

Course Description

A. COVER PAGE

Date of Submission: September 2010

1. Contact Information

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2. Course Description

Course Title: Technical Theatre I

Transcript Title(s) / Abbreviation(s):

Transcript Course Code(s) / Number(s):

Seeking "Honors" Distinction:

No

Yes, AP

Yes, IB (higher level)

Yes, IB (standard level)

Yes, Other Honors

Subject Area:

History/Social Science ("a")

History/Social Science - US History

History/Social Science - Government

History/Social Science - World
History/Cultures/Geography

English ("b")

English

English Language Development/English as a Second Language

Mathematics ("c")

Laboratory Science ("d")

Language other than English ("e")

Visual & Performing Arts ("f")

- Elective ("g")
 - College Prep Elective - History/Social Science
 - College Prep Elective - English
 - College Prep Elective - Mathematics
 - College Prep Elective - Science
 - College Prep Elective - Visual & Performing Arts
 - College Prep Elective - Interdisciplinary
 - College Prep Elective - Other

Grade Level(s) for which this course is designed: Unit Value:

- | | |
|----------------------------|-----------------------------------------------------------------|
| <input type="checkbox"/> 9 | <input type="checkbox"/> 0.5 (half year or semester equivalent) |
| X 10 | |
| X 11 | X 1.0 (one year equivalent) |
| X 12 | <input type="checkbox"/> Other: |

3. Previously Approved Courses

Complete outlines are not needed for courses that were previously approved by UC.

Was this course previously approved?

Yes

X No

If yes, select all that apply.

A course reinstated after removal within 3 years.

Year removed from list: _____

Same course title? Yes No

If no, previous course title: _____

An identical course approved at another school in same district.

Which school?_(NOTE: Technical Theatre I has been approved in other Districts; however, this course outline/course description is newly developed.)

Same course title? Yes No

If no, course title at other school? _____

Approved International Baccalaureate (IB) course

Approved CDE Agricultural Education course

Approved P.A.S.S./Cyber High course

Approved UCCP/UCI course

Approved ROP/C course.

Approved A.V.I.D. course

Approved C.A.R.T. course

Approved Project Lead the Way course

CSU Expository Reading and Writing courses

Other. Explain: _____

Advanced Placement Course

If Advanced Placement, has it been authorized by the College Board through the AP Audit process? Yes No If not, please explain

why: _____

If in progress, date submitted to AP: _____

Is this course a resubmission Yes No If yes, date(s) of previous submission? _____

Title of previous submission?

Is this an Internet-based course Yes No

If yes, who is the provider? PASS/Cyber High Other: _____

Is this course modeled after an UC-approved course from another school outside your district Yes No

If so, which school(s)?, etc.

Course title at other school? (However, Technical Theatre classes have been approved as a-g courses at other high schools. And the teachers involved in developing the course did review other Technical Theatre, Stagecraft, Stage Production, and Theatre Arts courses prior to working on this course description.)

Is this course classified as a Career Technical Education?

Yes No

If Yes:

Name of Industry Sector: Arts, Media, and Entertainment

Name of Career Pathway: primary: Media and Design

Also includes aspects of performing arts & production arts

4. Catalog Description

Brief Course Description:

Technical Theatre I introduces students to the purpose, history, and importance of artistic and technical design for theatre; the many aspects of technical design, theatre and production; and the craft knowledge and skills necessary to design and produce live theatre. Students acquire design and artistic skills that are applied in assignments and projects involving scenery design and construction, stage lighting, sound, properties, costumes, makeup, and projection. Strong emphasis is placed on knowledge of artistic concepts and design techniques, application of art and design principles, safety practice in the theatre context, and backstage and technical aspects of theatre design and production.

Emphasis is on artistic design and perception; creative and non-linear thinking strategies; visual communication and creative expression; historical and cultural context; aesthetic valuing; understanding and making connections, relationships and applications; and group collaboration. Students will learn aspects of designing and applying principles of design to actual theatrical productions, including basic drafting/technical drawing for the theatre, including orthographic projection, elevations, and simple perspective drawings. In addition, students will learn to analyze the effective use of lighting, sound, scenery, costume, make-up and stage properties design in a variety of plays and other performance productions. Students also develop their knowledge base of dramatic literature, learning both to write about and for theatre, and have unique opportunities both to learn from technical theatre professionals and examine the many education and career possibilities in the theatrical aspects of performing arts.

Pre-Requisites: Drama, Theatre Arts and/or Introductory Art or Design Course

Co-Requisites: Creative and Performing Arts Academy students will also be enrolled in at least three other Academy college-preparatory core academic classes that will be flavored with the theme of art, design, and theatre (Academy English, History/Social Science, and Science).

5. Optional Background Information

Context for Course (optional): Technical Theatre I is offered as part of a technical theatre pathway for students enrolled in a "school within a school" - the Creative and Performing Arts Academy program. Many students will have already taken Introduction to Theatre and/or Introduction to Art course as well as one or more college preparatory English/Language Arts classes. The Creative and Performing Arts Academy partners with local colleges and universities as well as with professional theatre companies that also serve as consultants for student projects.

History of Course Development: In the past, high schools in West Contra Costa have offered courses in Stage Craft and Technical Theatre. The schools are now developing a more rigorous technical theatre pathway designed to prepare students for both college and theatrical and design careers. The teachers involved have professional theatre backgrounds and additional theatre professionals provided input in the development of this course. The theatre arts teachers/course developers also worked with a University of California expert on curriculum and instruction and also reviewed multiple high school, college and university texts, course descriptions and syllabi; these, too, informed the course development work.

6. Texts and Supplemental Instructional Materials

Textbook(s) Primary Texts:

Gillette, J. Michael, *Theatrical Design and Production* (ISBN 0-07-256262-5), Sixth edition

Miller, Arthur, *The Crucible* (for use as a play text and also in one of the major projects will use National Theatre (British) resources to go behind the scenes to look at many technical aspects of the theatrical production of *The Crucible*. (These will include costume and wig design, set design, and lighting among others,))

Additional Texts include (partial list):

Brockett, Oscar G. with Franklin J. Hildy, *History of Theatre* (8th edition), Boston: Allyn and Bacon, 1999.

Campbell, Drew, *Technical Theater for Nontechnical People*

Carter, Paul, *The Backstage Handbook: An Illustrated Almanac of Technical Information*

Huaixiang, Tan, *Character Costume Figure Drawing*, Second Edition, Boston: Focal Press/ (2010)

Gillette, J. Michael, *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup*

Kaluta, John, *The Perfect Stage Crew: The Complete Technical Guide*

Raoul, Bill, *Stock Scenery Construction: A Handbook*

Shelley, Steven-Louis, *A Practical Guide to Stage Lighting* (Second Edition)

Thorne, Gary, *Technical Drawing for Stage Design*, Crowood Press, 2009

Ionazzi, Dexter, *The Stage Management Handbook*

The Modern Educational Technical Theatre Initiative (METTI) - an online technical theatre curriculum <http://edutheatertech.wordpress.com>

Web Resources: Internet Resources: (also included in course outline and in key assignments)

Stage Seminars, High School Tech <http://www.hstech.org>

Theatre Crafts (<http://www.theatrecrafts.com/index.shtml> (includes links, resources, and information about many areas of technical theatre as well as a glossary of technical theatre terms. A sampling of topics includes: Theatrical Effects, Lighting, Production Management, Sound, Stage Management, Animatronics, etc.)

National Theatre (British)

<http://www.nationaltheatre.org/uk/38496/backstage/backstage.html>

The Back Stage section of the Discover National Theatre website includes sections on Three theatre spaces, sets and props, sound and music, stage management, opening up theatre, acting and directing, costume and wigs, lighting and special effects, and script writing and creating theatre

Stage Work (National Theatre) <http://www.stagework.org/uk/stageworks/index.html>

OR <http://www.nationaltheatre.org/uk/discover> See also

<http://www.stagework.org/uk/stageworks/productions.html> (including production videos and resources on The Crucible)

Stage Lighting for Students <http://stagelightingprimer.com/index.html>

Supplemental Instructional Materials: architectural scale rulers, drawing pencils, drawing paper, paint, pastels, brushes, drawing boards, T-squares, triangles, draftsman tape/dots, wood (used in set and scenery design, stagecraft tools, fabric, etc.

Each student will:

- Understand the basic concepts, elements, and terminology that define technical theatre as an art form
- Comprehend the performance production process of theatre from its initial organization through its final performance and post-mortem.
- Examine theatrical practice from a variety of approaches including organization (organizational hierarchy of technical staff positions in theatre productions), forms, two and three dimensional scenery, drawings, costumes, makeup, lighting, sound, and other elements.
- Analyze, derive meaning from, and evaluate theatrical productions. Perceive plays, using the vocabulary of art and theatre to express observations with regard to aesthetic, technical, narrative, and ideological qualities.
- Read and analyze plays for their thematic and technical elements as related to theatre.
- Develop knowledge and skills in technical aspects of theatrical productions. (scenery, lights, sound, costumes, makeup, etc.)

- Learn basic drawing (drafting) techniques for the theatre and apply them in the design of scenery, costumes, lighting plots, and other technical theatre projects.
- Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing written assignments embedded in the course work. These will include narrative, expository, persuasive, descriptive, analytical, and reflective writing as well as research and theatre and theatrical production criticism.
- Read and understand theatrical studies texts. Analyze and synthesize information about theatrical productions, designers, and the cultural and historical impact of technical theatre, especially in regard to its reflection of and influence on societal values and behaviors.
- Compile complex material from a range of information sources for a research project related to technical theatre, organize and present findings effectively in a critical research paper and an oral presentation.
- Experience, describe, and reflect on the back-stage operation of a performance with regard to technical aspects such as costumes, lighting, sound, scenery, and/or props.

In addition, the course has the following goals related to art and design:

- * To develop the student's "sense of seeing" (artistic perception and aesthetic valuing), that is to equip each student with the perspectives and tools by which s/he can come to an informed, intelligent analysis and judgment of important works from the medium theatre, especially with regard to technical aspects of theatre
- * To broaden the student's appreciation of contemporary and historical aesthetic, intellectual, emotional movements and contexts, in terms of: design, composition, subject, and form.
- * To encourage the student to make connections between technical theatre and the impact of the political, social, and intellectual milieu in which it was produced.

Students will also apply their growing knowledge and understanding of technical theatre:

- * Participate as a team member scheduling, organizing, negotiating and communicating with other group members in all phases of a technical theatre production, from preproduction planning through setup and rehearsal, production, and postproduction phases. Write an analytical paper describing technical theatre production process and analyzing learning that occurred and the relationship of elements of the student's own technical theatre to aspects of technical theatre and technical theatre production studied in class
- * Complete a professional portfolio that documents growth in knowledge and skills and achievement of standards in visual arts, theatre arts, design, and literacy,

Visual Arts Standards addressed include: **Standard 1.0 Artistic Perfection:** Students perceive and respond to works of art. Students use vocabulary of visual arts to express their observations. 1.1 Analyze and discuss complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real vs. virtual in works of art. 1.2 Discuss a series of original works of art, using the vocabulary of art. 1.3 Analyze works of art as to personal direction and style. 1.6 Describe the use of the elements of art to express mood in one or more of their works of art. 1.7 Select three works of art from their technical theatre portfolio and discuss the intent of the work and the use of the media. 1.8 Analyze the works of a well-known artist as to the art media selected and the effect of that selection on the artist's style. **2.0 Creative Expression: Creating, Performing, and Participating in the Visual Arts.** 2.1 Create original works of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view; 2.2 Plan and create works of art that reflect complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real vs. virtual. 2.3 Assemble and display objects or works of art as a part of a public exhibition. 2.4 Demonstrate in their own works of art a personal style and an advanced proficiency in communicating an idea, theme, or emotion. 2.5 Use innovative visual metaphors in creating works of art. 2.6 Present a universal concept in a multimedia work of art that demonstrates knowledge of technology skills. **3.0 Historical & Cultural Context: Understanding Visual Arts in Relation to History and Culture.** Students analyze role & development of visual arts in past & present cultures throughout the world, noting human diversity as it relates to visual arts & artists. 3.1 Identify contemporary styles and discuss the diverse social, economic, and political developments reflected in the works of art examined. 3.3 Investigate and discuss universal concepts expressed in works of art from diverse cultures. 3.4 Research the methods art historians use to determine the time, place, context,, value, and culture that produced a given work of art. **4.0 Aesthetic Valuing: Responding to, Analyzing, & Making Judgments about Works in Visual Arts.** Students analyze, assess and derive meaning from works of art, including their own, according to the elements of art, principles of design, & aesthetic qualities. 4.1 Describe the relationship involving the art maker (artist), the making (process), the artwork (product), and the viewer. 4.2 Identify the intentions of artists creating contemporary works of art and explore the implications of those intentions. 4.3 Analyze and articulate how society influences the interpretation and message of a work of art. 4.4 Apply various art-related theoretical perspectives to their own works of art and the work of others... 4.5 Construct a rationale for the validity of a specific work of art - artwork that falls outside their own conceptions of art. 4.5 Develop written criteria for the selection of a body of work from their portfolios that represents significant achievements. **5.0 Connecting & Applying What is Learned in Visual Arts to Other Art Forms & Subject Areas & to Careers.**

Students apply what they learned in visual arts across subject areas. Students develop competencies & creative skills in problem solving, communication, & management of time & resources, which contribute to lifelong learning & career skills. 5.1 Speculate on how advances in technology might change the definition and function of the visual arts. 5.2 Visual Literacy: Compare and contrast works of art, probing beyond the obvious and identifying psychological content found in the symbols and images. 5.3 Prepare portfolios of their original works of art for a variety of purposes (e.g., review for postsecondary application, exhibition, job application, and personal collection) 5.4 Investigate and report on the essential features of modern or emerging technologies that affect or will affect visual artists and the definition of the visual arts.

