 6 – Communication Techniques

The teacher may model communication techniques using a variety of communication techniques (e.g. renderings, collages, research, concept statements), so that students can begin to develop conceptual and historical designs based on scripted works.

Generalization Connection(s):	**Fundamental:** Traditional theatrical culture embodies stage norms (such as: safety procedures, stage manager responsibilities, load-in, director's concepts) and allows for open collaboration. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-2)

	Fundamental: Technical theater vocabulary (such as; arbor, weight, fly) strengthens the performers' understanding of style, composition and technique. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)	
Teacher Resources:	*Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup* - J. Michael Gillette *The Costumer's Handbook: How to Make All Kinds of Costumes* – Rosemary Ingham and Elizabeth Covey *Costume Designer's Handbook: A Complete Guide for Amateur and Professional Costume Designers* - Rosemary Ingham and Elizabeth Covey *The Magic Garment: Principles of Costume Design* – Rebecca Cunningham http://digital.nypl.org/mmpco/browse.cfm (New York Public Library Clothing Image Collection)	
Student Resources:	Scripted Work Sketchbook Costume Croquette (http://images.taunton.com/downloads/th/CroquisFamily.pdf) http://www.costumes.org/ Costume history research site)	
Assessment:	Students will complete a theoretical costume design, featuring character analysis, historical and conceptual research, collages, fabric swatches, costume renderings, and make-up schematics. Students will present their costume designs to the class, justifying their design decisions using research and script analysis.	
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)
	Teacher may vary the materials and techniques used to create renderings.	Teacher may require only collages and research to communicate desired costumes. Teacher may alter the number of renderings required to complete the entirety of the design.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	Teacher may vary the materials and techniques used to create renderings. Teacher may vary the conceptual intent of the direct in association with the scripted work and characters.	Teacher may require a greater number of renderings. Teacher may require patterns, or mock-ups of designs in addition to renderings.
Critical Content:	Fundamental: • Students will understand the process of analyzing the cultural/historical and conceptual themes within a script to influence their design concept and decisions for both individual characters and the ensemble as a whole. • Students will understand how to attain accurate historical, cultural and conceptual research to influence their design concept and decisions. • Students will understand the importance of a design process and the steps necessary to create a costume design that enhances a scripted work and the director's concept. (E.g. 1st Read, 2nd Read, Costume Plot, Character analysis,	

	cultural/historical and conceptual research, collages)
	• Students will understand the importance and function of variety of different costume design communication tools. (E.g. Fabric swatches, costume renderings, and make-up schematics, mock ups, concept statements)
	• Students will understand proper safety procedures required make-up application and material handling.
Key Skills:	Fundamental: • Students will analyze a script, collecting cultural/historical and conceptual data to inform their design concept and decisions for both individual characters, and the ensemble as a whole. • Students will use their former understanding of the script to collect and compile accurate historical/cultural and conceptual research artifacts to help influence their design concept and decisions. • Students will create a costume plot and collage to help organize and communicate their previous findings. • Students will be able to use a variety of artistic techniques to create a series of costume renderings and make-up schematics that represent the historical/cultural context of the characters from their previously researched script. • Students will be able to use proper content vocabulary to justify their design choices while presenting their designs to the teacher / class.
Critical Language:	Costume Design, Cultural, Historical, Conceptual, 1st Read, Costume Plot, Period/Era, Silhouette, Rendering, Collage, Analysis, Swatch, Make-up Schematics, Mock-up, Millinery, Concept Statement, Accessories, Justification.

Learning Experience # 7 – Portfolio Creation
The teacher may model various portfolio examples so that students can begin to understand effective portfolio formatting techniques.

Generalization Connection(s):	**Fundamental:** Traditional theatrical culture embodies stage norms (such as: safety procedures, stage manager responsibilities, load-in, director's concepts) and allows for open collaboration. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-2) **Fundamental:** Technical theater vocabulary (such as; arbor, weight, fly) strengthens the performers' understanding of style, composition and technique. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) **Fundamental:** Experimentation of theater elements and rules enhances a theatre ensemble's problem solving issues involving time, space, and energy. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)
Teacher Resources:	• Portfolio Exemplars • Professional Websites
Student Resources:	• If building an online portfolio: weebly.com, wix.com etc. • http://naldzgraphics.net/design-2/why-every-designer-should-have-a-portfolio/ • Google Slides or PowerPoint
Assessment:	Students will compile a body of evidence in an online and/or hard copy format. It may include: artist statement, resume,

