| ***Theatre Production***  ***Unit 2: Fall Play***  ***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  **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.”*  Mastering production skills: choosing a play, budgeting, dramaturgy, designing- sets, costumes, props, special effects, make-up, hair, lights, and sound. The focus of this unit is for students to get real world practice for what it is like to take a play from an idea or conception and turn it into a performance and know the jobs available in the process. Students will be entrusted to produce all aspects of a production with teacher guidance and/or instruction. Student's responsibility includes, but is not limited to selecting or creating a piece, researching/dramaturgy, publicity, management, and all technical production elements. | | | | | |
| **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 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?  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 assemble and collaborate with a production team.  Read, evaluate, critique, discuss and select or create a piece for production.  Develop casting requirement list, audition packet, hold auditions, callbacks and Cast show/piece.  What it’s like to Collaborate , evaluate, defend, prioritize production needs and work with crew/cast and creative team.  How to Develop a production calendar and create a production and weekly rehearsal reports.    Evaluating daily rehearsals and making adjustments for future rehearsals and final performance.  What it means to Research/Dramaturgy a production.  Why developing a set/costume/ lighting/sound/special effects/  prop/makeup/hair/etc. plots and production needs are crucial to a production.  What it’s like to build a costume, prop, scenery, etc.  How to create a production Publicity package and develop house management rules and procedures.  Why it is important to prepare tech week/load in/build/load out and a production/rehearsal and tech week schedule  How important self and production evaluation and post production discussion is to the success of a production.  What Theatre Career options are available to them. | Assemble and collaborate with a production team.  Read, evaluate, critique, discuss and select or create a piece for production.  Develop casting requirement list, audition packet, hold auditions, callbacks and Cast show/piece.  Collaborating, evaluating, defending, prioritizing production needs and working with crew/cast and creative team.  Develop a production calendar and create a production and weekly rehearsal report.    Evaluating daily rehearsals and making adjustments for future rehearsals and final performance.  Research/Dramaturgy of production.  Developing set/costume/ lighting/sound/special effects/  prop/makeup/hair/etc. plots and production needs.  Build a costume, prop, scenery, etc.  Create a production Publicity package.  Prepare and develop house management rules and procedures.  Prepare tech week/load in/build/load out schedule.  Prepare play for production/rehearsal and tech week.  Self and production evaluation and post production discussion.  Successfully make a career out of any facet in Theatre.  Work in any of the jobs available to them in the Theatre Arts. | | Teacher guided instruction, followed by student demonstrations.  Active Learning, Student Centered  Group Work  Individual Research  Presentations of ideas and peer critiques  Read, Evaluate, Research, Critique, and Discuss  Developing ideas  Collaborating  Script Analysis  Performances  Warm-ups/Preparation | | Teacher observation  Peer critiques/Collaboration  Self analysis and evaluation  Research/Dramaturgy Presentation |
| **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** | |
| To allow students the opportunity to take a play from an idea or conception and turn it into a performance.  Students will be entrusted to produce all aspects of a production.  Develop an understanding of all jobs and Career options available in the world of Theatre. | | Theatre Production Unit 2 | | Read, Evaluate, Research, Critique, and Discuss  Developing ideas  Collaborating  Script Analysis  Performances  Warm-ups/Preparation | |
| **Career Readiness, Life Literacies, and Key Skills**  9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a)  9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1) | | | | | |
| **Key resources:**  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:** Looking into the past productions of the play, or the likes of, for specific show needs and dramaturgical purposes.  **Black:** Audra McDonald, James Monroe Iglehart, Viola Davis, Phylicia Rashad, Ben Vereen, Renée Elise Goldsberry, Leslie Odom Jr., Brian Stokes Mitchell, James Earl Jones, Courtney B. Vance, Patina Miller, Juanita Hall, etc.  **Hispanic:** Lin Manuel-Miranda, Lindsay Mendez, Rita Moreno, Sara Ramirez, Karen Olivo, Priscila Lopez and Chita Rivera  **Women:** Patti LuPone, Kristin Chenoweth, Bernadette Peters, Idina Menzel, Sutton Foster, Kelli O'Hara, Angela Lansbury, Lea Salonga\*, Liza Minnelli, Julie Andrews, Laura Osnes, Elaine Stritch, Phillipa Soo, Jessie Mueller, Ethel Merman, Sierra Boggess, Betty Buckley, Christine Ebersole, Carol Channing. \* - AAPI  **LGBTQ:**  Billy Porter, Wilson Cruz, Alan Cumming, Harvey Fierstein, Cheyenne Jackson, Jonathan Groff, Joel Grey, Barry Manilow | | | | | |
| **Important Vocabulary:**  THEATRE ARTS VOCABULARY  act - to perform for an audience representing another person.  actor - performer, player, thespian.  ad lib - create lines or action spontaneously when necessary. angel - financial backer of a play production.  apron - part of the stage projecting past the curtain line toward the audience.  arena stage - theatre-in-the-round.  articulation- process of starting and stopping vowel and consonant sounds.  audible - able to be heard.  audience - people who watch and or listen and respond to a performance.  audition - try out for a role in a play.  backstage - area that the audience cannot see.  batten - piece of wood or pipe from which lights, scenery and curtains are hung.  believable - convincing to the audience.  blackout - all stage lights go off at the same time.  blocking - planned movement on stage.  "break a leg" - wish for good luck in a performance.  boards - stage.  build vocally - use the voice to change mood and increase intensity  business - 'small bit of action. ex. bouncing a ball, writing a letter, making a sandwich.  call board - place where announcements and notices for actors and crew are posted.  cast - actors in a play.  casters - wheels  casting - selecting the actor who will play each role in a show. centerstage - C, middle portion of the stage area; between L & R and U & D.  characterization - putting together all facets of a character to make that person a believable individual who can be portrayed before an audience.  cheat, cheat out - 'aiming body out toward the audience when talking to another character.  climax - 'high point in the action of a scene.  collaboration - the work of many people toward a common project; work done by many people.  comedy - play that treats situations or characters in a humorous way; play with a happy ending.  company - actors and crew of a production.  countercross - 'move to adjust stage picture after another actor has moved.  crew - group of workers who handle a specific aspect of a production.  cross, X - 'move from one stage area to another.  cue - last word or action before your line or action; signal for next line, sound effect, light change, etc.  curtain call - appearance of the cast at the end of the show in response to the audience applause.  curtain line - imaginary line on the stage below the grand drape. cyclorama, cyc - Curtain or drop across back of stage; can serve as background for some scenes.  deck - stage  dialogue - spoken lines in a skit or play; actual words that the characters say.  diaphragm - muscle below the ribs that expands out and down causing air to enter the lungs.  director - the person in charge of a production. - the BOSS of the play.  downstage, down - D, portion of the stage closest to the audience; toward the audience.  dress rehearsal - final rehearsal before the show opens with full costumes, makeup, lights, sound, props, etc.  effect - emotional recall - 'remembering a feeling from your own life to apply to a performance.  encore - repeated or additional performance at the end of a play. entrance - 'come onto the stage.  exhale - expel air from the body.  exit - 'leave the stage.  exposition - beginning of the play which explains the who, what and where of the plot.  extra - cast member who serves as background for action. Usually used in television or films.  finale - concluding part of any performance.  flat - canvas covered wooden frame used for scenery.  flies - area between the top of the proscenium arch and the stage ceiling; loft; fly area.  fly - to raise scenery above the top of the proscenium opening to lower it down to the stage floor.  followspot - spotlight that can be moved around during a performance.  full back - actor facing away from the audience. Used only on special occasions.  full front - actor facing the audience directly. Used for important lines and actions.  gesture - 'movement of a part of the body to communicate an emotion or idea.  grand drape - front curtain separating the stage from the audience, often simply called "the curtain."  greenroom - backstage lounge or waiting room for the actors (almost never painted green!)  grip - stagehand who moves scenery on and off stage.  house - the audience; place where the audience sits; front, out front.  imagery - words or phrases that appeal to the senses. imagination - ability to form mental images or concepts that are not actually present in reality. A necessary component of theatre, utilized by actors and the audience.  improvisation - make up dialogue and action as you go; usually guided by an idea, theme, or topic. Acting without rehearsal. inflection - gliding from one pitch level to another. Can change the meaning of words.  inhale - take air into the lungs.  intention - the reason WHY you are doing something (motivation)  intermission - short break between the acts of a play or parts of a performance.  introduction - announce a scene or selection to an audience, giving information ; includes title, author or playwright, and any necessary information to understand the performance.  kill - turn off; stop; remove from stage.  larynx - voice box, contains the vocal cords.  left, stage left - L, actor's left when facing the audience.  legs - narrow curtains on either side of the stage that mask the wings.  lines - pieces or sentences of dialogue.  makeup - cosmetics of various colors applied to the actor's skin so that facial features are visible and/or altered under stage lighting.  mask - hide from audience view.  mime - stylized pantomime; done in makeup and costume.  motivation - the reason behind a character's behavior.  objective - character's goal, WHAT do they want?  off - see backstage.  on - on stage.  one quarter - actor turned halfway between full front and profile. Used to share a scene.  onomatopoeia - words that sound like what they mean. ex. boom, clack, zip.  open, open up - turn toward the audience.  out front, front - audience seating area.  pacing - tempo or speed at which scene is played. Very important in comedy.  pantomime - acting without talking or sound effects.  pick up cues - quickly begin a speech without allowing a pause between the first words of the speech and the cue.  pitch - highness or lowness of the voice.  places - order for actors and crew to get into position for the beginning of a scene.  plant - place a prop on stage before the show so that it is available when the script calls for it.  player(s) - see actor.  playing area - see stage.  playwright - person who plans and writes plays.  practical - set piece or prop that is usable, actually works. Ex - door or window that opens and shuts, rock or hill you can stand on, lamps that can be turned on.  producer - person who finds financial investors, hires the director and production staff, sets the budget, etc. for a play production. profile - actor position facing the wings, left or right. Used for arguments or love scenes.  project, (pro' ject) - throw the voice to the farthest person in the audience.  prompt book - script marked with directions and cues for use by the crews.  prompter - person situated offstage who supplies missed lines during a performance.  pronunciation - producing the sounds of words. (Correct sounds, stresses and accents can be found in the dictionary.)  properties (props) - all articles and furnishing needed on stage in a play. with the exception of scenery and costumes; can be carried on or planted; props.  proscenium - permanent framed opening through which the audience sees a play.  raked stage - stage floor tilted toward the audience.  rate - speed or tempo.  Rehearsal - cast members working on a production under the guidance of the director to prepare for production.  resolution - ending, happy or sad; conclusion to a story. resonance - enrichment of sound from its vibration in a closed space.  resonators - body chambers where sound vibrates; throat, mouth, nasal cavity & sinus cavities.  right, stage right - R, actor's right when facing the audience.  rising action - conflict in a scene gets worse and/or more complicated.  role - part or character played by an actor.  royalty - money paid to a playwright for permission to stage his/her play.  scene - performance with beginning, middle and end; section of a play that occurs at one place, at one time.  scenery - hangings, structures, etc. that represent a location or decorate the stage; set.  script - written copy of a play.  sensory recall - 'remembering how an action or object felt, looked, smelled, sounded or tasted.  set - see scenery.  share a scene - 'have equal audience attention with another actor.  stage area(s)- sections of the stage, named for their relation to the audience.  stage directions - script instructions for movement, business, lighting, sound, etc. Usually in parentheses.  stage fright - 'nervous feeling about performing.  stage hands - see grip.  strike - to clear from the stage completely; take down and store away when the run of the play has ended.  teasers - short curtains hung above the stage to mask the lights and battens.  technical director - person in charge of everything back of the grand drape except the actors and costumes; answers to the stage manager.  technical rehearsal - rehearsal for perfecting lights, scenery, sound, and other technical elements.  theatre in the round - theatre facility where the audience surrounds the stage on all sides; arena stage.  thespian - see actor.  three quarters - actor facing upstage corners of the stage. Used to give a scene.  thrust stage - stage that extends well past the proscenium arch so that the audience surrounds it on three sides.  tongue twister - difficult to pronounce phrases or sentences used as articulation exercises.  tormentors - see legs.  Track - specific to each role(s) or actor. That character's path on and off stage.  tragedy - a play in which the protagonist fails to achieve their goal; a play with a sad or tragic ending.  trapdoor, trap - an opening in the stage floor that permits actors to enter from and exit to an area beneath the stage.  traveler mid-stage curtain; act curtain.  troupe - group of actors, especially those that tour from place to place.  up, upstage - U, portion of the stage farthest from the audience; away from the audience.  vocal variety - changes in rate, pitch, volume and intensity that help a listener stay interested in a vocal performance.  volume - loudness or softness of the voice, sound effects or music.  wagon - platforms or large set pieces on casters.  walk on - part where an actor comes on and off stage without saying a line.  wardrobe - costumes.  wings - backstage area on either side of the stage. | | | | | |