

Theatre Design and Technology Curriculum Map Name: Jo Strom Lane Grade/Course: Theatre Design and Tech

Unit	Unit of Study Big ideas/Context/Time Frame	Priority Standards—CRLEs	Learning Targets Unit Self-Test Questions
1-12	<p>ALL UNITS* can be taught in any sequence needed in alignment with the production calendar. Units are listed in suggested order.</p> <p><i>*Please note: Theatre Production Labs Units are ongoing and sometimes interrupt the regularly scheduled units as needed.</i></p> <p>Standard for this Unit of Study: STANDARD 11.0—Practice marketable workplace skills</p> <ul style="list-style-type: none"> Exhibit computer literacy as related to technical theatre Develop a technical theatre portfolio and resume Develop strong interpersonal communication skills Use social networks appropriately to further career Understand the role of unions and professional affiliations as they relate to theatre and related industries Research job, internship, and higher/continuing education opportunities, including scholarships in technical theatre 	<p>CRLEs are taken from the ODE website. Source: http://www.ode.state.or.us/apps/oss/default.aspx?cla=290&c=3111&fa=981#FA</p> <p>Bullet point standards taken from AZ CTE. Source: http://www.azed.gov/career-technical-education/files/2011/11/technical-standards-technical-theatre-50050020.pdf</p>  <p><u>Technical Theater Sample Assessment</u> Multiple-Choice Test Code:</p> <ul style="list-style-type: none"> 7700 (Multiple-Choice) <p>Performance Test Codes:</p> <ul style="list-style-type: none"> 7707 (Costume) 7708 (Make-Up and Hair) 7709 (Construction) 7728 (Electrics) 7729 (Sound) 7730 (Stage Management) <p>Version: 01</p> <p>All theatre education standards noted in bold with “TH” are from the 2014 National Core Arts Standards for Theatre Education (Creating “Cr”, Performing “Pr”, Responding “Re”, and Connecting “Cn”).</p> <p><u>Please note:</u> Although applicable in this course, English/Language Arts standards are not noted due to the lengthy amount of content-specific standards already being addressed.</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> “I can” statements reflect the major project to be demonstrated after learning content. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> I can statement are the components of the learning unit. <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> How do my skills learned in technical theatre translate to a career? What is IATSE? How can I become a member of IATSE? In what ways do I need to prove my technical theatre skills? When do I test to maintain proof of my skills? Where can I sign up for over hire work once I am certified?

<p>1-12</p>	<p>Understanding Technical Theatre Unit 1 week</p> <p>~ Perform the duties associated with broad content areas in technical theatre ~ Demonstrate knowledge of the sequence of stage production ~ Understand and apply the basic mathematical concepts that apply to technical theatre duties ~ Understand and observe all safety procedures required in technical theatre ~ Applying skills ongoing with each unit throughout the year</p>	<p>CREATING 3: Rehearse Anchor Standard 3: Refine and complete artistic work. Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal. Essential Question(s): How do theatre artists transform and edit their initial ideas?</p> <p>PROFICIENT TH.Cr.3.1.I c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama / theatre work. ACCOMPLISHED TH.Cr.3.1.II c. Re-imagine and revise technical design choices during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama / theatre work. ADVANCED TH Cr.3.1.III c. Apply a high level of technical proficiencies to the rehearsal process to support the story and emotional impact of a devised or scripted drama / theatre work.</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> • I can perform duties associated with technical theatre. • I can observe all safety procedures. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> • I can attend class daily. • I can participate in all class assignments. <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> 1. How can you be successful in class? 2. What duties are required in technical theatre? 3. What math skills are needed?
<p>1</p>	<p>Theatre Design Unit 2-4 weeks</p> <p>~ Learn basics of theatre design ~ Learn how to apply a practical theatre design for a production ~ Create at least one design for one technical theatre area ~ Document design (for ex: photos, swatches, descriptions, etc.) ~ Create a designer's concept and statement ~ Present design to a production team</p> <p><u>Optional:</u> ~ Explain State Technical Theatre Competition categories: stage</p>	<p>STANDARD 1.0—Investigate how theatrical design components contribute to theatrical production</p> <ul style="list-style-type: none"> • Demonstrate the elements of design as applied to theatre • Distinguish among types of performance venues, traditional and non-traditional • Research historical and contemporary production designs from a variety of perspectives to determine a production style • Interpret cultural and historical eras in theatre • Identify previous and contemporary production techniques • Demonstrate how design conveys the 	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> • I can create at least one technical theatre design for a production based on my design concept. • I can critique my own design and others for improvement in technique and application of design concept. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> • I can select one category of theatre design: stage management, theatre marketing, costume design, make up design, lighting design, sound design, scenic design. • I can participate in a “design storm” project to generate ideas for design. • I can create a design concept for a play. (concept: visual metaphor)