Theatre Arts Content Standards Addressed Include:

Standard 1.0 Artistic Perception: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre. Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre...and respond, using the vocabulary of theatre. 1.1 Use vocabulary of theatre...to describe theatrical experiences. Document observations and perceptions of production elements...through class discussion and reflective writing. 1.3 Identify the use of metaphor, subtext, and symbolic elements in scripts and theatrical productions. Standard

2.0 Creative Expression: Students apply processes and skills in ... designing and script analysis/writing; 2.3 Design, produce, or perform scenes or plays from a variety of theatrical periods and styles; 2.3 Work collaboratively as designer, producer, or actor to meet directorial goals in scenes and plays from a variety of contemporary and classical playwrights. Standard 3.0 Historical and Cultural Context: Understanding the Historical Contributions and Cultural Dimensions of Theatre. Students analyze the role and development of theatre... in past and present cultures throughout the world, noting diversity as it relates to theatre; 3.1 Identify and compare how film, theatre, television, and electronic media productions influence values and behaviors; Describe the ways in which playwrights reflect and influence their culture in such works as Raisin in the Sun, Antigone, and the Mahabarata. 3.3 History of Theatre: Identify Key figures, works, and trends in world theatrical history from various cultures and time periods. 3.3 Perform, design, or direct theatre pieces in specific theatrical styles, including classics by such playwrights as Sophocles, Shakespeare, Lope de Vega, Aphra Behn, Moliere, and Chekhov. 3.4 Compare and contrast specific styles and forms of world theatre. Standard 4.0 Aesthetic Valuing: Responding to, Analyzing, and Critiquing Theatre: Students critique and derive meaning from works of theatre... and theatrical artists on the bases of aesthetic qualities. 4.1 Use complex evaluation criteria and contemporary terminology to compare and contrast a variety of genres of dramatic

*literature. 4.2 Draw conclusions about the effectiveness of informal and formal productions...on the basis of intent, structure, and quality of the work. 4.3 Develop a thesis based on research as to why people create theatre. 5.0 **Connections, Relationships, Applications:** Connecting and Applying What is Learned in Theatre...to other art forms and subject areas and to Careers: Students apply what they learn in theatre to other subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre. 5.1 Create projects in other school courses or places of employment, using tools, techniques, and processes from the study and practice of theatre. 5.2 Demonstrate ability to create rehearsal schedules, set deadlines, organize priorities, and identify needs and resources when participating in the production of a play or scene. 5.3 Communicate creative, design, and directorial choices to ensemble members, using leadership skills, aesthetic judgment, or problem-solving skills. 5.4 Develop advanced ... competencies for a career in an artistic or technical field in the theatrical arts.*

Career-Technical Standards Addressed Include: 1.0 Academic Skills 2.0 Communications 3.0 Career Planning and Management. 4.0 Technology 5.0 Problem Solving and Critical Thinking 6.0 Health and Safety 7.0 Responsibility and Flexibility;; 8.0 Ethics and Legal Responsibilities; 9.0 Leadership and Teamwork 10.0 Technical Knowledge and Skills; 11.0 Demonstration and Application

English-Language Arts Standards Addressed Include: Reading 2.2.2, 2.2.3,2.2.7, 2.3.1 - Prepare bibliography of reference materials for a report; Generate relevant questions about readings on issues that can be researched; Critique logic of functional documents; Verify and clarify facts presented in ...expository texts by using a variety of ... documents. W.4 Make warranted and reasonable assertions about the author's arguments by using elements of text to defend and clarify interpretations. 2.5 Analyze an author's implicit and explicit philosophical assumptions & beliefs about a subject. 2.6 Critique the power, validity, and truthfulness of arguments set forth; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address reader concerns and counterclaims (e.g., appeal to reason, to authority, to pathos and emotion). 3.1 Analyze characteristics of subgenres 3.2 Analyze way in which theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim; 3.3 Analyze ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both. 3.4 Analyze ways in which theatre artists and designers use imagery, techniques, light, and sounds to evoke emotions from the theatre audience. 3.7 Analyze recognized works of world theatre from a variety of playwrights.

Writing 1.1 Demonstrate understanding of elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments. 1.2 Use point of view, characterization, style, and related elements for specific rhetorical & aesthetic purposes. Writing 1.3, 1.6, 1.7, 1.8 - Structure ideas and arguments in a sustained, persuasive, & sophisticated way & support them with precise & relevant examples; Develop presentations by using clear research questions & creative & critical research strategies; Use systematic strategies to organize & record information;

Writing 1.8 Integrate databases, graphics, & spreadsheets into word-processed documents.

Writing 2.3, 2.4, 2.4a Write persuasive and expository composition, including analytical essays and research papers. Writing Applications 2.4a Use exposition, narration, description, argumentation, or some combination of rhetorical strategies to support the main proposition. Writing 2.5 a) Present information purposefully and succinctly and meet the needs of the intended audience. b) Follow the conventional format for the type of document (e.g., letter of inquiry, memorandum); Writing 2.6 Deliver multimedia presentations

COURSE CONTENT

A. Course Purpose. What is the purpose of this course? Please provide a brief description of the goals and expected outcomes. Note: More specificity than a simple recitation of the State Standards is needed.

Each student will:

- * Analyze, derive meaning from, and evaluate theatrical productions. Perceive plays, using academic language to express observations with regard to aesthetic, technical, narrative, and ideological qualities.
- * Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing written assignments embedded in the course work. These will include narrative, expository, persuasive, descriptive, analytical, and reflective writing as well as research and theatre and theatrical production criticism.
- * Read and understand theatrical studies texts. Analyze and synthesize information about theatrical productions, directors, and the cultural and historical impact of technical theatre, especially in regard to its reflection of and influence on societal values and behaviors.
- * Compare and contrast theatre from various historical eras and/or global societies. Research and write an analytical essay regarding the influence of a specific cultural context on a particular well-known example of theatre/theatrical production.
- * Parse a play for key thematic and technical elements and present conclusions in class.

* Compile complex material from a range of information sources for a research project, organize and present findings effectively in an oral presentation and in a critical research paper.

In addition, the course has the following goals related to visual and creative arts and history:

* To develop the student's "sense of seeing", that is to equip each student with the perspectives and tools by which s/he can come to an informed, intelligent analysis and judgment of important works from the medium of technical theatre

* To broaden the student's appreciation of contemporary aesthetic, intellectual, and emotional movements, in terms of: design, composition, subject, and form.

* To encourage the student to make connections between technical theatre and the impact of the political, social, and intellectual milieu in which it was produced.

Students will also apply their growing knowledge and understanding of technical theatre:

* Participate as a team member scheduling, organizing, negotiating and communicating with other group members in all phases of one or more technical theatre production, from preproduction planning through setup and rehearsal, production, and postproduction phases. Write an analytical paper describing technical theatre production process and analyzing learning that occurred and the relationship of elements of the student's own technical theatre to aspects of technical theatre and technical theatre production studied in class

* Identify quality in which illustrate In an analytical essay, the student will compare and contrast elements of her/his own technical theatre with some of the aesthetic concepts of visual images in technical theatres the class has studied.

B. Course Outline. Detailed description of topics covered. Show examples of how the text or readings are incorporated into the topics covered. (NOTE: Course outline is flexible depending on production schedules.)

"The real voyage of discovery consists not in seeking new landscapes, but in having new eyes." -Marcel Proust (novelist & art critic)

"People inscribe their histories, beliefs, attitudes, desires and dreams in the images they make." -Robert Hughes (art critic)

**UNIT I INTRODUCTION TO TECHNICAL THEATRE AS AN ART FORM;
HISTORICAL CONTRIBUTION AND CULTURAL INFLUENCES OF THEATRE,
AND ESPECIALLY THE ARTISITC, AESTHETIC AND TECHNICAL ASPECTS**

OF THEATRE.

- What is a play? (Can depict worlds convincingly; form of communication that generally results from a complex and highly collaborative process) purpose/meaning of theatre
- Historical Origins of Theatre, Theater Arts, and Technical Theatre (Oral tradition, origin of theater in various cultures)
- The Evolution of Theatre, Theatre Arts, and Technical theatre
- Examination of Theatre Technology as an Art Form in Plays
- The Future of Theatre and technical theatre

Journal Entry: Why do humans feel a need to create theatre? What is the purpose of theatre?

PAIR OR SMALL GROUP ASSIGNMENT: Each student pair or team will be responsible for researching a particular era in the history of theatre and (as appropriate) the technical theatre developments in that era. Students will prepare a multimedia presentation of their findings. Standard 3.0

Historical and Cultural Context: Understanding the Historical Contributions and Cultural Dimensions of Theatre. (SEE Key Assignments):

Assessment: Pre-Unit Quiz, Unit Quiz, Benchmark Test

Text: Brockett, Oscar Gross with Franklin J, Hildy, *History of Theatre* (8th edition); Oxford Illustrated History of the Theatre; and other theatre history texts, articles, and resources

National Theatre YouTube Resources: Kate Michelle Devising Beauty and the Beast. <http://www.youtube.com/ntdiscovertheatre>

Theatre History: <http://www.theatrehistory.com>

UNIT II: ELEMENTS AND PRINCIPLES OF ART AND DESIGN IN TECHNICAL THEATRE (will involve an intensive four week unit of daily art and design exercises, explorations, and projects with additional art and design exercises and projects embedded in the curriculum throughout the year.)

Students will explore elements (basic visual material with which to make art) and principles (ways to work with and arrange the elements) of design, composition, simple drawing, and mechanical /technical drafting while demonstrating an understanding of the important role of artistic perception and design in scenery, props, and costuming as well as other aspects of technical theater design. Computer applications are also addressed as students explore the relationships between computer technology and other media to technical theatre and begin to create a professional portfolio.

Visual Arts Standards addressed include (among others): 2.1 Create original works

of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view; 2.2 Plan and create works of art that reflect complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real vs. virtual.

Unit Topics include: Review/Studio Workshop in Artistic Design Elements and Principles with an emphasis on Drawing and Designing for Theatre; the Sketchbook; Composition and Elements of Design; Perspective; three dimensional modeling; figure drawing; drawing exercises, introduction to color, Pencil, marker, pastels, watercolor, theatre paint, gouache, mixed media, designer renderings, digital drawing, digital drawing exercises

- Review of Artistic Design Elements and Principles and their Applications in Technical Theatre Design

Elements of Art and Design: Form (volume), Function, Line (including curve), Space, Shape, Direction, Size, Mass, Texture, Color, Value (tone), Position, Proportion, Perspective

Principles of Design: Balance, Graduation, Composition, Repetition, Contrast, Variation (Variety), Harmony, Dominance, Unity, Emphasis, Depth, Opposition

Principles of Compositional Design: Center of interest, balance, harmony, contrast, directional movement, rhythm; Visual Effects: Motion, Depth Also:

complementary; primary/secondary/tertiary; color wheel; light, tints, shades/shading, monochromatic; language of art, design, and theatre

Assessment: Elements matching exercise; Principles matching exercise

- Assignments: Students will complete a variety of art exercises and projects involving drawing, cut/paste, collage, painting, sculpture (if appropriate) and other techniques in the exploration of line, shape, proportion, scale, balance and other fundamental artistic design

elements and principles as assigned. The student will then apply these fundamental concepts in the completion of projects in scene, costume and lighting design. (As well as other theatre design projects as appropriate.)

- Example: Students learn about and experiment with different types and variations of line. Students learn about descriptive and expressive qualities of line. Rhythm, a compositional design principle, is combined with line to produce a non-objective design. (See: Rhythm Strips Project Instructions, Measure and Mark Guidelines)

Design Problem: With no less than 10 line types, create a non-objective design which covers your whole paper and demonstrate at least 3 different types of rhythm (random, regular, flowing, alternating, progressive) in your design.

- Example: Students view segments of an elements and principles of art/design film and/or demonstrations by the teacher and create a design exemplifying each essential element and/or principle. These should be mounted on paper and include a definition.
- Learning to Draw. Pre-drawing. Upside down drawing. Right and left brain drawing. Blind contour line drawings of hands; larger contour line drawing, emphasizing interesting line quality, of hands or shoes. Text: Drawing on the Right Side of the Brain. Hands Project Rubric
- Shape, Form, Space and Value: Reversible shapes exercise, article on M.C. Escher and positive and negative space exercises; illusion of depth exercises; analysis of paintings, explanations of ways in which an artist creates a look of depth; Clay Pot Balance exercise;
- Checking for understanding; guided practice; unit test
- Color, Variety, Contrast, Harmony, and Theories of Art: Color theory exercises; theories in art, including expressionism, realism, and formalism; color painting project
- Texture, Emphasis, and Unity: Venetian Mask Project' checking for understanding; guided practice; unit test
- Art Criticism: Using four steps of art criticism - Description, Analysis, Interpretation, and Judgment, students will complete a series of exercises in art criticism. Review of exemplars, Guided practice art criticism exercise using Paul Gauguin's Still Life With Three Puppies. Other critique exercises involving scenery designs, costume designs, etc.
- Project/Authentic Assessment: Elements and Principles Book Project/ Presentations

Students will be able to identify the major artistic design elements and principles and explain how design elements work together in a theatrical production.

Students will maintain a technical theatre notebook that includes their sketches and other art and design projects and ideas.

Text: Rowe, Clara, Drawing and Rendering for the Theatre: A Practical Course for Scenic, Costume, and Lighting Designers

Online resource: Designer Sketchbooks to Explore from the National Theatre

- Assignment: Students will review both sketchbooks and write a short summary of the types of drawings and other materials a designer

might include in her/his sketchbook for a play.

"Together with the director, the designer is at the heart of the creative process. They form a very close partnership, and the set and costume design help define the creative direction of the production. The designer's sketchbook is a collection of their research, sketches and final drawings and is the central reference for all design aspects.

Designs from the sketchbook are initially shown to and discussed with the director, and copies are later displayed on the walls around the rehearsal room to give the company a strong visual sense of the production. The costume department, make-up artists, jewelers, prop-makers and wigs department all work from these designs, which form a distillation of the thought-processes behind the production."

- National Theatre website

Adrian Kohler's (puppet designer and maker) sketchbook for *Or You Could Kiss Me*

<http://www.nationaltheatre.org.uk/63610/or-you-could-kiss-me/adrian-kohler.html>

Lez Brotherston's Sketchbook for *Women Beware Women*

<http://www.nationaltheatre.org.uk/63614/women-beware-women/lez-brotherston.html>

Composition and Design Elements, Principles, and Visual Effects - Marvin Bartel

<http://www.goshen.edu/art/ed/Compose.htm>

Other resources: <http://teachart.net>

UNIT III. WRITING ABOUT TECHNICAL THEATRE, WRITING FOR

TECHNICAL THEATRE (NOTE: The District places an emphasis on writing across the curriculum and so writing will be used as a learning strategy throughout the Technical Theatre curriculum and students will grow in mastery of their ability to write about theatre and the technical aspects of theatre in addition to growing in mastery as artists and designers)

- Joining the Critical Conversation About Theatre and Theatre Technologies. Basic Approaches to Writing About Technical theatre: (Technical theatre History, Technical theatre Genres, Technical theatre Criticism, Technical theatre Review, Critical Essay, Theoretical Essay, Technical Report, Technical Theatre Process Papers, Research Paper (methods, primary & secondary sources)
- Deepening Practice: Reading & Writing at the pre-collegiate level (Critical reading strategies: Evaluating credibility of source, Evaluating author's presentation; Recognizing logical fallacies; Locating main idea & supporting details; Recognizing assumption, biases, & values)
- Writing process: Prewriting, Revision, Editing & proofreading strategies
- Document structure (introduction, body, conclusion, etc.; MLA format)
- Methods of development & organization; Principles of unity and coherence
- Library and internet resources

- Fundamental Techniques for Writing About Plays and about aspects of technical theatre
 Technical Theatre as an artistic medium and as compared to other artistic medium; Summarizing Plot; Analyzing Scenes, & Sequences; Plot Segmentation; Writing about various Technologies; Taking Notes; Use of DVD/Internet; Writing Descriptively; Making an Argument; Developing a Thesis; Incorporating Sources; Avoiding Plagiarism; Critical Analysis; Comparison and Contrast; Play Review vs. Critical Analysis; Research Paper; Explicit, Implicit, & Ideological Meanings; Genre Study; Critical & Theoretical Approaches (Interpretive Frameworks, Binary Oppositions (Dualism), etc.
- Writing as Process: Writing for Technical theatre (Basic Types of Writing For Technical theatre: Technical theatre Treatment, Scriptwriting, Cue Plan, etc.)

UNIT IV. INTRODUCTION TO THEATRE PRODUCTION ROLES AND RESPONSIBILITIES

Unit Topics include: Introduction to Theatre Roles: Production Personnel and Responsibilities: (Playwright), Producer (marketing and accounting, front of the House Staff, protocol), Director, Assistant Director, Production Manager, Stage Manager, House Manager, Scenic Designer, Lighting Designer, Sound Designer, Costume Designer, Make-up Designer, Special Effects Designer, Scenic and Property Personnel, Lighting Personnel, Costume Personnel, Sound Personnel, Other Designers and Stage Crew

Instructional Strategies include: Interactive Lecture; Theatre Professionals as Classroom Speakers, Theatrical Production Career Searches, Posters, and Presentations: Checking for Understanding; Quiz on Theatre Production Roles and Responsibilities

UNIT V: CLASSROOM PROCEDURES, STAGE PROCEDURES, AND SAFETY (General Safety Practices in Theatre (Lighting, Sound, Set Construction, Costume Design, Make-up and Chemicals))

The class will learn about all aspects of theatre safety. Each student will be required to complete a safety check on each and every aspect of a Tech Training Safety Checklist.

Tech Training Safety Checklist: (a partial list):

- Tools of Stagecraft/Technical Theatre Safety Checks
- Scaffolding (how to assemble basic scaffolding and where to climb);
- Safety Calls: "Heads!" "Eyes" "Ears!" "All Hands"; Ladders (appropriate ladder for appropriate use;

- How to Leg Platforms
- Lowering, Raising, and Securing Drops;
- Using Paint and Clean-Up Following Paint Jobs;
- Safety Procedures for the Use of Stage Make-Up
- Lighting Instruments (Identification, Hanging, Use of Filters, etc.);
Other Safety checks as appropriate

UNIT VI: INTRODUCTION TO TECHNICAL DRAWING

Sub-topics: The elements and language of technical drawing; Drawing tools and equipment; Freehand sketching; Types of technical drawings; The scale rule; Geometry and technical drawing exercises; Venue drawings/theatre drawings; Letting and printed matter; Orthographic projection; Line characteristics and drawing up; Scenic elements and terms

Materials: drawing board, T-square, triangle 45-45-90, Triangle 30-60-90, Architect's scale, draftsman's tape or dots, erasing shield, tracing paper, pencils, soft eraser, compass, French curve, etc.

Title blocks: block must contain: title of show, drawing description, scale, name of student designer/designers, date)

Notes: Important Notes about construction and procedures, legends, etc. should be collected in one area of the drawing plate and boxed.

UNIT VII: PRINCIPLES AND PROCESS OF STAGE DESIGN

Unit Topics include:

- Script: Reading and analysis for design (mood and author's intent; location, characters; location, characters; plot analysis)
- Research: Style and stylization in Theatrical Design (period; concept (including production style); practically)
- Incubation: Balance of stage areas: Scale perspective, color, texture, sightlines;
Elements of Design: line, shape, measure, position, color, texture;
Emphasis of important Acting areas; Stage levels; Creating a stage model
- Implementation
- Evaluation

Materials: Brushes, Tools, and Paint

Techniques: Base Coating and Textures

Special Finishes: Wood Graining, Brick/Stone, Foliage and Wallpaper

On line resources include: Design-The White Guard - Set Mechanics and Movement Design - The White Guard - Design Inspiration and Painting Techniques

<http://www.nationaltheatre.org.uk/38428/design/design-emthe-white-guarem-set-mechanics-and-movement.html>

<http://www.nationaltheatre.org.uk/18426/design/design-emthe-white-guardem-design-inspiration-and-painting-technques.html>

UNIT VIII: STAGE AND SET/SCENERY DESIGN AND CONSTRUCTION

Students will learn about three basic types of stock scenery - flats, platforms, and stairs. They will become familiar with the names and pieces of the scenery and learn about measuring the dimensions for the construction of each type of scenery. They will work both individually and in small groups on the design and execution of pieces of stock scenery.

Students will gain an understanding of the evolution of theatre scenery, scenery design, and construction. Students will become familiar with the safety guidelines inherent and necessary in set construction.

Students will learn about and become familiar with the different types of wood and cuts of lumber and their use in set construction. Students will also learn about different types and techniques of painting and the use of painting techniques in theatre.

Topics include:

- Safety in the Theatre Setting (safe attire, proper use of hand and power tools; safety equipment; safety test)
- Tools and Materials of the Technical Theatre designer: hand tools, power tools, wood (lumber, plywood, other construction materials), fasteners, glues and other adhesives, hardware; rope, cable, wires)
- Basic techniques in theatre construction/applying design to set construction: (Students will learn to build a flat out of wood and muslin, design and build platforms; design and construct stairs; design and create elements of nature such as rocks, trees, etc. for the stage; scenic painting techniques)

Resources include: video clips of effective set designs: *Les Miserables* - rotating from a street scene to a barricade: *Into the Woods* - a growing bean stock; *Phantom of the Opera* - the crashing chandelier

Scenery Practicum: a production performance-oriented practicum that introduces fundamentals scenery design and construction in the theatre context. Students will learn and apply set/ scenery design theory in explorations of scenery design as an art form. The laboratory format allows students to work through scenery/set design techniques and processes by building skills in the design and construction of sceneries/sets and culminates in a crew assignment for a fully mounted theatrical performance.

Online resource: Scenic Construction Skills video: (features head of scenic

construction, deputy head of scenic construction, and a senior carpenter from the National Theatre) <http://www.nationaltheatre.org.uk/40233/scenic-construction-skills.html> (other short topical videos include: metal workshop, materials, massive sets, CNC machine)

Set Design in Arthur Miller's The Crucible

<http://www.stagework.org.uk/webdav/harmonise@Page%252F2id=j6007&Section%252F2id=775.html>

Simon Higlett, the set designer of *The Crucible*, drew for inspiration on two key sources: the highly dramatic and atmospheric use of light in the painting of Georges de la Tour and the photographs showing some of the original timber houses from Salem. The set designer and the director collaborated to come up with set designer for the prologue and each of the four acts. The set designer created the sets by first sitting at the drawing board and making a sketch which he then extended into a three-dimensional model. The main limitation was making sure that the set would not only fit the large stage at the Birmingham Rep Theatre, but also the stages in each of the touring venues. The Director describes how the set design and staging were influenced by the style of the play and developed over the course of rehearsals, and how they chose to represent certain moments to the audience, such as the apparitions that the girls claim to see. Throughout the rehearsals, the set designer was an almost constant presence supervising and advising on the building of the set and, when the set was set up on the stage, making minor adjustments.

Short Videos: Working with Jonathan Church (interview w. set designer Simon Higlett); Lanterns; Designing the set; Set Design issues; Evaluating a style; Set Design; Trip to Salem

Quizzes on Scenery Design Elements, Set Construction Safety and Tools

UNIT IX: LIGHTING DESIGN

- "Let there be light!" An Introduction to Lighting Design in the Context of Stage Lighting
- Unit Topics include: The Joy of Lighting Design, Aesthetics of Lighting, Evolution of Stage Lighting, the Lighting Designer, Understanding the role of lighting (illumination; motivational: time, place, season; Mood and atmosphere: angles and color; creating focus), Qualities of Light, Intensity and Brightness, Form and Distribution; Color, Chroma, Hue and Value; Direction and Movement; the Language of Light, basic electrical theory, color theory, lighting control systems, Lighting and Safety, drafting as it relates to the development of lighting plots; techniques of patching, hanging, focusing, and spot lighting)

Design Methods, (topics include: General design methods, single source methods, point source methods, multi-source methods, McCandless method, area lighting, toning and blending, background lighting, features and specials, the importance of knowledge, understanding, experience, and proficiency)

Applied Design Methods (topics include: Stage Lighting Design, Theatre Lighting Design, Dance Lighting Design, Opera Lighting Design, Musical Theatre Lighting Design, Concert Lighting Design,

Professional Lighting Procedures (topics include: Design Responsibility (producer/Director; designers (set, costume, lighting, and sound); the lighting designer; the production electrician; head electrician; lighting crew; running crew); Design Procedure (including (Script Analysis); Design Planning; Design Concept; Design Communications; the Lighting Section; the Lighting Plot; the Hook-Up (or Channel Schedule), the Instrument Schedule; the Magic Sheet ("Stage lighting is a visual art and as such, the lighting designer must find a way to think visually"); the Focus Session; the Level Session; the Cue Sheet)

Stage Lighting Fixtures/Lighting Terminology (topics include: General Luminaire Types, Plano Convex, Ellipsoidal Reflector, Fresnel, Par65, Par Pin Spot; Beam projector; Follow-spot; Floodlights; Strip-lights; projectors; automated fixtures; summary of types; emerging light technologies)

Lighting Mechanics topics include: introduction to Lighting Mechanics, Modern Lighting Design, Art and Science of Design, Luminaire, Selecting a Spotlight (basic types, ellipsoidal reflector (ER), Fresnel, Plano convex (PC), parabolic aluminized reflector (PAR), emerging spotlights, etc.); Beam Spread Concept (angles, etc.); Beam Diameter and Distance; Beam Spread Calculations (the mathematics of lighting), Beam Spread Reference; Wattage and Intensity; Illuminance, Foot candles, and Lux); Illuminance Calculations; Illuminance Reference; Beam Distribution, Additional Professional Lighting Concepts and Terminology)

Education (Topics include: Training and Education; Hands-on Experience; Procedure vs. Results; Beam Spread Concept)

Instructional Resources include:

"Stage Lighting Design 101" by Bill Williams) <http://www.mts.net/~william5/sid.htm>)

The Modern Educational Technical Theatre Initiative (METTI)
<http://www.edutheatertech.wordpress.com>

On line articles/case studies:

"How to Work with a Lighting Designer" by Jeffrey E. Salzberg.
(<http://www.jeffsalzberg.com/lighting.htm>)

"The Brothers Irwin: Three Careers in Lighting" by David Barbour
(http://livedesignonline.com/mag/lighting_brothers_irwin_three/index.html)

"Fisher and Eisenhower Light Burlesque, Part I" and "Fisher and Eisenhower Light Burlesque, Part 2," by Michael Eddy
(http://livedesignonline.com/theatre/0510_burlesque_fisher_esenhauer/)
Lighting Trainer: <http://www.lightingtrainer.com/index.html>.

On-line Videos from Discover National Theatre (British source)

Stage lights (lanterns) without Lenses (flood, parcan, birdie)
(<http://www.nationaltheatre.org/uk/40020/lighting/stage-lights-without-lens.html>)

Stage Lights (Lanterns) with lenses (profile, Fresnel, pc)
(<http://www.nationaltheatre.org/uk/40018/lighting/stage-lights-with-lens.html>)

Follow Spots

<http://www.nationaltheatre.org/uk/40016/lighting/follow-spots.html>

NOTE: there are also short instructional videos available about focusing lights and about automated lighting on the national theatre website.

***LIGHTING DESIGN IN THE CRUCIBLE:** Lighting Design in a production of Arthur Miller's The Crucible from Stagework.org.uk
<http://www.stagework.org.uk/webdav/harmonise@Page%252F@id=5007&Section%252F@id=778.html> One of the greatest advances in the history of modern theatre came with the development of flexible stage lighting. In the days before electricity, and before gas was introduced in the mid nineteenth century, theatres were lit by either candle or oil light and often the only light available lit both actors and audience. The introduction of gas light enabled theatres to lower the light levels in the auditorium and raise those on the stage, and through the introduction of limes, which burnt fiercely in the heat of the gas flame (producing limelight), new and dramatic effects began to be possible.*

In the theatre today, lighting is used to create all kinds of special effects, but it still remains a very basic tool in storytelling. Lighting can signal the time of day, as demonstrated in the video on Act 2; the location, such as the vestry room in Act 3; time passing, as created in Act 4; and can enhance the atmosphere, as in the prologue when the actors are on stage in lantern light. Director Jonathan Church shares that in The Crucible, lighting was very important since the play takes place at a time before there was electricity, when the presence of light brought comfort whereas the absence instilled

fear.

Mark Jonathan, the lighting designer for The Crucible, demonstrates the lighting effects used in each act of the play. One effect he employed in Act 1 was to light under the stage from a lamp that moved gently from side to side, and whose light shone up through the gaps in the wooden floor. This gave the sense of an attic room, with people from the community gathering in the room below. But stage lighting must also light the actors, since if an audience cannot see an actor clearly when they are speaking, especially the face and mouth, then it is harder for them to actually listen to what they are saying.

Short videos on Lighting Design include; Importance of Light, Prologue, Act 1, Act 2, Act 3, Act 4

Lighting Practicum: a production performance-oriented practicum that introduces fundamentals lighting in the theatre context. Students will learn and apply lighting design theory in explorations of stage lighting as an art form. The laboratory format allows students to work through lighting design techniques and processes by building skills in the use of lighting and culminates in a crew assignment for a fully mounted theatrical performance.

UNIT X: SOUND DESIGN: CREATING THE AUDIBLE ATMOSPHERE

"Sound design, as a separate discipline, is one of the youngest fields in [stagecraft](#), second only to the use of [projection](#) and other [multimedia](#) displays, although the ideas and techniques of sound design have been around almost since theatre started. [Dan Dugan](#), working with three stereo tape decks routed to ten loudspeaker zones [5] during the 1968-69 season of [American Conservatory Theater](#) (ACT) in San Francisco, was the first person to be called a sound designer."
- [Wikipedia article on Sound Design](#)

Topics include: Sound: Basic Sound Theory and Design; Aesthetics of Sound in Theatre; History of Sound Design in Theatre, Sound and Safety in the Theatre Setting; Elements of Sound Design, Special Effects, Placement, Text Analysis, Discussion with Director and other Designers, Marking Script, Finding a Way in and Formulating a Sound Brief, Research, Beginning Work on Cues, Securing a Budget, Copyright Clearances, Production Meeting/s, Music to enhance mood, sound equipment technologies (mixing board, wireless, microphones); sound system design; set sound levels; sound checks; rehearsals, Cue List, The Signal Chain; Effective use of microphones and other sound technologies to enhance stage performance; Designing the Sound Installation; Drawing the Sound Plans; Compiling the Performance Materials; Setting Up and Rough Sound Plotting; Sound Plotting; Technical

Rehearsal; Dress Rehearsals. Technical Sound Design vs. Conceptual Sound Design

Understanding How Sound Works Practicum: Sound Waves, Phase, Speed of Sound, Frequency, Amplitude, Decibels, SPL, Decibel Exposure Time Guidelines, Acoustics, Reverberation, The application of the Science of Sound, the Recording Chain

Microphone Practicum: The Sonic Lens (Microphone Types, Phantom Power, Proximity Effect, Frequency Response, Flat Frequency Response, High Pass Filter (HPF), Microphone Patterns; Microphone Models and Applications (stereo, shotgun, stereo shotgun, vocal/voiceover, lavalier, instrument, hydrophones (underwater), binaural, surround sound; accessories (shock mounts, shields/screens, stands, boom poles, pop filters, pads, cables, external phantom power supplies, silica gel packets)

Recorders: (brief history of recording devices); digital recording tools

Sound Designers work closely with Directors and with the Stage Management team, and in some cases with Performers, or Musical Directors and Musicians, to design & create the production's sound. They may suggest appropriate sound effects, music, and performance sound levels, in order to enhance the production. They research, acquire and compile appropriate effects and music, transferring these as necessary onto appropriate (generally digital) formats for playback (usually referred to as sound 'tapes'). They prepare Music and Effects sound plans, and equipment plans, which may be for their own use, or for others.

Essential Knowledge and Skills

Sound Designers and Technicians must have a deep knowledge of, and sympathy with what is required, and what can be achieved in terms of sound, for any production, in any particular building. Sound Designers must know how the sound plan will work, or how it can be adapted, to preserve their original design concept. Sound Designers and Sound Technicians need to be able to work effectively with members of their own team, and with all others involved in the production process.

- Good knowledge of audio equipment and sound technology
- Knowledge of theatre production processes
- Excellent IT skills
- The ability to adapt before and during the performance
- Good communication, interpersonal and team skills
- Patience, self-discipline and reliability
- Diplomacy and sensitivity when working with artists and crew members
- Willingness to work long and irregular hours
- Logical and fast approach to problem solving

- A thorough knowledge of the relevant Health and Safety requirements and legislation, and the ability to carry out risk assessments
- The ability to concentrate for long periods of time and to pay attention to detail
- Knowledge of management and licensing of radio transmission systems

Bracewell, John L., *Sound Design in the Theatre*

Leonard, John A., *Theatre Sound*, Routledge (Theatre Arts), 2001.

Sonnenschien, David, *Sound Design: The Expressive Power of Music, Voice, and Sound Effects*, Publisher: Michael Weiss Productions, 2001

Viers, Ric, *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects*

Other sources for Sound Design: Tape Decks, CDs, DAT; Sound Mixers: Effects Processing; Sound Sculpting; Amplification; Speakers

Resources include: Step by Step Guide to Sound Design at

http://www.micpool.com/The_Aural_Imagination.html

Kai's Sound Handbook: Harada Sound Design <http://harada-sound.com/sound/handbook>

Sound and Music videos from the National Theatre: Sound's Journey through the Lyttelton (Lyttelton's sound control room, speakers, amplifiers, etc.

<http://www.nationaltheatre.org.uk/38484/sound/sounds-journey-through-the-lyttelton.html>

Sound set-up for AUGUEST OSAGE COUNTY

<http://www.nationaltheatre.org.uk/38485/sound/sound-setup-for-august-osage-county.html>

Instructional strategies involve: interactive lectures, demonstrations, hands-on explorations and labs in the use of sound in theatre, sound design assignments and projects, and sound practicum.

Anticipatory Set/Learning Activities: Importance of sound, sound effects and Music in Theatre and Film Students will view several film clips where sound and music play important roles: Into the Woods, Jaws, Castaway, Hairspray, I Love Lucy television clips. After each one students will discuss the way sound/music was used, its effect, emotions evoked, whether or not the use of sound/music worked for them as listeners, etc. Students will brainstorm general rules for the effective use of sound in a play/theatrical production.

In small groups, students will brainstorm, design, and rehearse a three-minute scene to be performed. However, there can be no talking (no dialogue); only action, sound, sound effects, and/or music are allowed (as if the performance were a live silent film) Every member of the group must participate, whether doing the actual acting out of the scene or in creating the sounds. Each group will perform the scene for

the entire class. Class will discuss which scenes/moments within scenes worked well and why. Class will discuss possible applications to theatre and the art of sound design.

Sound Practicum: a production performance-oriented practicum that introduces fundamentals of sound as applied in the theatre context. Students will learn and apply sound theory and explore sound design as an art form. The laboratory format allows students to work through sound techniques and processes by building skills in the use of sound in theatrical productions and culminates in a crew assignment for a fully mounted theatrical performance.

UNIT XI: COSTUME DESIGN

Unit Topics: Safety and Costume Design; Theatrical terms associated with costuming; Character and script analysis; Period/Era; Understanding the Role of Costumes in Creating Theatrical Mood; Scene and Function/ Functionally; Color/Texture/Fabric and how set and lighting color affects fabrics; Historical Research and other research methods; Basic costume sketching techniques; Introduction to basic stitching techniques and the use of a sewing machine; The Tools of Costumes: Shopping/Borrowing, Draping, and Stitching; Costume Maintenance (Care, Immediate Repair, Storage);

COSTUME UNIT ANTICIPATORY SET: COSTUME DESIGN COMPETITION:

Students will break into small teams. Each group will be given three rolls of toilet paper, three large black plastic trash bags, one roll of masking tape, and 10 large paper clips. Their assignment is to design and execute a costume for one of their team members. They will have 10 minutes to do so. (Students are not required to use all of the costume design materials provided; however, they cannot use any other materials or supplies other than those provided.) Debrief designs, including design challenges.

DISCUSSION with professional costume designer from a local theatre.

Modeling: Costume Chart, Renderings, and Costume Calendar.

Create a Costume morgue portfolio. Collaboration of design team to achieve overall design goal.

Units include:

- Safety and terminology associated with costuming
- Character and script analysis and related costume research
- Basic Figure and Costume sketching techniques
 - Drawing the Figure (Basic Bone Structure of the Body, Balance of the Body, Figures in Action, Figures in Dance, Figure Poses)

Change through Time and Fashion, Garments and Textures in Relation to the Body in Action)

- Creating the Face (Properties of the Face - Front, Profile, and Three-Quarter Views; Types and Characteristics of Face; Facial Expression; Positioning of Head and Neck and Directing the Eyesight)
- Figure and Facial Variations (Characteristics of Different Age Groups, Characteristics of Different Figure Types)
- Hands, feet, and accessories
- Character costume design creation
- Rendering techniques

➤ Development of a costume section of your Technical Theatre Portfolio

Student Learning Outcomes include:

Students will demonstrate a basic understanding of costume design principles and process as well as proficiency in the process of costume design; Students will demonstrate a basic understanding of the value of collaboration in the theatre arts, and specifically how it relates to costume design; Students will demonstrate an understanding of how the elements and principles of design are used to create effect in costume design; Students will demonstrate a level of skill and proficiency in the creation of costume drawings and other renderings; Students will demonstrate a sufficient understanding of selected eras in fashion history to effectively create costume designs.

Text: Huaixiang, Tan, *Character Costume Figure Drawing, Second Edition: Step-by-Step Drawing Methods for Theatre Costume Designers*. Boston: Focal Press/Elsevier, 2010.

Online Resources include: Costume Making and Design videos from the National Theatre.

<http://www.nationaltheatre.org.uk/38474/costume-making/costume-department-overview.html>

Other related costume videos include: costume buying (overview), buying costumes from vintage shops; buying costumes on the high street; division of labor in the costume workshop, costume workflow from design through to fitting; more tailoring in the costume workshop; costume realism and detail; period costume - research, period costume - fabrics; costume bibles; costume props (overview), dye room (overview), breaking down costumes; dyeing and screen-painting on a dressing gown. See also *Costume Design*, costume designers' initial designs

There is also a section on Wigs and Facial Hair available at

<http://www.nationaltheatre.org.uk> under Discover: Online: On stage: Backstage

Costume Design in The Crucible:

Costume Design in the production of Arthur Miller's *The Crucible* the National Theatre UK

<http://www.stagework.org.uk/webdav/harmonise@Page%252F@id=6007&Section%252F@id=776.html>

(abridged and adapted from National Theatre website): What we wear and how we wear it may say a great deal about how we see ourselves and want others to see us. Clothes worn by actors in performance can speak interestingly about the characters they play and the time in which they are living. Clothes can suggest social class, the membership of social groups, etc. They can suggest status, age, and sex; and can also work as visual metaphors displaying outwardly an inner state of being.

One aspect of costume design for *The Crucible* is having costumes that look "lived in," because "in this community not only could individuals not afford new clothes, but also any sign of vanity or outward display would be frowned on. The long black coats of the judges emphasize their stern authority, and, if the audience looked carefully, they would see that Abigail's neckline was just slightly lower than that of the other Salem girls - her way of using costume as her gesture of rebellion against that authority."

Short videos on Costume Design in *The Crucible* include: Costume design process, collaborating with the actors, using modern references, designing wigs, costume designs.

Costume Practicum: a production performance-oriented practicum that introduces fundamentals of costume construction in the theatre context. Students will learn and apply costume design theory in explorations of costuming as an art form. The laboratory format allows students to work through costume design techniques and processes by building skills in costume construction and culminates in a crew assignment for a fully mounted theatrical performance.

UNIT XII: MAKE UP DESIGN

Topics include: Introduction to Stage Makeup (Purpose, Makeup Supplies and Tools); Safety; Design Applications; Makeup Design Morgue; Makeup Design and Execution; Era, Mood, Scene, Functionality, Special Effects, Application and Removal (Products, Methods, Safety (Allergic Reactions, Chemical, Biological Contamination))

Standards include: Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions; researching by evaluating and synthesizing cultural and historic information to support artistic choices; comparing and integrating art forms

Make Up Design Assignments include: Old Age Makeup, Stylistic and Fantasy Makeup, and Grossies and Gories (aka Wounds) Makeup

Makeup Quiz will include questions related to why makeup is used in theatrical productions, why it is important to know what kind of performing space you are using prior to applying makeup, a definition of a makeup morgue, the areas of the face that are highlighted or shadowed in Old Age Makeup; for wrinkles, which direction do you blend highlights? For wrinkles, which direction do you blend shadows? What two types of makeup are used in stylized/fantasy makeup and why is it important to know the differences between the two? What are the factors to consider when applying grossies and gories wounds? What types of wounds can be recreated with makeup for the stage? What is used as a bold-up material to create cuts in the skin? What is a "stipple" and how is it used in makeup execution? What can be done to ensure that makeup won't smear? What is the name for the "smile lines" on the face?

UNIT XIII: PROPERTIES: RESEARCH, DETAIL, AND CRAFTS

Topics include: The Artisan, Detailer, Researcher; Properties; Set Props; Hand Props; Prop Table Organization; Duties of the prop master during pre and post production; Props (Prop List), Before, During, After Show; Furniture

- Students will display the ability to identify necessary props in a play, as well as to use imagination to design a prop design for one scene from an assigned play.
- Learning activities will also include viewing a scene from a movie (2 or 3 times) and developing a list of all the props involved; reading a children's story (such as "Give a Mouse a Cookie" and making a list of all the props involved if the story were to be presented as a play; sketching and annotating a property table for an assigned play .
- Each student will view and write a written summary regarding a short online video with an overview of properties from the National Theatre.

Online Resource: <http://www.nationaltheatre.org.uk/40298/props/props-overview.html>

Other prop-related, short video topics include: props buying, prop-making skills, lighting fittings, furniture, body parts, graphical props (overview), original props (cigarette packets), original props (documents), original props (newspapers), soft props, scenic prop elements, food and drink, costume props (overview/s)

UNIT: XIV EMERGING THEATRE TECHNOLOGY: PROJECTION: CASE STUDY: LA OPERA USES CINEMA 4D FOR WAGNER PRODUCTIONS

Article: "Case Study: LA Opera Uses Cinema 4D for Wagner Productions" by Scott Strohmaler

- Assignment: Students will read the case study on the use of cinema technology in performances by the Los Angeles Opera of two recent Richard Wagner opera productions. They will also research Cinema 4D technology and then write a

brief paper in which they describe how they might use Cinema 4D technology to transform/enhance a production of a play the class has seen.

- **Assignment:** Students will view three examples of the use of projection/video in three different theatrical stage productions. (*England People Very Nice*, *All's Well that Ends Well*, and *War Horse*) Students will summarize the ways in which digital media projection was utilized in each of the plays and will compare and contrast the methods and effects.
- **Technical Theatre Journal Entry:** Each student will write a short journal entry reflecting on the ways in which emerging multimedia technology might influence theatre productions in the next 30 years.

Online Resource from the National Theatre on the use of Video (Digital Media) in Play Production; short videos segments include Video in *England People Very Nice* in *All's Well That Ends Well*; Video in *War Horse*. Lining up the video projectors.

The 2009 production of Richard Bean's *England People Very Nice* mixed animation (created by Pete Bishop) with the action by projecting animated interludes and backdrops to scenes onto the front of the abstract set of East End houses (designed by Mark Thompson)

<http://www.nationaltheatre.org.uk/38458/video/video-in-england-people-very-nice.html>

Jon Discoll and Gemma Carrington designed atmospheric animations for backgrounds for *All's Well That Ends Well*

<http://www.nationaltheatre.org.uk/55587/video/video-in-alls-well-that-ends-well.html>

In the National's production of *War Horse* a curved screen (designed by Rae Smith) resembling a cloud or a tear of paper from a notebook was used to project images drawn by Rae or filmed using puppets created by Handspring Puppet Company. Leo Warner and Mark Grimmer of Fifty-Nine Productions, who are specialists in the art of video projection for theatre, were also key members of the creative team making these images possible.

<http://www.nationaltheatre.org.uk/55589/video/video-in-war-horse.html>

The multiple video projectors used in the production of *War Horse* have to be realigned for each performance. This job is accomplished using a lining-up grid and highly complex computer key stoning software.

<http://www.nationaltheatre.org.uk/55591/video/lining-up-the-video-projectors.html>

UNIT XV: STAGE MANAGEMENT:

Unit topics include: From Conception to Post Production; Lists and Lists and Lists of

Lists; Backstage Guide to Technical Rehearsal; Opening Night and Run of the Show, Timing, Sequencing, Cues, Set-Changes, Communication and Communication Protocol, Chain of Command,

Anticipatory Set: Break students into groups and give them each a script. Tell them they have ten minutes to know as much as they can about a script. Then post the following questions that each group must answer (i.e., Questions That a Good Stage Manager Could Answer):

Can you give me a summary of the plot? How many characters are in the script? Who is the main character/s? (If appropriate) who is the comedic relief? How long do you think the script would run if acted out? What are special effects you will need? Is there a need for costume changes? Are there safety concerns for particular moments in the script? Why are these questions you should be able to answer as a stage manager?

Learning activities will involve the development of prompt scripts, blocking notations, and the notation and calling of lighting, sound, and scenery cues during performance. Sample assignments include: A) Students will draw their bedroom or another room in their house as if it were a stage set. Students will block their normal routine in the morning using proper blocking symbols and abbreviations. B) Using either the Nutcracker Ballet Toy Theatre OR the Peter Pan Toy Theatre, each student will block a scene from the play. C) Students will work in pairs to block an act from a play assigned by the teacher. D) Research and create a Stage Manager's Kit.

Assessments include: Checking for Understanding, Quiz, Use of Rubric for Stage Design and Blocking.

Online Resource from the National Theatre: Deputy Stage Manager in rehearsal (<http://www.nationaltheatre.org.uk/38450/stage-management/dsms-in-rehearsal.html>) (also, DSMs (deputy stage managers) in performance, ASMs (assistant stage managers) in performance)

UNIT XVI: STAGE PRODUCTION

Units include:

- Production Schedules (how to create a schedule for all components for a theatrical production, audition schedule, rehearsal schedule, publicity schedule, marketing schedule)
- Technical Design Schedule (collaboration of design team weekly meeting; budget: purchases, rentals, royalties)
- Running a Production (timing, calling cues, set changes, quick costume changes, chain of command/communication process)
- Analyzing and Reflection of Work

Assignment: Design s Publicity and Marketing Plan for a Theatre Production;

Include renderings of your design concepts for the theatre publicity and marketing materials, including a poster advertising the play, a flyer advertising the play, your design for the program cover, etc. Pay close attention to your application of artistic design principles such as composition and line.

UNIT XVII: PORTFOLIO WORKSHOP: COMPLETION OF STUDENT TECHNICAL THEATRE AND DESIGN PORTFOLIO FOR EXHIBITION, INCLUDING SECTION ON COLLEGE AND CAREER READINESS

Students will complete and/or polish Portfolio Work Samples in each of requires areas of technical theatre art and design portfolio sections.

Students will complete a portfolio introductory letter and polish reflections to be included in each design section on mastery of specific arts, design, and theatre standards.

Work on College and Career Readiness Section will include: Resume, Interview, College and Career Search Project, Personal Statement/ Essay for College Applications/Scholarships, Completion of sample application to a theatre company, completion of an application to a college that offers a strong theatre and/or artistic design program, and work on other work samples that demonstrate college and career readiness.

UNIT XVIII: EXHIBITION OF WORK: STUDENT PORTFOLIOS & PROJECTS

Student Technical Theatre Design Portfolio:

Work Sample Selection: The Technical theatre Studies Writing Portfolio is a reflection of your growth over time & mastery of multimedia knowledge & skills. (Note: There are some required student portfolio work samples designed to demonstrate student mastery of specific writing standards. Other work samples will be chosen by students to demonstrate growth and mastery.) Students should emphasize quality over quantity and demonstrate diversity of style & technique.

Each student will reflect on challenges & successes, describe standards demonstrated, mastery & growth toward mastery, new knowledge & skills, etc.

Showcase of Student Projects; Individual Reflections on Learning

Final Exam (including short responses and essays)

C. Key Assignments: Detailed descriptions of the Key Assignments including tests, and quizzes, which should incorporate not only short answers but essay questions also. How do assignments incorporate topics? Include all assignments that students will be required to complete.

NOTE: Some additional assignments are described in the course outline. Quizzes and tests are also included in the course outline. Pre-Unit Quizzes, Unit Quizzes, and Benchmark Tests all involve both short answer questions and essay questions.

HISTORY OF THEATRE GROUP PROJECT AND PRESENTATION

Poster/Timeline and (possibly) Multimedia Presentation—

- Each group is responsible for presenting on a specific (assigned) era in the history of theatre.
- Each group is responsible for using some sort of multimedia in their presentation. Students may choose to create and use one or more graphic displays/representations (posters, murals) for their presentations. Students may instead choose to develop and a PowerPoint presentation or webpage presentation. Students might show a brief media clip. Or share illustrations downloaded from the Internet, photocopied, or drawn.
- Each group should develop and share a timeline for their historical era.
- Presentations will cover cultural context, technological developments (if appropriate), theatre industry trends and status. Presentations may also include an overview of any major theatrical stars, directors, producers, designers, significant plays or theatre genre/s associated with the era/decades/time period.
- Each presentation should be approximately 10 minutes in length and every team/group member must participate.
- Each team will create a Handout - Create one-two page handout covering major details of your theatrical era and any technical theatre advancement. Include bibliography.
- Every student is responsible for her/his notes on presentations by various teams. There will be a quiz on History of Theatre following presentations.

Group Assignments/Presentations Include;

- Theatre and Drama in Ancient Greece (pp.13-47 in *History of Theatre*, 8th edition)
- Roman and Byzantine Theatre and Drama (pp. 49-77 in *History of Theatre*, 8th edition)
- European Theatre and Drama in the Middle Ages (pp. 81-118 in *History of Theatre*, 8th edition)
- English Theatre from the Middle Ages to 1642 (includes Shakespeare and his contemporaries) (1pp. 53-183 in *History of Theatre*, 8th edition)
- The Spanish Theatre to 1700 (pp.187-203) in *History of Theatre*, 8th edition)
- The Theatre in France 1500-1700 (pp. 205-231) in *History of Theatre*, 8th edition)
- The British Theatre 1642-1800 (pp. 233 - 264 in *History of Theatre*, 8th edition)
- Italy and France in the Eighteenth Century (pp. 267-290 in *History of Theatre*, 8th edition)
- Theatre in Northern and Eastern Europe During the Eighteenth Century (pp.

293-321 in *History of Theatre*, 8th edition)

- Theatre in Europe and the United States during the Early Nineteenth Century (pp. 325-374 in *History of Theatre*, 8th edition)
- Theatre and Drama in Europe and the United States during the Late Nineteenth Century (pp. 377-418 in *History of Theatre*, 8th edition)
- The Beginnings of the Modern Theatre, 1875-1915 (pp. 421-460 in *History of Theatre*, 8th edition)
- The Theatre in Europe and the United States Between the Wars (pp. 463 - 497 in *History of Theatre*, 8th edition)
- Theatre in Europe and the United States, 1940-1968 (pp. 501-535 in *History of Theatre*, 8th edition)
- Theatre and Drama after 1968 (pp. 539-588 in *History of Theatre*, 8th edition)
- The Theatre of Asia (pp.591- 627 in *History of Theatre*, 8th edition)
- The Theatre of Africa (pp. 631-666 in *History of Theatre*, 8th edition)
- History of Theatre in Mexico/South America; History of Hispanic Theater in the United States

<http://www.latinoteca.com/latcontent/repository/free-content/Literature%20-%20Art/Brief%20History%20of%20Hispanic%20Theater>

ART AND DESIGN EXERCISES, ASSIGNMENTS, APPLICATIONS AND PROJECTS.

Early in the course, students will spend four weeks of class in an intensive art workshop completing a series of art and design exercises designed to enhance their understanding and use/ability to apply basic art and design elements and principles. Throughout the course, basic art and design elements and principles are reinforced and explored in greater depth through technical theatre design projects and practicum. Student portfolios also feature mastery and growth in understanding and application of art and design elements, principles, and techniques. (See Unit 2 and elsewhere throughout the course outline.)

Sampling of *art and design exercises* includes:

- Students learn about and experiment with different types and variations of line. Students learn about descriptive and expressive qualities of line. Rhythm, a compositional design principle, is combined with line to produce a non-objective design. (See: Rhythm Strips Project Instructions, Measure and Mark Guidelines)
Design Problem: With no less than 10 line types, create a non-objective design which covers your whole paper and demonstrate at least 3 different types of rhythm (random, regular, flowing, alternating, progressive) in your design.
- Students view segments of an elements and principles of art/design film and/or demonstrations by the teacher and create a design exemplifying

each essential element and /or principle. These should be mounted on paper and include a definition.

- Learning to Draw. Pre-drawing. Upside down drawing. Right and left brain drawing. Blind contour line drawings of hands; larger contour line drawing, emphasizing interesting line quality, of hands or shoes. Text: Drawing on the Right Side of the Brain. Hands Project Rubric.
- Shape, Form, Space and Value: Reversible shapes exercise, article on M.C. Escher and positive and negative space exercises; illusion of depth exercises; analysis of paintings, explanations of ways in which an artist creates a look of depth; Clay Pot Balance exercise;
- Checking for understanding; guided practice; unit test
- Color, Variety, Contrast, Harmony, and Theories of Art: Color theory exercises; theories in art, including expressionism, realism, and formalism; color painting project
- Texture, Emphasis, and Unity: Venetian Mask Project' checking for understanding; guided practice; unit test
- Art Criticism: Using four steps of art criticism - Description, Analysis, Interpretation, and Judgment, students will complete a series of exercises in art criticism. Review of exemplars, Guided practice art criticism exercise using Paul Gauguin's *Still Life With Three Puppies*.. Other critique exercises involving scenery designs, costume designs, etc.

Project: Elements and Principles Book Project/ Presentations

TECHNICAL THEATRE FLUENCY ASSIGNMENT: LANGUAGE OF ART, DESIGN, AND THEATRE: GLOSSARY OF TECHNICAL THEATRE TERMS
(Year-Long Assignment: (to be included in Technical Theatre Portfolio)

Each student will develop a professional technical theatre glossary of terms includes relevant art, design, theatre, and technical theatre vocabulary. In addition to defining each term as used in the theatre, the student will use each term in a sentence that demonstrates her/his understanding of/proper use of the term. The glossary should be word-processed to facilitate the addition of new technical theatre terminology over time. Each student should plan on adding a minimum of 20 new terms per month (approximately five new terms per week; approximately 200 terms per year.) <http://www.theatrecrafts.com/glossary.shtml> has a glossary of over 1630 technical theatre terms.

During the first month of the course, the student might make the following glossary entries of beginning theatre terms: act, acting area, aisle, apron, arena, ASM, audition, auditorium, backstage, black box, blackout/ BO/B.O., blacks,

blocking, book flat, border, box office, box set, break a leg, call, casting, center line, clearance, company, costumes, cue, cue to cue, curtain call, cyclorama, dark, dialogue, director, downstage, dress rehearsal, dressing rooms, DSM, Flat, front of house (FOH), get-in, get-out, green room, half, house, interval, marking out, matinee, offstage, preset, professional, prompt corner, props, proscenium arch, raked stage, rear of house (ROH), run set, stage left/right, stand-by/standby, tabs, tech, technical rehearsal, upstage, visual cue, wings

(Partial) TECH VOCABULARY LIST

- *Production Careers: Producer, Playwright, Director, Production Manager, Stage Manager, Scenic Designer, Property Designer, Lighting Designer, Costume Designer, Sound Designer, Running Crew*
- *Production Periods: Design Stage, Auditions, Rehearsals, Technical Rehearsals, Dress Rehearsals, Dress Rehearsals, Performances*
- *Different Stages: Proscenium Stage, Tennis Court Stage, Thrust Stage, $\frac{3}{4}$ Arena Stage (Theatre in the Round), Mini-Stage (Drama Room), Black Box Theatre*
- *On Stage: Proscenium Arch, Wings, Apron, Legs and Borders, Act/Main Curtain, Mid-stage Block Traveler, Upstage Blacks, Cyclorama (aka: Cyc), Scrim, Drops, Ground Row, Barn Doors (Cargo Doors), Loading Dock*
- *Elements of Set Design: Composition, Practically of the Setting, Graphic Techniques, Visual Presentation, Sketches, Models, Computer Presentations, Scale Ruler, Sightlines, Perspective, Plastic Line, Center Line, Box Set/Unit Set, Color (the effects of...), Levels (the importance*
- *Principles of Composition: Color Terminology, Complementary, Contrast/Variation, Emphasis/Position, Balance/Harmony/Unity, Light versus pigment, line, mass, primary/secondary, proportion, shape, texture*

HISTORY OF TECHNICAL THEATRE/EVOLUTION OF TECHNICAL THEATRE TECHNIQUES SEMINAR:

Students will research and prepare to discuss important technical theatre developments from early forms of theatre to the present. Students will participate in a technical theatre seminar with one or more professional theatre designers. Focus of discussion will include effectiveness of theatres as communication media as well as evolution and effectiveness of technical theatre design and construction/production techniques, etc.

HISTORY OF TECHNICAL THEATRE/CULTURAL CONTEXT ANALYTICAL

ESSAY: (2nd semester assignment) Each student writes an analytical essay that critiques degree to which a particular exemplar of technical theatre design reflects the cultural context in which it was created. OR **HISTORY OF**

TECHNICAL THEATRE COMPARE/CONTRAST ESSAY: Each student writes an essay comparing and contrasting technical design styles of two different theatrical productions each of which was staged in a different historical era.

SPIDERMAN, TURN OFF THE DARK: VIEWING/WRITING ASSIGNMENT

First view a television journalism piece from 60 Minutes (CBS) on a behind the scenes look at the creation and rehearsal process of Broadway's "Spiderman, Turn Off the Dark" <http://www.cbsnews.com/video/watch/?id=7097039n>. The Spectacle of Spider-Man first aired on November 28, 2010. The web link also includes several web extras; 60 OT: Bono and The Edge: The Making of "Spider-Man", Extra: Bono and The Edge's Fun Project; Extra: Reaching A Wide Audience; A peak at Spider-Man, the Musical. Then write a short summary in which you describe the use of technology in the staging of Spiderman.

LEARNING TO TAKE QUALITY TECHNICAL THEATRE NOTES: AN IN CLASS & HOMEWORK EXERCISE. Read over following suggestions for taking technical theatre notes. This will be an important skill as we will frequently view excerpts from film versions of plays in class and you will need to take useful notes. We will regularly practice note-taking/note-making strategies with one or two short films of theatrical productions in class. Then for homework, you might watch and take notes on at least two 10-minute segments of two different dramatic or comedic television shows, paying particular attention to the technical aspects of the production. . Carefully note observations, reactions, and insights.

There are no rules for note taking because it's a highly personal activity, but here are several useful hints:

- Don't take your eyes off the screen while you're jotting down notes about what you see or hear. Something very important can occur in the time it takes to shift your eyes from screen to your notes and then back to screen.
- Focus on significant moments. Look for patterns. AVOID summarizing the story.
- Make your notes as succinct as possible. (Don't worry about including everything.)
- Resist temptation to record all observations. Focus instead on items that relate to technical aspects (or a particular technical aspect.)
- (As appropriate) Make rough sketches of technical elements that you want to discuss and/or learn more about. These will prove very useful when you begin to write and/or increase your own mastery of technical theatre knowledge and skills. In class, you can also use a software program (such as Snapz Pro X for Macs) to grab images from a DVD & insert them into your paper as illustrations.)
- Continue to expand your technical theatre vocabulary and your own professional glossary of technical theatre definitions.
- Learn shorthand for technical theatre terms to increase your speed in technical theatre note taking and keep focus on the stage or screen. (See in class handouts on technical theatre terminology shorthand.)

VIEWING REPORTS-- Watch at least two theatre productions outside of class each semester (total of four outside plays/performances). Play productions/theatre events may be viewed at a school theater, at a community or regional theatre company, at one of a series of After School or Lunch Time Technical Theatre Film Fests, etc.

Each student will complete a written critique (300-800 words) regarding the performance. This will include a description of the content and specifically a description of the technical aspects of the show and how they did or did not support the production.

ARTISTIC DESIGN ASSIGNMENT: SCENE DESIGN PROJECT: Using one of several scenes from plays provided by the teacher, each student or student pair is responsible for constructing a model in approximate scale (Recommend: $\frac{1}{4}$ " or $\frac{1}{2}$ " scale.) Students may use any materials and should include background and floor, with all pieces secure unless moveable in production.

NOTE: There is no need to include the theatre structure in the model. The model need not be painted.

DESIGN ASSIGNMENT: DESIGNING SCENERY FOR A ONE ACT PLAY ASSIGNMENT. Each student will be assigned a one-act play. The student will read the play, including stage directions and other notes, carefully, and then design the scenery for the play. The resulting Scenery Design project should include:

- 1) Floor Plan that includes Key elements (Center Line, Plaster Line, Key, Scale, etc.) In so far as is possible, the design should include everything that the script calls for in its text. Substitutions and/or changes may be made, as long as a reasonable justification/explanation is provided. You can add more "scenery" than the script calls for (i.e., furniture, windows, doors, etc.) if you feel it would appropriately enhance the scene, but again provide your rationale.

Draw to scale (either $\frac{1}{4}$ " = 1' or $\frac{1}{2}$ "=1'). (Using a scale or ruler)

You may design for your school's stage. If not, use the following stage measures:

Back Wall to Plaster Line + 22'; Proscenium width = 38'; Plaster line to lip = 5'; length of lip = 41' (Use a pencil for the drawing. (Or a computer software program, if appropriate)

- 2) Sketch -This can be a very simple sketch of what the stage will look like when your scenery. It should not be an exact scale. It should be as neat and detailed as possible, but it is not an elevation! Use a pencil for the drawing. It is not necessary to use color.
- 3) Write-up: A short write-up of several paragraphs describing your scenery

design and explaining any design choices you have made, including any changes or enhances to the scenery design called for in the script. An explanation of the plot is not needed, unless you are using it to refer to a particular part of your scenery.

ARTISTIC DESIGN ASSIGNMENT: SCENIC DESIGN ASSIGNMENT: A RAISIN IN THE SUN

In theatre, the set can say as much about the theme of the play as the characters themselves and the dialogue they are speaking. In Lorraine Hansberry's A Raisin in the Sun, the Younger living room is symbolic and is characterized/described in many ways. Using the script from A Raisin in the Sun as your guide, your assignment is to create a set design for the living room.

- Use the description of the living room given in the stage directions, as well as the ways in which the characters use the space, to bring the living room to life.
- You should include at least four components of the living room.
- You should use color in your drawings.
- You may print off images you find on the Internet or find images in magazines and organize them into a living room OR you may draw images of your own OR combine found images with original drawings in your scenic design.
- Each aspect of your scenic design should be labeled. On the back of your design or on an attached page, you should include explanations of the scenery choices you made.
- You might draw a ground plan, showing the living room from above OR a perspective drawing showing the living room from the view of the audience.

ARTISTIC DESIGN ASSIGNMENT: SET/STOCK SCENERY DESIGN PROJECTS; PLATFORMS, STAIRS, AND FLATS.

Working in pairs, students will complete a series of hands-on set/scenery design projects. Each student team will be involved in designing and constructing a scale model platform, a scale model stairs, and an actual flat. (NOTE: Classroom activities prior to this assignment will include demonstrations, modeling, safety checks, tool and supply checks, and guided practice)

ARTISTIC DESIGN ASSIGNMENT: TECHNICAL THEATRE DRAWING

FAMILIARTIZATION EXERCISES: Each student will complete each of the following drawing exercises.

- Two careful drawings, each of a single theatre property, without regard to background or support. Each drawing must be a different object.
- A careful study of a piece of furniture from an "ant's eye view." The entire piece need not be shown, but it should exhibit "radical" perspective.

- A careful study of one interior wall of a room in which there is a doorway, (possibly) meeting another wall. Include the objects on the wall. The entire wall need not be shown.
- A careful study of someone's ear. The view should be with the head in profile.
- A careful study of fabric of some sort draped over a chair.
- A careful study of a full-length sleeve with an arm in it, bent.

For each of the drawing exercises:

Be sure to prepare a careful drawing. Consider shadow and light directions. Review the Sketching and Drawing Tips before beginning: Draw what you see as you see it and only that, not what you know is there. Generally, attempt to arrange objects or find a view that satisfies the principles of composition. Always try to bring the whole drawing "up" at the same time. Use Technique: For example, Measure difficult proportions with the pencil.

*NOTE do work * on white paper no smaller than 8 1/2" x 11" * using a SOFT lead pencil (available in class).*

PRESENTATIONS OF ASSIGNED TECHNICAL THEATRE STUDIES ARTICLE

Each week one or more students will present on a designated Technical theatre Studies Reading (articles about particular theatre design techniques, particular theatre designers, &/or other aspects of theatrical technology). Presentation may include a basic summary of the article, but also an analysis. A good presentation should: outline goals of each article, examine research method employed, describe style of writing, and summarize main points made or technical design processes described by the author. In addition, a student should add something of her/his own insight to article. This may include comparison of article with another article/class reading, application/s to technical theatre design projects.

TECHNICAL THEATRE DESIGN ASSIGNMENT: PLOT SEGMENTATION One of the best methods for understanding a play's narrative system is to create a plot segmentation, a scene-by-scene outline of the entire play with particular emphasis on design and all aspects of technical theatre. Each scene should be described briefly in a separate line, & the entire segmentation should not exceed more than a page or two. One of the first things plot segmentation shows is the function & boundaries of the scene. Aristotle held that a scene consists of a unified time, space, & action. When a theatre production significantly shifts in time, space, or action, we recognize that a new scene has begun. The plot segmentation helps reveal a play's overall structure (e.g., three or four acts, perhaps following a thematic pattern) and its smallest details (e.g., a motif of transitions between scenes). And provides an essential context for the work of technical theatre designers.

Here is an example from film, an excerpt from a plot segmentation of John Ford's Stagecoach (1939):

{Title, cast names, and principal production credits}

I. MORNING OF THE FIRST DAY IN TONTO IN THE 1870s A. U.S. Cavalry office receives telegraph warning that Apache warriors, under command of Geronimo, are cutting telegraph wires, a sign that they're preparing to attack white settlers. B. Six passengers, the driver, & the sheriff board the stagecoach, which is accompanied by a cavalry escort.

II. FIRST STAGE OF JOURNEY TO LORDSBURG A. Conversations establish the passengers' basic antipathy toward one another. B. A rifle shot announces appearance of Ringo Kid; he surrenders his rifle, & the sheriff arrests him as an escaped convict. C. Ringo enters the coach. D. Journey resumes without interruption.

The play plot segmentation is particularly useful in technical theatre design work and production work: First, it helps each technical theatre student see the play's structure, reminding technical theatre students of the scene sequence so that there is not a need to keep rereading the play to determine the order of events. Second, laying the plot out in this way might help each student see patterns in the play that could be useful as they design (and/or appreciate/critique) technical aspects of the theatre production.

Students might use several play excerpts to practice Plot Segmentation in class. Students will then develop Plot Segmentation for an entire play.

WRITING THEATRE NOTES (to prepare for writing a theatre critique/analysis):
Questions to guide note-taking while watching a play &/or ask before writing a theatre critique: * Is the play adapted from fiction or drama, or is it based on an original idea & script? If it is an adaptation, does it follow the original & neglect technical theatre opportunities of the story? Or does it sacrifice original for unnecessary technical theatre devices? If story is original, how fresh or innovative is it? * Are characters believable? * Do actors seem appropriately cast? * What is the play's theme? Do plot, acting, and other elements in the play - including design and technical theatre elements -- successfully impart theme to viewer? * Is setting/locale appropriate & effective? * Is scenery effective? Does the theatrical production make certain use of color, texture, lighting, etc. to enhance theme, mood, and setting? * Is the use of sound and any sound track effective? Is music appropriate and functional, or is it inappropriate & obtrusive? * Is theatrical lighting used effectively? Is lighting or sound ever used for a particular effect? * Are there other special effects (and/or special effects makeup) in the play? If so, are they essential to the theme/plot? Are they handled skillfully? Do they serve a necessary function, or does the play sacrifice plot or characterization for the

effects themselves? * Does the play make use of symbols or symbolism? What purpose do the symbols serve? Are they used effectively? How does technical theatre's symbolism contribute to/enhance technical theatre's overall theme?

- Assignment: Guided practice: Students will practice taking notes on at least three different play productions. Each Student will choose one of the plays and, using her/his notes, write a short critique.

PLAY ANALYSIS: STUDENT CHOICE OF PLAY ANALYSIS: Each quarter each student will view a play (or film of a play production) of her/his choice and write an analytic essay in which s/he discusses each of the following topic areas and adds her/his observations and opinions.

Story - Plot/Theme: How is story told? Is it chronological or does it skip around? How does way the story is told affect the play production? What is the main idea or theme of the play? How is it manifested?

Point of View: What can you tell about point of view in a play? Are we seeing the story through eyes of mostly a single character or does point of view move around? What is effect of this choice?

Directing: What is the pace of the play? Does it move quickly or slowly? Are there gradual transitions between scenes or do the scenes change abruptly? How does the pace affect the directing of the play and the telling of the story?

Composition: Discuss the technical design and compositional elements of the play such as the lighting, sound, costumes, make-up scenery, props, and setting. How do they affect the story or characters? What is their significance? Are any of them symbolic or in some way representative of the theme?

Character: Who are the characters and how are they characterized? (See the Characterization handout) Do the characters change or are they static? Are they round characters or are they flat? How does the characterization affect the play/telling of the story? What do the characters represent? How are they costumed?

THEATRE REVIEW: GOING PUBLIC In the course of the year, each student will read and critique at least 5 different professional play reviews. Each student will then write a review of a play of her/his choice for inclusion in a special edition of a class/Academy newspaper. A student is expected to write an intelligent, objective view of the play and defend her/his opinion of the theatrical production. The review should also demonstrate student's knowledge of technical theatre techniques and her/his ability to analyze important elements of a play.

A Student may use or adapt the following structure for her/his review:

Paragraph 1 of 6: * Hook reader with your overall impression of technical theatre. *

Mention play's title, director, and key actors (and, if appropriate, designers/producers/etc.). * Formulate thesis for your evaluation that states your specific position.

Paragraph 2 of 6: * Explain central conflict in story. * Instead of summarizing events of the play, bring focus to the main thread. * DON'T spoil the ending or any surprises (your reader might not have seen the play).

Paragraph 3 of 6: * Identify central cultural theme of interest in the play* Suggest what ideological message might be related to this theme. * Explain how the play tries to fulfill this purpose and if it succeeds.

Paragraph 4 of 6: * Comment on how actors portray key character roles. * Explain how their acting (and possibly directing) styles contribute to the play production's purpose. * Mention specifics about particularly good or bad performances.

Paragraph 5 of 6 * Describe a particular technical theatre design and/or technique or techniques that stands out to you. * Explain how this technique (these techniques) enhance/s story, theme, or message. * Consider narrative structure, composition, directing style, etc. * Mention several if necessary, but FOCUS on ONE (most interesting) aspect of technical theatre design and technique.

Paragraph 6 of 6 * Balance your main impressions with an alternative opinion * What aspects of this play production might sway you toward another point of view? * Offer a final thought to influence the reader to watch the play or not.

INTERROGATE YOUR SOURCES: EXAMINING TECHNICAL THEATRE

CRITICISM Using a professional technical theatre criticism article provided in class, work in pairs to "interrogate" the article by asking and responding to the following: > Is the writer offering evidence for her/his claims? Is this evidence sufficient? Why or why not? * Is there something that writer is overlooking? Omitting? If so, is the omission a matter of carelessness, or does it seem purposeful? Why? * Does writer's argument seem reasonable? If not, can you locate places where reason seems to break down? Can you locate and identify any logical fallacies? > Is writer's language appropriate? Does s/he sometimes rely on a pretty phrase or a passionate claim to cover up a lack of evidence? * What can you determine about writer's perspective? Does s/he seem to have any important biases? Does s/he seem to belong to a particular critical school? Does writer's perspective help or hinder the argument s/he's trying to make? Why? * Where do you stand in relation to writer? Do you give her/him a round of applause? Do you feel like booing her/him off the stage? Are you sitting with your arms crossed, feeling skeptical? Keep notes of your personal responses to the writer, and try to translate those responses into comments or questions?

READING, LEARNING FROM, AND WRITING ABOUT PROFESSIONAL TECHNICAL THEATRE CRITICISM Using play reviews written by well-known theatre critics as their exemplars, students will work in small groups to develop a rubric for critical elements of a quality technical theatre review. They will note difference in plays reviews prepared for a general audience as opposed to reviews prepared for an academic audience or for an audience of other technical theatre professionals. Then, using Meta Critic (<http://www.metacritic.com>), the assignment descriptor, and teacher and student generated analysis tools, choose a particular play of interest and read and analyze at least three reviews of the exact same play. Determine a strategy for comparing the different reviews and write a short essay in which you synthesis your findings.

TECHNICAL THEATRE AS LABOR ASSIGNMENT Choose *one* of following questions. Structure your answer as a short, informal essay or as a list:

- Using one of several play production videos provided in class, closely examine it. Write up your observations (say, in the form of a list with several conclusions). Focus exclusively on technical features of play. Do not speculate about the "content" (e.g., "I see a tree & a road." "Harrison Ford looks happy."). Do not write about theme. Again, stay away from speculations about content of your chosen play clip. NOTE: To get the most from this exercise, read Ezra Pound's parable of "Agassiz and the Fish." Your assignment is to treat your technical theatre clip as Agassiz told his student to "read" the sunfish.
- View a play--any play--of your choice. Then, single out a particular scene. Make a detailed, close-to-exhaustive list--with categories that you devise--of particular labors required to produce this scene. Of course, you ought to notice labors needed to produce the images and sounds that the audience actually experience, but dig deeper. What sorts of invisible laborers were required before the scene could be realized? Once scene was designed, what sorts of labors made it possible for you to witness what was a scene in a play production?
- View a play of your choice & write a short essay in which you speculate on possible answers to this question: Who is conceivably the author of this play? Who deserves the title? What are the possibilities? Again, speculate. Do not strive to come up with a definitive answer. Do not try to convince your reader of one right position. How does theatre production--like many other collaborative art forms and media -- reveal authorship to be an evolving (and/or problematic) concept?

EXERCISE IN THE USE OF SCENE DESIGN, STAGING AND PROPS:
TECHNICAL THEATRE MISE-EN-SCENE Assignment: Class views opening shot in *Ferris Bueller's Day Off*. To give us information about the main character, even

before we see him, camera pans & tracks, showing us Ferris' bedroom. We see all kinds of stuff, & this stuff is arranged in telling ways. There's a similar shot in *Silence of the Lambs*, when Clarice Starling inspects items in the bedroom of a murdered girl.

Character ("personality") may be constructed through elements of the mise-en-scene: in this case, out of the collage of stuff that the set designer arranged for the camera. We in the audience create or project a personality onto the screen based on what we see (and also by what we do not see). If you call this process of generalization "stereotyping," you are right. The fact is, without culturally shared stereotypes, technical theatres probably wouldn't make sense to us. Conversely, different sets of stereotypes yield "different" plays.

In this assignment, you will experiment with mise-en-scene. Choose a character, any character. S/he can be "real" or "invented." S/he could be a student (of any age), a businessperson (any job), a criminal (any sort), a foreigner (any nationality). Then, try out the role of set designer. Your task is to create a very detailed description of this character's bedroom. You can do this in the form of a list, an inventory of the stuff you'd bring onto the set and arrange for the audience to see OR in essay form.

Your goal is simple. Others in the theatre crew have to be able to arrange this setting/scene design and props using your instructions, your list, and your design. And since you want to assure that the play audience will have a certain sense of the inhabitant's personality. It's your job to construct a personality for the play's character through props and staging. In other words, you want an audience to feel like they anticipated the character's personality, even though they actually invented this personality (granted, with a lot of cues from you).

In your written response, give readers a complete inventory or an in-depth description of a bedroom--list or paragraphs, your choice. Do not tell us anything about the character that inhabits this room. For example, don't say, "This is the room of a kindergarten student, a girl, living in a town somewhere in central Pennsylvania. Her mother is a real estate agent; her father is a civil engineer." Your classmates should be able to guess the character you've invented based on the setting details and scene props you provide.

PRESENTING A TECHNICAL THEATRE EXEMPLAR (2nd semester assignment)

Each student is required to choose a scene from a play (or film of a play) to present and explain in class. The chosen scene must exemplify the use of one or more technical theatre aspects that the student considers to be effective. The scene might involve the use of sound, costumes, light, scenery, make-up, props, etc. Students may use the classroom technical theatre library or another source for a

DVD/video of a play or use an excerpt from a script. The teacher will schedule technical Theatre Exemplar presentations throughout the second semester.

THEATRE TO FILM ADAPTATION ASSIGNMENT/ESSAY: As an in-class assignment, students will read specific scenes from a play and then watch one or more film adaptations of the same scenes from the play. Each student will then write a short essay comparing the scene/s original script with the film adaptation/s. (For example, the first scene in Hamlet can be excellent for this assignment since there are so many (and so varied) film adaptations over time. Students should pay particular attention to technical elements.)

In addition, as an *extended learning assignment (optional)*, a student may read one play from a list provided in class (plays available in the classroom library) and then compare and contrast the play with the film adaptation, again paying particular attention to technical elements.

TECHNICAL THEATRE JOURNAL ENTRY: The way we see and experience anything is affected by what we know or what we believe. How is your interpretation of a play affected by your life experiences and your belief system? What is a play that has touched you? How much do you think your experiences and beliefs affected the ability of the play to speak to you? How does this relate to the role of technical theatre (designers and technicians) in supporting the vision of a play and its narrative structure?

ROLE OF TECHNICAL THEATRE IN NONLINEAR NARRATIVE. In theater and film, we generally see action unfold in linear time. Audiences tend to find it easier to focus on action that develops chronologically than action that skips around time periods. Audiences are used to seeing a clear progression of the plot (of cause and effect relationships) that advance toward a climax. Yet some plays are nonlinear in their narrative/plot construction. They deconstruct a character, complicated event, and/or situation and reorder the time sequence for dramatic and thematic purposes. The rearrangement of time is intended to make the telling of the story more compelling than if the scene progression was in chronological order.

What is the role of technical theatre in supporting a play in which the plot narrative is non-linear? For example, how might the technical aspects of the production help the audience recognize when a scene is a dream sequence or a flashback or a flash-forward? How specifically could the use of light and sound help the audience know when a scene is a dream or memory? Why is the use of voice-over narration especially important in plays that use flashbacks & flash-forwards to violate normal chronological order? Working in pairs or in small groups, brain-storm the ways in which the narrative of a play might be non-linear (non-chronological) and

the ways in which the various aspects of technical theatre could help the play's audience understand variants from the time sequence through the use of costumes, make-up, sound, light, scenery, special effects, etc. Make a poster that presents your ideas and be prepared to report out to the class.

EXTENDED LEARNING: WEB EXPLORATIONS/REPORT: THEATRE

ADAPTATIONS: PBS Online offers valuable resources on the process of adapting plays (and novels) for the screen by focusing on selected scenes from plays (and novels) as they were adapted for presentation on Masterpiece Theater. For each scene, the site provides the original theatre version/script as well as the film version in QuickTime & Real Video, production notes & commentary by the Masterpiece Theatre film director plus discussion questions on techniques & effectiveness of adaptation.

Visit Masterpiece Theater "Feature Library" at (<http://www.pbs.org/wgbh/masterpiece/library/index.html#nov>), select either Shakespeare's Othello or The Merchant of Venice or Wilder's Our Town in the "Novel/Drama to Film category," and delve into resources at the site. (For example, under Our Town in the Drama to Film category there is a scene from Thornton Wilders original play juxtaposed with a scene as recreated by the Westport Country Playhouse in its Broadway revival, as directed by James Naughton. Has the scene changed? How? Why did the director make the decisions he did? What would you do differently? Write a report of your observations/findings. Pay particular attention to the technical aspects/choices made.

(<http://www.pbs.org/wgbh/masterpiece/americancollection/ourtown/ntof.html>)

WRITING ABOUT TECHNICAL THEATRE A word-processed, two-page, double-spaced response to the production elements of the show. The paper will include each student's overall judgment of the success, or weakness, of technical design components (scenic, costume, sound, properties, lighting, etc.) in supporting the text of the play and the actors in a seamless manner. Students will provide specific details to support their opinion. Students do not need to cover all the design components, but may choose to focus on those they found to be particularly successful (or not). Students should discuss the production elements from both a design perspective (what is being attempted) and an execution perspective (how well is the design being carried out.) If a student participated in the production, he/she may write from a personal perspective.

The rubric used to grade each performance journal assignment will include the student's understanding and use of production/design concepts and vocabulary in expressing the performance observations. (Students may choose from a list of available performance. Students may also attend another theatre, musical, or opera

performance of their choice, but should discuss an alternative option with the teacher.

READING/WRITING ABOUT LIGHT DESIGN AND LIGHT DESIGNERS:

- **Assignment:** In preparation for a classroom presentation by a Theatrical Light Designer or Light Professional, each student will complete any two of the following reading and writing about Lighting Designers Assignment Choices:
1. Using the article "How to Work with a Lighting Designer" by Jeffrey E. Salzberg, (<http://www.jeffsalzberg.com/lighting.htm>), students will do the following:
The author describes how, as a lighting designer, he thinks, "in light the way musicians think in music and choreographers think in movement." He also describes his own approach to designing lighting for a dance performance. Read this short article and then write a short paper in which you describe what you learned about the process of designing lighting and how you might apply these lessons to designing lighting for a stage production.
 2. Using the website [LightingTrainer.Com](http://www.lightingtrainer.com), students will read the article on "The Brothers Irwin: Three Careers in Lighting" and write a brief summary of the article as well as a reflection on what they learned about possible careers in lighting.
<http://www.lightingtrainer.com>
 3. Students will read the interviews with veteran lighting designers Jules Fisher and Peggy Eisenhauer, who have had very successful careers in both theatrical and film lighting. (Their credits in lighting design include *Chicago*, *Dreamgirls*, *School of Rock*, etc.) Each student will write a summary of the interviews and will highlight at least three new learnings or ideas about lighting design that s/he gleaned from reading these interviews.
 4. **Lighting Practitioners.** In a short Internet search (no more than 20 minutes), each student will discover what he/she can find about one or more famous lighting professionals/practitioners. Possibilities include: Adolphe Apple (1862-1928), Fred Bentham (1911-2001), Robert Ornbo (1931-2008), Richard Pilbrow, Max Reinhart (1873-1943), Adrian Samoloff, Josef Svoboda
- **Assignment: Lighting Terminology.** Each student will add at least ten lighting terms to her/his illustrated (as appropriate) glossary of technical theatre words and phrases. In addition to defining at least ten important lighting terms, each student should use each term in a sentence that demonstrates an understanding of the term's meaning.
- Example: Build - to increase the intensity (brightness) of a lighting state or individual lantern/light, or to construct a lighting stage*
- *E.g. "OK - can you go to blackout and we'll build a new state for the next scene." "At the end of the song, the state should build over 4 seconds"*
 - *"Here's where we build the stage left area for Clives' entrance."*

- *"Build the chair as she sits down."*

TECHNICAL THEATRE DESIGN PROJECT: LIGHTING DESIGN PROCESS

PROJECT: CREATING A LIGHTING PLAN: Assignment: In preparation for a stage production, each student will follow the Lighting Design Process to create a Lighting Plan (including a Cue List, Drawing of Lighting Plan/Rig, Determination of Lighting instruments used, lighting focus, etc. The process will involve reading the script, a discussion with the director, watching a rehearsal or run through, producing the cue list, and developing the actual lighting plan proposal for the production (including plot, equipment needs and use, etc.).

ARTISTIC DESIGN PROJECT: LIGHTING ANGLES DESIGN POSTER PROJECT

Assignment: Lighting Angles. Working with a Partner, Create a Lighting Angles Design Poster that Demonstrates Your understanding of lighting angles. Be sure to include illustrations of Even Light (from two angles in front and backlight), Up Light (from directly below (just in front of the actor); Top Light (from directly above), back light (from directly above and behind); Front light (a single light source in front of the actor); and side light (from stage right as an example)

TECHNICAL LIGHTING PRACTICUM: FOLLOW-SPOT Assignment: Learning Activity: Follow spot:

A follow spot is a special type of profile light that has been adapted to be moved around to follow a performer on stage. Although the practical operation of the follow spot light is simple, doing it well requires a great deal of practice. Each student will be given three opportunities to serve as a follow spot operator.

Two of your classmates will be on stage and will (gently) kick tennis ball around while you try to follow spot it. After each two-minute Follow spot Operation trial, you will receive feedback/coaching from one of your peers who has experience using the follow spot. Pay attention to how your follow spot technique changes (improves) in the course of the 3 operational trials. Write a short technical theatre journal entry about the use of a follow spot. In what specific ways is your lighting mastery improving? What more might you learn about the use of a follow spot? If you were lighting designer for a play or for a dance production, in what ways might you use a follow spot to enhance the play/performance?

Reminder: Try to avoid jerky movements; in other words, the effect of the follow spot movements should appear to the audience as if they were intended. It will be important, too, to check the balance of the follow spot and the accuracy of the follow spot sights.

(Follow spot sights NOTE: If you don't have sights, you can make some using copper wire or a wire coat hanger. Fashion two small loops which you can attach to the top of the follow spot. Use black wrap tape to fix them.)

Safety reminder: When using a follow spot, it is good to use a pair of biker's gloves or other gloves that will protect your hands from the heat.)

THEATRE LIGHTING DESIGN AND TECHNOLOGY JOURNAL ENTRY: Each student will complete at least ONE of the following Technical Theatre Journal Entries about Lighting:

1. Assignment: Technical Theatre Journal Entry: Respond to the following statement: "Lighting design is not a solitary process." How specifically must the lighting designer work with the director to help her/him realize a vision for the play? Why is it important that the lighting designer also collaborate with other designers (costume, sound, set, etc.) in the play or performance production process?

2. Assignment: Technical Theatre Journal Entry: Read Bertol Brecht's poem, "The Lighting" and then, using the poem as a starting place, write an essay in which you describe the importance of lighting in the technical production of a play or other performance and in the overall experience of theatre.

"The Lighting" by B. Brecht:

"Electrician//Give us light on our stage//How can we disclose//We playwrights and actors//Images to the world in semi-darkness? //The sleepy twilight sends to sleep, // Yet we need our watchers wide awake. // Indeed we need them vigilant. // Let them dream in brightness //The little bit// Of night that's wanted now and then // Our lamps and moons can indicate // And we with our acting too can keep// The times of day apart.// The Elizabethan wrote us // Verses on a hearth of evening // Which no lights will ever reach // Not even the hearth itself embrace // Therefore flood full on // What we have made with work// That the watcher may see // The indignant peasant // Sits down upon the soil of Tavastland// As though it were her own."

SOUND DESIGN READING/SUMMARY OF ARTICLE: Read and summarize learnings about the role of a theatrical sound design from a March 2011 article in The Washington Post: "The Glass Menagerie': Sound Designer Matthew M. Nielson Conjures Up Auditory Effects" by Celia Wren.

<http://www.washingtonpost.com/wp-dyn/content/article/2011/03/03/AR2011030306323.html>

SOUND DESIGN PROJECT: SOUND CUES AND A SOUND CUE SCRIPT Using an assigned play script, each student will identify the necessary sound cues, identify possible (though not indicated in the script) sound cues, research the time period/era of the play, research how to produce some of the sounds live, where to find the recorded sounds, and how to create a sound cue script. Materials include: Sound Effect CDs, etc.

ASSOCIATED SOUND PRATICUM: Introduction to the Soundboard: Hands-on Operations. Students will gain experience in the use of a soundboard and will learn how to enter sound cues.

SOUND IN PLAYS: SHORT ESSAYS & DISCUSSION: After seeing a play or watching a short video of a scene/scenes from a play in which sound is an important technical element, respond in writing to at least FOUR of the following questions. Prepare to defend you views in a class technical theatre seminar.

- What is relation of sound to image (what the play-goer is seeing) in specific scenes or sequence of scenes? * How might the answer to that question be refined to reveal intents/aims, successes or even failures of sound in the play? * Is sound used to link to images (what the viewer of the play sees), or does sound have a conventional role of beginning and terminating with the image? * Does sound ever become more important than what the theatre-goer sees on the stage and what is the reason for this strategy? * Do musical numbers in a musical have any special relation to narrative structure? (*For instance, do they occur when characters need to escape into fantasy?*) * Why does dialogue of characters over-lap or seem mumbled in some recent plays so that it is difficult to understand characters? * Does dialogue - specifically the sound of the dialogue - serve some other purpose than to help tell the story? * What role does silence play in this play or scene sequence? * Are there sound motifs that identify characters or actions? * Does rhythm of sound support or serve as counterpoint to rhythm of the dialogue? * If you had to pick three key favorite/effective sound techniques from the play, which would they be, and why?

EXTENDED LEARNING ASSIGNMENT ADDITIONAL SOUND ESSAY (optional): Choose a play (one seen in class OR a play of your own choice) and write a short essay on the use and technique of sound in this particular play. Describe most important instances of creative and/or important use of sound as a technology that enhances the performance/production. Then evaluate how those sound techniques add to the meaning of specific scenes or sequences or the overall play.

EXTENDED LEARNING ASSIGNMENT: WRITING ABOUT SOUND: USE OF

VOICE OVER IN OUR TOWN (optional) Five Ws and an H Journalism has provided perhaps the simplest and most familiar way of coming up with a topic: Simply ask questions like who, what, when, where, why, & how. Use this method to try to generate ideas for a paper on Thornton Wilder's *Our Town*. For instance, if when you were watching *Our town* you became interested in Wilder's use of voice-over, you would have a topic you want to explore.

Now begin your interrogation:

- > Where in the play does Wilder use voice-over? (Mark the scenes.)
- > What was happening in those moments? (Summarize the action.)
- > How is the voice-over used? (Analyze. Provide specific examples)
- > When does the voice-over work best? (Evaluate its effectiveness. Is order really restored?)
- > Now, either write a short essay in which you use the Five W's and an H approach to describe and analyze the use of voice over or another important aspect of the play.

ARTISTIC DESIGN PROJECT: COSTUME DESIGN PROJECT: Each student will make character analysis of three characters from a play: rough costume sketches or a collage of dress for each of the analyzed characters and then complete a final copy of color sketches/costume renderings for three costumes from a play. Each student will also write a brief reflective essay regarding the costume design process and learning and growth with regard to specific art and design standards.

- The Play: It should be full-length, published play with at least 30 pages of script. It should not be the same play used for the set design assignment.
- The Characters: They should be major characters, not extras. They should be varied (different types). Each student will complete Character Analysis of at least Analysis of Three Main Characters in a Play (one character outline per character)
- Collage of dress for each of the "analyzed" characters. The collage may include magazine/catalog pictures and/or "found art/costumes" from the Internet. Each student will outfit her/his chosen characters from head to toe (including clothes, shoes, hair, make-up (as appropriate), jewelry and other accessories.) Students may include more than one "look" for each character, but each look must be appropriate to the character and the script. OR initial rough costume sketches.
- Color sketches for each of the evolving character collages.
- Reflective essay that includes analysis of costume design process and reflections on student learning with regard to specific art and design standards.

Character Analysis for a Major Character Might Include Some of the following elements:

External Information:

- A. Environmental: Geography/Local; Date/year/season/time of day; Economic (deals with money, include where it comes from); Social (deals with status in society - i.e., middle class in American society); Religion (Does not always pertain)
- B. Personal: Age; Decorum (conformity to social conventions - different from attitude); Personal taste (relate this to clothing, hair; the costume designer makes decision if the script does not); Activity (what the character/s is/are dressed for on stage - i.e. office work, basketball practice, partying, sleeping, etc.); Physical description (the costume designer - in collaboration with others - may make decisions if the script does not; Adjectives (at least 5 one word adjectives that might be used to describe the character.

Internal Information

Desire/s; Will (strong, weak, etc.); Moral Stance (attitude to social conventions - different from conformity); Nervosity (deals with beat/pace - fast/slow, loud/soft, regular/irregular patterns of speech/action); Attitude towards the externals;
Adjectives (words that sum up aspects of internal character)

Rough Sketches or a Collages of Dress should show approximate shapes, colors, and textures you plan to use. They are due for a class assignment check a week before the final sketches are due, at the beginning of class.

Final Sketches: Sketches should show exact shapes, colors, and textures as well as details such as accessories and shoes. They should be neatly done. They may be drawn on computer or by hand. Your attached annotation/explanation should be at least a paragraph in length and should be an explanation of why you chose that particular costume

Textbook: *Theatrical Design and Production*, pp. 438-460

See also costume design books in classroom technical Theatre Library

CINDERELLA COSTUME PROJECT: CREATE A COSTUME PLOT/COSTUME LIST FOR CINDERELLA (can substitute other fairy tale or superhero, etc.)

- Assignment: Create a Costume Plot for Cinderella using the sample provided as a guide.

Create a Costume List for each of the following characters (see Cinderella Characters)

Create color renderings of at least three of the costumes on the costume list. Use a single sheet of paper for each costume rendering.

Cinderella Characters: Cinderella, Prince, King, Queen, Stepmother, Godmother, Herald (prince sidekick), Coachman, Guards

Costume Plot Example: Beauty and the Beast

Partial list/excerpt from full costume list:

Beast	<ol style="list-style-type: none"> 1) Powernet bodysuit w/attached hairy chest, hump, black long-sleeved undershirt, torn breeches w/codpiece, purple cape, necklace, leather gloves w/claws; tall, boot tops with claw foot covers. Wig, horns and mask. 2) Poet shirt and good breeches 3) Blue velvet embellished tailcoat, jabot, jeweled vest, order sash
Belle	<ol style="list-style-type: none"> 1) Embroidered blue day dress with embroidered vest and apron, cape (worn later) 2) