| ***Set Design & Construction***  ***Unit 4: Construction***  ***Timeline: 8 Weeks*** | | | | | |
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| **Targeted Standards** (Write the overall NJSLS standards that are most applicable to this unit.).  **Creating**  Anchor Standard 1: Generate and conceptualize artistic ideas and work  Anchor Standard 2: Organize and develop artistic ideas and work  Anchor Standard 3: Refine and complete artist work  **Performing**  Anchor Standard 4: Select, analyze, and interpret artistic work for presentation  Anchor Standard 5: Develop and refine artistic techniques and work for presentation  Anchor Standard 6: Convey meaning through presentation of artistic work.  **Responding**  Anchor Standard 7: Perceive and analyze artistic work.  Anchor Standard 8 : Interpret intent and meaning in artistic work.  Anchor Standard 9: Apply criteria to evaluate artistic work.  **Connecting**  Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art  Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. | | | | | |
| **Rationale and Transfer Goals** : *This section addresses how students will use what they learned for some useful accomplishment.* *Use a short narrative form to explain what students are learning and learning to do in this unit as a whole experience. Transfer of knowledge should 1) be based on mastery, not just rote knowledge; 2) be connected to real world contexts and/or study of other subjects (How will this help me in life, K-12 school, college, or career?); and 3) offer opportunities to develop 21st century skills and habits of mind. You may wish to include overarching questions or beliefs that guide the whole year’s work, such as “We are learning to read and write with thought and purpose.”*  The student will understand the basics of set construction and the need for, and varieties of, scenery and other standard scenic elements when working on theatrical productions. Construction will also include all theatrical elements, such as building a costume, making a specific prop that cannot be found, creating and applying make-up and hair designs. Bringing all theatrical elements to life is to construct | | | | | |
| **Enduring Understandings:** What are the most essential conclusions that students should be guided towards throughout this unit?  Theatre artists rely on intuition, curiosity, and critical inquiry  Theatre artists work to discover different ways of communicating meaning.  Theatre artists refine their work and practice their craft through rehearsal.  Theatre artists make strong choices to effectively convey meaning.  Theatre artists develop personal processes and skills for a performance or design.  Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.  Theatre artists reflect to understand the impact of drama processes and theater experiences.  Theatre artists’ interpretations of drama/theatre work are influenced by personal experiences and aesthetics.  Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.  Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.  Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.  Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work. | | | | | |
| **Essential Questions**: What are the questions that will guide critical thinking about the content of this unit? Essential questions should, in part, be thought-starters toward the enduring understandings.  What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative explorations and inquiry?  How, when, and why do theatre artists’ choices change?  How do theatre artists transform and edit their initial ideas?  Why are strong choices essential to interpreting a drama or theatre piece?  What can I do to fully prepare a performance or technical design?  What happens when theatre artists and audiences share a creative experience?  How do theatre artists comprehend the essence of drama processes and theatre experience?  How can the same work of art communicate different messages to different people?  How are the theatre artists' processes and the audiences perspectives impacted by analysis and synthesis?  What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy/  What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?  In what ways can research into theatre histories, theories, literature, and performance alter the way a drama proceeds or production is understood? | | | | | |
| **Content/Objectives** | | | **Instructional Actions** | | |
| **Content**  ***What students will know*** | **Skills**  ***What students will be able to do*** | | **Activities/Strategies**  ***How we teach content and skills*** | | **Evidence (Assessments)**  ***How we know students have learned*** |
| How to assess a safe working environment.  How to safely and properly use tools  Group work  How to identify the materials necessary for job completion.  That a variety of construction techniques exist.  When and how Technology is used in theatre. | Demonstrate safe and proper use of tools and equipment  Identify and follow safety procedures for hands on experiences and construction  Understand how to work individually and cooperatively with others to accomplish a task  Identify and apply various construction techniques.  Use technology in various situations. | | Demonstrate proper tool use  Role playing safe environment  Hands-on experiences using different materials and media to construct. | | Teacher observation  Peer critiques  Self analysis and evaluation |
| **Spiraling for Mastery**  **Where does this unit spiral back to other units from this or previous years**  **in order to ensure that students retain mastery of what they’ve learned?** | | | | | |
| **Content or Skill for this Unit** | | **Spiral Focus from Previous Unit** | | **Instructional Activity** | |
| Demonstrate safe and proper use of tools and equipment  Identify and follow safety procedures for hands on experiences and construction  Understand how to work cooperatively with others to accomplish a task  Identify and apply various construction techniques.  Use technology in various situations. | | **Set Design & Construction Unit 3 - Design** | | Teacher demonstrations  Hands on experiences | |