<p>management, theatre marketing, costume design and construction, make up design, lighting design, sound design, scenic design, etc. ~ Compete in State Technical Theatre Competition</p>	<p>mood, places the action, and reveals character and setting</p> <ul style="list-style-type: none"> • Describe the role of the designer in the collaborative process of theatre • Demonstrate how a designer communicates a production design, including renderings, models, sketches, drafting, computer graphics, etc. <p>CREATING 2: Develop Anchor Standard 2: Organize and develop artistic ideas and work. <u>Enduring Understanding:</u> Theatre artists work to discover different ways of communicating meaning. <u>Essential Question(s):</u> How, when, and why do theatre artists' choices change?</p> <p>PROFICIENT TH.Cr.2.1.I b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama / theatre work.</p> <p>ACCOMPLISHED TH.Cr.2.1.II b. Cooperate as a creative team to make interpretive choices for a drama / theatre work.</p> <p>ADVANCED TH.Cr.2.1.III b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama / theatre work.</p> <p>CREATING 3: Rehearse TH.Cr.3.1.I-III.c</p> <p>PERFORMING 5: Prepare Anchor Standard 5: Develop and refine artistic techniques and work for presentation. <u>Enduring Understanding:</u> Theatre artists develop personal processes and skills for a performance or design. <u>Essential Question(s):</u> What can I do to fully prepare a performance or technical design?</p> <p>PROFICIENT TH.Pr.5.1.I</p>	<ul style="list-style-type: none"> • I can document my design concept. (for ex: images, words, textures, lines, shapes, swatches, descriptions, photos, etc.) • I can design a room around a theme and share my design. • I can read a play and design the scenery. • I can apply my design to a mini-model. • I can share my design concept and model with the class. • I can explain how a designer uses ideas and applies them to a production. • I can explain the roles of other designers or a production team. • I can present my design to a production team. • I can critique my own design and others for improvement in technique and application of design concept. <p><u>Optional Short term target:</u></p> <ul style="list-style-type: none"> • I can compete in State Technical Theatre Competition. <p><u>Unit Self-Test Questions:</u></p> <ul style="list-style-type: none"> • How does a designer develop a concept for a production? • In what ways does a designer's ideas apply to the practical production? • When completing a design where the next step is construction, what elements are required to implement a design to fit the vision? • What other technical theatre roles help shape a design?
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b. Use researched **technical elements** to increase the impact of design for a drama / theatre production.

ACCOMPLISHED TH.Pr.5.1.II

b. Apply **technical elements** and research to create a design that communicates the concept of a drama / theatre production.

ADVANCED TH.Pr.5.1.III

b. Explain and justify the selection of **technical elements** used to build a design that communicates the concept of a drama / theatre production.

RESPONDING 8: Interpret

Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists' interpretations of drama / theatre work are influenced by personal experiences and aesthetics.

Essential Question(s): How can the same work of art communicate different messages to different people?

PROFICIENT TH.Re.8.1.I

a. Analyze and compare artistic choices developed from personal experiences in multiple drama / theatre works.

ACCOMPLISHED TH.Re.8.1.II

a. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama / theatre work.

ADVANCED TH.Re.8.1.III

a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama / theatre work.

CONNECTING 11: Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

		<p><u>Enduring Understanding:</u> Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.</p> <p><u>Essential Question(s):</u> In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</p> <p>PROFICIENT TH.Cn.11.2.I a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama / theatre work, using theatre research methods.</p> <p>ACCOMPLISHED TH.Cn.11.2.II a. Formulate creative choices for a devised or scripted drama / theatre work based on theatre research about the selected topic.</p> <p>ADVANCED TH.Cn.11.2.III a. Justify the creative choices made in a devised or scripted drama / theatre work, based on a critical interpretation of specific data from theatre research.</p>	
<p>2</p>	<p>SAFETY and Rigging Unit 2-3 weeks</p> <p>~ Build trust and acceptance of others within a group ~ Use basic theater rigging techniques and rigging theory, including knot tying</p>	<p>STANDARD 6.0—Employ safe rigging practices</p> <ul style="list-style-type: none"> • Demonstrate proficiency in clove-hitch, bowline, half-hitch, and snub (Sunday) knots • Understand and operate single and double purchase theatrical rigging systems • Understand and operate an automated rigging hardware • Identify, select, and employ appropriate hanging hardware • Implement the hang <p>STANDARD 10.0—Stagehands: Perform tasks necessary to support the production</p> <ul style="list-style-type: none"> • Practice stage safety protocols, including ergonomics 	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> • I can demonstrate three different knots: bowline, clove hitch, and half hitch. • I can take risks and support others in taking risks. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> • I can demonstrate three different knots: bowline, clove hitch, and half hitch. • I can use deck safety procedures. <p><u>Unit Self-Test Questions:</u></p> <ul style="list-style-type: none"> • What is the number one rule in stagecraft? • What are the basic types of theatrical knots? • What is the purpose and use of theatrical knots?

		<ul style="list-style-type: none"> • Operate stage mechanics (rigging, turntables, hydraulics, etc.) • Understand proper manual stage shifting techniques • Establish and practice proper backstage decorum <p>PERFORMING 5: Prepare TH.Pr.5.1.I-III.b</p>	
<p>3</p>	<p>Stagecraft Unit (Scenic and Props Construction) 4-6 weeks</p> <ul style="list-style-type: none"> ~ Learn safety in theatre ~ Learn hand and power tools and their use ~ Apply use of hand/power tools while building a designed set ~ Identify the common components of scenery construction ~ Build standard scenery including platform, bracing, flat, and rails or a mini-model ~ Measure and work in scale from a ground plan or working drawing ~ Read construction plans e.g., elevations and ground plans ~ Create technical drawings ~ Create a cut list for scenic construction ~ Lay out the set placement on stage according to a ground plan ~ Spike scenic units in the performance space ~ Use bearing loads in platform construction ~ Scenic painting materials, methods and processes ~ Use basic shop math for measuring ~ Follow and enforce all safety procedures required in carpentry 	<p>STANDARD 3.0—Practice theatrical construction techniques that realize the set design</p> <ul style="list-style-type: none"> • Employ shop safety protocols • Identify construction materials, tools, and hardware • Develop material costs and time estimates for the set design • Select construction materials appropriate to the set design • Explore automation techniques for scenery in theatre (hydraulics, pneumatics, mechanical theatre, show control) • Apply appropriate construction techniques based on material choices • Determine and apply appropriate scenic painting techniques • Assemble/strike scenic elements on stage <p>CREATING 2: Develop TH.Cr.2.1.I-III.b CREATING 3: Rehearse TH.Cr.3.1.I-III.c PERFORMING 5: Prepare TH.Pr.5.1.I-III.b</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> • I can identify and demonstrate the safe use of hand and power tools. • I can design and build a mini-model of a theatre scene or platform, flat, bracing, and rails. • I can paint using three different paint techniques: brush, roller, spatter, sponge, rag roll, and/or stencil. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> • I can draft scenery to scale • I can use basic shop math to measure and mark accurately. • I can identify and demonstrate the use of basic hand and power tools. • I can spike scenic units on stage according to a ground plan. • I can create and follow a budget. • I can paint using three different paint techniques: brush, roller, spatter, sponge, rag roll, and/or stencil. <p><u>Unit Self-Test Questions:</u></p> <ul style="list-style-type: none"> • What tools can you identify and use in stagecraft? • Why do we measure twice and cut once? • In what ways do the painting techniques reflect the type of production?

	work ~ Create and use scenic budgets		
4	<p>Properties Unit 2-4 weeks</p> <p>~ Create properties paperwork and running sheets from an existing script ~ Lay-out and label a prop table ~ Construct and repair basic props using a variety of materials and skills ~ Identify techniques for constructing props including paper maché, foam, and other materials ~ Demonstrate knowledge of prop safety construction and use ~ Create and use properties budget</p>	<p>STANDARD 5.0—Collaborate with director and design team on property list and set dressings</p> <ul style="list-style-type: none"> • Employ shop safety protocols • Plan for rehearsal properties • Determine whether to build or procure properties and set dressings • Identify construction materials, tools, and hardware as needed • Select construction materials appropriate to the properties and/or set dressings as needed • Develop material costs and time estimates for the properties and set dressings • Apply appropriate construction techniques based on material choices as appropriate • Determine and apply appropriate finish techniques, including dyeing and painting • Install set dressings • Organize properties table for run of show • Maintain properties through run of show <p>CREATING 2: Develop TH.Cr.2.1.I-III.b CREATING 3: Rehearse TH.Cr.3.1.I-III.c PERFORMING 5: Prepare TH.Pr.5.1.I-III.b</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> • I can layout and label a prop table. • I can construct one basic prop. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> • I can create properties run cue sheets. • I can identify techniques for constructing props. • I can demonstrate props construction safety <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> 1. What types of techniques can be used to build props? 2. How do you layout a prop table for production? 3. What goes onto a props cue sheet?
5	<p>Costuming Unit 4-6 weeks</p> <p>~ Perform basic hand and machine stitching ~ Take measurements and perform fittings ~ Label costumes, accessories and shoes ~ Organize accessory bags and</p>	<p>STANDARD 4.0—Practical theatrical techniques that realize costume design</p> <ul style="list-style-type: none"> • Employ shop safety protocols • Create costume patterns based on the designs • Identify costume construction materials, tools, and hardware • Develop material costs and time estimates for the costume design • Select construction materials 	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> • I can use two different stitches to sew one item. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> • I can demonstrate an understanding of the design process. • I can demonstrate fabric knowledge. • I can thread a needle. • I can demonstrate hand stitching.

<p>wardrobe racks ~ Set-up and organize a quick change booth ~ Identify and use costume resources including shops and suppliers ~ Create a list of the range of fabric and appropriate applications or use for costume construction ~ Perform basic costume maintenance including laundry and repairs ~ Prepare a wardrobe plot for each character in a script ~ Create and use budgets for costume expenditures</p>	<p>appropriate to the costume design</p> <ul style="list-style-type: none"> • Apply appropriate construction techniques based on material choices • Conduct fittings with actors • Determine and apply appropriate finish techniques, including dyeing and painting • Organize quick changes, costume repairs, and general maintenance through the run of a show <p>CREATING 1: Envision/Conceptualize Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry. Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</p> <p>PROFICIENT TH.Cr.1.1.I b. Explore the impact of a technology on design choices in a drama / theatre work.</p> <p>ACCOMPLISHED TH.Cr.1.1.II b. Understand and apply technology to design solutions for a drama / theatre work.</p> <p>ADVANCED TH.Cr.1.1.III b. Create a complete design for a drama / theatre work that incorporates all elements of technology.</p> <p>CREATING 2: Develop TH.Cr.2.1.I-III.b CREATING 3: Rehearse TH.Cr.3.1.I-III.c PERFORMING 5: Prepare TH.Pr.5.1.I-III.b</p> <p>PERFORMING 6: Share/Present Anchor Standard 6: Convey meaning through the presentation of artistic work. Enduring Understanding: theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience. Essential Question(s): What happens when</p>	<ul style="list-style-type: none"> • I can mark and cut a piece of fabric. • I can research and analyze an assigned script through the design process. <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> 1. What is the different between hand and machine sewing? 2. In what ways do a costume designer and costume construction work together to realize a design?
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		<p>theatre artists and audiences share a creative experience?</p> <p>PROFICIENT TH.Pr.6.1.I a. Perform a scripted drama / theatre work for an audience.</p> <p>ACCOMPLISHED TH.Pr.6.1.II a. Present a drama / theatre work using creative processes that shape the production for a specific audience.</p> <p>ADVANCED TH.Pr.6.1.III a. Present a drama / theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.</p>	
<p>6</p>	<p>Make-up and Hair Unit 1-2 weeks</p> <p>~ Introduce make up design ~ Explain various make up products available ~ Explain different types of stage make up ~ Focus on straight make up application ~ Introduction to a make up morgue ~ Label make-up and hair supplies ~ Organize make-up bags and wig stations ~ Apply/create a character makeup design for three to five actors for a performance ~ Use basic make-up techniques in performance ~ Identify and use make-up resources including shops and suppliers ~ Prepare a face plot for each character in a script</p>	<p>STANDARD 4.0 (adapted)—Practice theatrical techniques that realize make up/hair design</p> <ul style="list-style-type: none"> • Employ shop safety protocols • Create make-up plots based on the designs • Identify make-up and hair materials, tools, and hardware • Develop material costs and time estimates for the make-up and hair design • Select construction materials appropriate to the design • Apply appropriate construction techniques based on material choices • Conduct applications with actors • Determine and apply appropriate finish techniques • Organize make-up, hair, and general supplies through the run of a show <p>CREATING 1: Envision/Conceptualize TH.Cr.1.1.I-III.b</p> <p>CREATING 2: Develop TH.Cr.2.1.I-III.b</p> <p>CREATING 3: Rehearse TH.Cr.3.1.I-III.c</p> <p>PERFORMING 5: Prepare TH.Pr.5.1.I-III.b</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> • I can design and apply make-up and hair for period styling. • I can practice applying stage make up to my own face. • I can clean up and store make up properly. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> • I can identify the features of a face. • I can design straight make-up for my character. • I can determine the colors to use for creating my design. • I can prepare a face plot in preparation for make-up and hair design. • I can identify and use various types of theatrical make-up. • I can style hair for a particular time period. • I can clean up and store make up. <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> 1. How do we determine what color is needed for foundation? 2. Where is the rouge placed on the face? 3. How and where do we apply highlight and

	<p>~ List the basic hair and wig requirements for a show from an examination of the script</p> <p>~ Create and use budgets for make-up and hair expenditures</p>	<p>PERFORMING 6: Share/Present TH.Pr.6.1.III.a</p>	<p>shadow?</p> <p>4. What order do you apply each type of make up?</p> <p>5. In what ways can the same make up look different on other skin types or character types?</p>
7	<p>Electrics (Lighting) Unit 2-3 weeks</p> <p>~ Identify the basic types and components of lighting instruments</p> <p>~ Hang and focus lighting equipment</p> <p>~ Change lamps and gels in standard lighting equipment</p> <p>~ Circuit and patch lighting equipment</p> <p>~ Read lighting plots and lighting paperwork</p> <p>~ Use lighting equipment templates to draw lighting symbols on a hang plot</p> <p>~ Demonstrate knowledge of basic color temperature and color theory</p> <p>~ Identify electrics rigging and lighting positions in the theater</p> <p>~ Operate/program/maintain lighting equipment including spotlights, light boards, etc.</p> <p>~ Use math and basic electrical formulas for stage electricians</p> <p>~ Follow and enforce all safety procedures required in electrics work</p> <p>~ Create and use electrics budgets</p>	<p>STANDARD 7.0—Lighting: Practice theatrical lighting that realizes the lighting design</p> <ul style="list-style-type: none"> • Employ appropriate safety protocols, including electrical, rigging, etc. • Understand basic electrical formulas • Maintain lighting equipment • Discriminate between lamps • Understand lighting board operation and patching • Interpret the lighting plot and associated paperwork • Identify different types of instruments and their uses • Demonstrate ability to hang and focus lighting instruments, including cabling • Understand basic color media and lighting accessories • Integrate use and programming of intelligent lighting (optional) • Utilize lighting design software • Recognize DMX and other protocols <p>CREATING 1: Envision/Conceptualize TH.Cr.1.1.I-III.b</p> <p>CREATING 2: Develop TH.Cr.2.1.I-III.b</p> <p>CREATING 3: Rehearse TH.Cr.3.1.I-III.c</p> <p>PERFORMING 5: Prepare TH.Pr.5.1.I-III.b</p> <p>PERFORMING 6: Share/Present TH.Pr.6.1.III.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> • I can hang, cable, circuit, and focus a three unit lighting plot. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> • I can identify the basic types of lighting instruments and plugs. • I can use a basic lighting console. • I can identify and use gel, gobos, and other lighting equipment, such as top hat, shutter, and barn doors. • I can create a basic lighting plot and cue sheet. <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> 1. How do you hang, cable, circuit, and focus a lighting instrument? 2. What is the difference among the lighting instruments? 3. How do you complete a lighting plot? 4. How do you write a lighting cue sheet?
8	<p>Sound Unit 2-3 weeks</p> <p>~ Analyze script to create a cue list for sound</p>	<p>STANDARD 8.0—Sound: Practice audio techniques that realize the sound design</p> <ul style="list-style-type: none"> • Employ appropriate safety protocols, including electrical, rigging, etc. • Understand basic electrical formulas 	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> • I can set up a basic sound system, including one microphone. • I can demonstrate a sound design with appropriate sound mix.

	<p>~ Identify common sound equipment and components ~ Microphone technique and positioning ~ Assemble sound system to enhance appropriate sound mix and balance ~ Use and edit sound software ~ Comply with sound safety issues ~ Calculate sound budget ~ Perform signal math using sound theory</p>	<ul style="list-style-type: none"> • Maintain audio equipment • Discriminate among microphones, speakers, amplifiers, and peripherals • Understand sound board operation and patching • Interpret the sound plot and associated paperwork • Demonstrate ability to install and EQ audio equipment, including cabling • Understand basic acoustic theory • Integrate use and programming of automated mixing console • Utilize sound design/playback software • Understand live sound reinforcement techniques • Understand studio recording techniques <p>CREATING 1: Envision/Conceptualize TH.Cr.1.1.I-III.b CREATING 2: Develop TH.Cr.2.1.I-III.b CREATING 3: Rehearse TH.Cr.3.1.I-III.c PERFORMING 5: Prepare TH.Pr.5.1.I-III.b PERFORMING 6: Share/Present TH.Pr.6.1.III.a</p>	<p><u>Short term targets:</u></p> <ul style="list-style-type: none"> • I can identify the basic parts of a sound system. • I can assemble a sound system including a microphone. • I can create a sound design using sound software. <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> 1. What are the basic components of a sound system? 2. How do you enhance an appropriate sound mix? 3. How do you complete a sound plot? 4. How do you write a sound cue sheet?
<p>9</p>	<p>Stage Management Unit 2 weeks</p> <p>~ Create a timeline and flow chart to demonstrate the rehearsal and production processes ~ Create a prompt book to be used in the production of a theater event ~ Create call sheets and scene breakdown paperwork to be used in the production of a theater event ~ Direct the various crews in running rehearsals and performances ~ Create prop running paperwork in conjunction with the prop crew ~ Generate rehearsal and show</p>	<p>STANDARD 9.0—Stage Management: Apply organizational and communication skills to managing a theatrical production</p> <ul style="list-style-type: none"> • Understand and enforce safety procedures and protocols • Manage rehearsal process (schedule, actors, technicians, director) • Call the show, including lighting, sound, props, scene changes, actors, costuming, etc. • Develop prompt book and show related paperwork • Conduct the technical/pick-up rehearsals • Read scalded drawings and arrange rehearsal hall appropriately • Create blocking notes during rehearsal 	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> • I can tape out a ground plan. • I can create a prompt book with blocking and cue notation. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> • I can create a rehearsal and production schedule. • I can create call sheets. • I can organize and run an audition. • I can assist the director with technical needs. • I can run a dry tech. <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> 1. What are the components of a prompt book 2. What is the purpose of call sheets for an SM?

	<p>reports ~ Demonstrate knowledge of communication methods for serving as the liaison ~ Generate rehearsal schedules in conjunction with the director ~ Create and stock a basic stage management kit ~ Tape out a rehearsal room by reading drawings and ground plans ~ Supervise the deck crew in glow taping stage set and set-up of safety lights ~ Organize and run an audition ~ Run a dry technical rehearsal ~ Create and use production budgets</p>	<ul style="list-style-type: none"> • Perform the role of liaison among all artistic and technical entities • Create master calendar for the production from first concept meeting to strike • Coordinate the running crew <p>CREATING 2: Develop TH.Cr.2.1.I-III.b CREATING 3: Rehearse TH.Cr.3.1.I-III.c PERFORMING 5: Prepare TH.Pr.5.1.I-III.b PERFORMING 6: Share/Present TH.Pr.6.1.III.a</p>	<p>3. What are the main duties of an SM? 4. How do an SM and ASM differ?</p>
<p>10</p>	<p>Theatre Marketing Unit 2 weeks</p> <p>~ Develop theatre marketing plan</p> <p>INTERPRETATION ~ Campaign matches the concept of the production</p> <p>EXECUTION ~ All pieces identifiable as coming from the same campaign ~ Precision and clarity of designs ~ Artistic quality of designs ~ Accuracy of details Technology used in the building of the elements</p> <p>PUBLIC RELATIONS ~ Target audience identified ~ Effective press release information ~ Publicity package effective in generating an audience ~ Overall marketing plan</p>	<p>CREATING 1: Envision/Conceptualize TH.Cr.1.1.I-III.b CREATING 2: Develop TH.Cr.2.1.I-III.b CREATING 3: Rehearse TH.Cr.3.1.I-III.c PERFORMING 5: Prepare TH.Pr.5.1.I-III.b PERFORMING 6: Share/Present TH.Pr.6.1.III.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> • I can develop a clear marketing plan for a theatre production. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> • I can create two (2) press releases consisting of an information article and feature article. • I can create one (1) promotional project idea or documentation of a completed promotional project • I can write a budget for a theatre production to include information about the budget for publicity, justification of expenses, seating capacity, seats sold per performance, and comparison to similar past shows. • I can develop a design statement where I discuss the director's concept, discuss your vision for design choices inspired by the script, target audience, discuss any major issues with public relations, and discuss how the problems were solved. • I can complete a self-evaluation of the effectiveness of the campaign addressing

	<p>effectiveness</p> <p>PRESENTATION</p> <ul style="list-style-type: none"> ~ Knowledge of the play ~ Understanding of whole production concept ~ Justification of design elements ~ Effective communication of ideas 		<p>what you learned and what you would do differently next time.</p> <ul style="list-style-type: none"> • I can include other sources of inspiration, if any were used. <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> 1. What are the major components of theatre marketing? 2. What is the importance of staying on budget? 3. What did you learn? 4. What would you do differently next time?
11	<p>Dramaturgy Unit</p> <p>1 week</p> <ul style="list-style-type: none"> ~ Brief review of theatre history ~ Watch theatre history video ~ Take Cornell notes ~ Take quiz over content ~ Introduce play for production ~ Find common themes in play ~ Define and discuss the role of a dramaturg in development of a production ~ Small group projects on different theatre history movements 	<p>CREATING 2: Develop TH.Cr.2.1.I-III.b PERFORMING 5: Prepare TH.Pr.5.1.I-III.b PERFORMING 6: Share/Present TH.Pr.6.1.III.a</p> <p>CONNECTING 11: Interrelate Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. <u>Enduring Understanding:</u> Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood. <u>Essential Question(s):</u> What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p> <p>PROFICIENT TH.Cn.11.1.I a. Explore how cultural, global, and historic belief systems affect creative choices in a drama / theatre work.</p> <p>ACCOMPLISHED TH.Cn.11.1.II a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.</p> <p>ADVANCED TH.Cn.11.1.III a. Develop a drama / theatre work that identifies and questions cultural, global, and historic belief systems.</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> • I can identify the key plot elements, character development, and themes in the play for a theatrical performance. • I can create a lobby display for audience education around the play in performance. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> • I can identify the significance of the theatre historical period of the play. • I can give one example how history influences theatre and theatre influences history for the play. • I can research historical references in the play, about the play, and playwright. <p><u>Unit Self-Test Questions:</u></p> <ul style="list-style-type: none"> • What is a dramaturg? • What role does a dramaturg play in production? • What are the significant moments in history related to the play in research? • How does theatre influence life and life influence theatre over time? • How does analyzing a script give the actor and director clues about the play and its characters? • How do the story's theme and style of the

		CONNECTING 11: Research TH.Cn.11.2.I-III.b	play effect the actor and storytelling?
1-12	<p>Theatre Production Lab Unit/ Run Crews Unit Up to 4 weeks per production</p> <p>~ Follow cues from headset and cue lights ~ Read cue sheets and run show accordingly ~ Understand and use rigging systems and operations ~ Discuss and outline the roles of various crew positions ~ Strike organization and recycling ~ Outline in discussion or writing the procedures for deck safety ~ Walk the stage area to trouble shoot for safety issues ~ Discuss the role technical crews play in development of a production ~ Explain crew selection process</p> <p>~ Production application (Fall, Winter, and Spring productions)</p>	<p>STANDARD 2.0—Explore how technical theatre realizes the design process</p> <ul style="list-style-type: none"> Recognize the roles and responsibilities of technical theatre positions and their positions within a production hierarchy Interpret design drawings, including renderings, drafting, and models Collaborate with designers to realize the design Employ interpretations in constructing sets, costumes, and installing lighting and sound plots <p>RESPONDING 9: Evaluate (Units 1-12) <u>Anchor Standard 9:</u> Apply criteria to evaluate artistic work. <u>Enduring Understanding:</u> Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. <u>Essential Question(s):</u> How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p> <p>PROFICIENT TH.Re.9.1.I b. Consider the aesthetics of the production elements in a drama / theatre work.</p> <p>ACCOMPLISHED TH.Re.9.1.II b. Construct meaning in a drama / theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.</p> <p>ADVANCED TH.Re.9.1.III b. Analyze and evaluate varied aesthetic interpretations of production elements for the same drama / theatre work.</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> I can follow cue sheets. I can be a trained crewmember for a play for a public audience. I can work on a run crew. <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> I can read a cue sheet. I can use rigging safely, when required. I can identify and explain the roles of various crew positions. I can demonstrate deck safety. I can be a qualified crewmember for a wide range of positions. I can participate in exercises to develop my technical skills sets. I can attend rehearsals and performances. I can work with a team of my peers. I can perform my position with the show. <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> What OSHA rules apply to the stage area? What are the various run crews for a production? What does it mean to have deck safety? How do you read a cue sheet?
	Vocabulary: ongoing	RESPONDING 7: Reflect (see "Reflections")	Long term targets:

<p>1-12</p>	<p>~ Write a daily vocabulary word ~ Student's own definition ~ Variety of definitions possible, if more than one exists ~ Define terms as they relate to theatre usage</p>	<p>below for standards)</p>	<ul style="list-style-type: none"> I can write down and define key theatre vocabulary terms.
<p>1-12</p>	<p>Reflections: ongoing</p> <p>~ What did I learn today? ~ Connect the activities occurring in class to their relevance to the learning targets and theatre</p>	<p>RESPONDING 7: Reflect <u>Anchor Standard 7:</u> Perceive and analyze artistic work. <u>Enduring Understanding:</u> Theatre artists reflect to understand the impact of drama processes and theatre experiences. <u>Essential Question(s):</u> How do theatre artists comprehend the essence of drama process and theatre experiences?</p> <p>PROFICIENT TH.Re.7.1.I a. Respond to what is seen, felt, and heard in a drama / theatre work to develop criteria for artistic choices.</p> <p>ACCOMPLISHED TH.Re.7.1.II a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/ theatre work</p> <p>ADVANCED TH.Re.7.1.III a. Use historical and cultural context to structure and justify personal responses to a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> I can reflect on my daily learning, identifying how the activities relate to the learning targets.

		drama/theatre work.	
1-12	CULTURALLY RESPONSIVE TEACHING PRACTICES	<p><u>Characteristics of culturally responsive teaching:</u></p> <ul style="list-style-type: none"> • <i>Socio-cultural consciousness</i> (examine one's own thinking and behavior) • <i>Affirming attitude</i> (respect cultural differences of students from diverse backgrounds by adding related curriculum) • <i>Commitment and skills to act as an agent of change</i> (confront obstacles, develop skills, become equitable) • <i>Constructivist views of learners</i> (all students can learn when given the proper tools and instruction) • <i>Learning about students</i> (past, present, future experiences and dreams) • <i>Culturally responsive teaching practices</i> (create an inclusive classroom that reflects the make up of the students) 	<p><u>How it applies to the theatre classroom every day with every unit of study for every student:</u></p> <ul style="list-style-type: none"> • On-going assessment of student understanding • Adjust content based on student understanding • Verbal, written, and demonstration as instruction and performance of skills and knowledge • Multiple attempting of demonstrating understanding • Scaffolding assignments and projects • Flexible grouping, when applicable • Vary products for student learning • Use of Gardner's Seven + One Intelligences • Use of McLean's brain theory applied • Use of Bloom's taxonomy to increase the levels of comprehension and application