	biography, body of evidence, (photos, videos, music, renderings, drafting material, light plot, inspiration boards, etc.).	
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)
	Students may be provided with an outline and/or graphic organizer to support their artist statement and resume. Students may be provided with additional support in preparing documents/artifacts for presentation.	N/A
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may create both a digital and a hard copy portfolio.
Critical Content:	Fundamental: • Theater culture in a professional setting • Technical theater terms • Techniques in problem solving for technical theater • Effective use of tactics in-group collaboration • The steps necessary to implement a design • Connections to other content areas in relationship to theatrical design	
Key Skills:	Fundamental: • Communicate with professional practitioners in a theatrical setting • Communicate using technical theater terms • Problem solve in a technical theater setting • Work effectively in group collaboration setting • Utilize skills learned from other relevant content areas to execute a design • Collaborate with a design team on the specific needs of a production • Articulate cultural/historical influences of particular eras/genres to a design team and/or concept • Implement artistic expressions within a specific cultural/historical setting	
Critical Language:	Portfolio, Resume, Artist Statement, Investigate/Discovery, Observation, Collaborate, Implement, Utilize, Problem Solving, Audience, Flat, Platform, Drill, Fly Rail, Backdrop, Grid, Plot (Design/Story), Period (Time), Silhouette, Serger, Sheers, Pattern (Sewing), Measurements, Mock-up, Millinery, Dress Form, Special Effect (Sound/Light/Fog etc.), Makeup, Microphone, Amplifier, Speaker (Sound), Acoustics, Gel (Lighting), Twofer, Gaff Tape, Gobo, Ellipsoidal, Fresnel, PAR, Hand Prop, Set Prop, Projector, Screen, Cyclorama, Scrim, Light Board, Sound Board, Running Light, Green Room, Headset, Wardrobe, Run Crew, Spot Op, Front-of-House, Stage Manager, ASM, Preset	

Learning Experience # 8 – Mock Interview and Presentation		
Teacher may provide the students with the protocol and intricacies of the interview process so that students can understand and participate in self-promotion.		
Generalization Connection(s):	**Fundamental:** Traditional theatrical culture embodies stage norms (such as: safety procedures, stage manager responsibilities, load-in, director's concepts) and allows for open collaboration. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-2) **Fundamental:** Technical theater vocabulary (such as; arbor, weight, fly) strengthens the performers' understanding of style, composition and technique. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2) **Fundamental:** Experimentation of theater elements and rules enhances a theatre ensemble's problem solving issues involving time, space, and energy. (DTA09-HSFP-S.1-GLE.2) and (DTA09-HSFP-S2-GLE.2)	
Teacher Resources:	http://test.ncdjjdp.org/community_programs/gsm/career/mockinterviewqs.pdf (Mock Interview Questions) http://cothespians.com/pvk/wp-content/uploads/2012/08/IE-Tech-Theatre-Rubric-v2.pdf (Colorado Thespians Rubric for presenting designs)	
Student Resources:	• Production notes and materials • Production photos • Production video and audio as needed	
Assessment:	Students will participate in mock interviews as both the interviewer and interviewee.	
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)
	Students may participate in peer review and/or discussion. Students may be given a graphic organizer and/or outline to support critique requirements.	Students may present privately as though at an interview or in a group setting.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	Obtain a real mock/phone interview from a professional or college professor	Have professional provide meaningful feedback to students.
Critical Content:	Fundamental: • Theater culture in a professional setting • Technical theater terms • Techniques in problem solving for technical theater • Effective use of tactics in-group collaboration • Connections to other content areas in relationship to theatrical design	
Key Skills:	Fundamental:	

	• Communicate with professional practitioners in a theatrical setting • Communicate using technical theater terms • Problem solve in a technical theater setting • Work effectively in group collaboration setting • Utilize skills learned from other relevant content areas to execute a design • Collaborate with a design team on the specific needs of a production • Articulate cultural/historical influences of particular eras/genres to a design team and/or concept • Implement artistic expressions within a specific cultural/historical setting
Critical Language:	Portfolio, emphasis, concept statement, Style, Space/Time/Energy, Culture, Investigate/Discovery, Observation, Collaborate, Practitioner, Implement, Utilize, Problem Solving, Hierarchy, Audience, Flat, Platform, Proscenium, Grid, Plot (Design/Story),Thrust, Profile, Arena, Rendering, Costume Designer, Sound Designer, Lighting Designer, Scenic Designer, Director, Producer, Storyboard, Period (Time), Inspiration Board, Silhouette, Special Effect (Sound/Light/Fog etc.), Makeup