| **Career Readiness, Life Literacies, and Key Skills:**  9.3.12.AR.3 Analyze the lifestyle implications and physical demands required in the arts, audio/visual technology and communications workplace.  9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition.  9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice.  9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments. | | | | | |
| **Key resources:**  Chosen script/show for Play and Musical.  Theatre: Art in Action, National Textbook Company/Contemporary Publishing Group, Inc. 1999 | | | | | |
| **Interdisciplinary Connections:**  ELA: NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas  Physical Education: 2.2.12.MSC.3: Design, lead and critique rhythmic and physical activity that includes variations in time, space, force, flow, and relationships  Social Studies: 6.1.12.HistoryCC.3.a: Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods.  6.1.12.HistoryCA.14.c: Determine the influence of multicultural beliefs, products (i.e., art, food, music, and literature), and practices in shaping contemporary American culture. | | | | | |
| **Intersections of History:** Set construction throughout history, what has changed? How has technology influenced those changes?  **Black:** Timothy Jones  **Hispanic:** Pablo N. Molina  **Women:** Mimi Lien (AAPI)  **LGBTQ:** Tobin Ost | | | | | |
| **Important Vocabulary:**  Apron - Front part or area of the stage extending past the main act curtain, also called lip.  Backdrop - Painted cloth or set wall built to serve as a background for the setting on stage.  Batten - A steel bar from which lights, drops, etc can be hung  Black Box - Type of performance space that is small, created out of a room, painted all black.  Box Set - A type of setting that is built on the stage to look like the interior of a house or room, having three walls and no ceiling.  Call - The time one must be at the Theatre, ready to work.  Center Stage - The middle point of the performance space, symbolized by CS in blocking notes.  Cue - A signal or line that prompts the next action or stage business during a performance.  Cyclorama (Cyc) - A specialized white curtain at the back of the stage meant to absorb light and create depth  Downstage - The area of the performance space that is closest to the audience.  Dress Rehearsal - The final rehearsal(s) of a play before it opens to the public; utilizing all costumes, props, lighting, sound, and set changes.  Dry Tech - A rehearsal that is run without the actors, bringing together all the technical aspects of a show, following the cues in the order that they are executed.  Flat - A constructed piece of scenery, usually made of wood and/or canvas, used to create a set wall or backdrop for a stage setting.  Floor Plan - A drawn picture of a set, as seen from a bird's eye view (from above), using geometric shapes to represent set pieces and levels.  Fly System - A system of rigging and ropes that is used to raise and lower scenery within on stage, operated by hand or mechanically from backstage.  Follow Spot - A concentrated source of light that illuminates a performer on stage, and stays with them as they move; most often coming from a spotlight instrument.  Fourth Wall - The imaginary divide that separates the audience from the performance space.  Grand - The main act curtain or drape that hangs at the front of the stage, always found in a Proscenium theatre, and usually is of a royal color (red for us).  Hold - A command called by a stage manager meaning that the status quo will remain unchanged (pause all cues and await further instruction; wait).  House - The area of a theatre where the audience sits.  Pit - The area, usually below the front part of the stage, where the orchestra is set up to play the music for a live performance.  Properties (Props) - 1. Used to enhance a scene or characterization, abbreviated-props. 1. Stage: large, stay on the set. 2. Hand: small, used by many actors. 3. Personal: used only by one actor, and stays with them.  Proscenium - The most common type of Theatre space, known for its framed arch that outlines the stage opening, having the audience facing one side directly in front.  Rake - A slanted stage or house seating area; the origin of "upstage" and "downstage"  Sight Lines - The audience's view of a performance space, being blocked from backstage.  Spectacle - Large scenery or set pieces used for awe and illusion in a performance.  Spike - To mark the stage floor, usually with colored tape, where set pieces will rest.  Stage Manager - The head technician for a production; responsible for all backstage duties and jobs. Calls a show for cues and transitions, and keeps consistency accurate from show to show. Works very closely with actors, technicians, and the director. The boss of all crews.  Stage Right/Left - Sides of the stage that is determined according to the actors point of view facing the audience. Symbolized in blocking notation as SL and SR.  Strike - To take down a set or remove scenery or props from the stage; happens immediately at the end of a production run before the next show is brought in.  Thrust - A type of performance space where the audience surrounds three sides, and rises high above a very open stage; usually there is no main act curtain.  Teaser - Llong, skinny curtain that hangs in front of the grand drape and creates a frame for the upper part of the stage.  Legs - Tall, black curtains that separate the stage from the wings and creates limited sightlines for the audience  Upstage - The area of the performance space that is farthest away from the audience.  Wings - The offstage areas directly to the right and left of the performance space.  Grid - The sturdy structure near the ceiling of the building from which battens hang  Electric - Special battens from which lights hang  Catwalk (Beam) - The strip of lights above the audience  Booth - The area in the back of the house from which the sound and light boards are operated  Green Room - The area in which the actors wait to go on between scenes | | | | | |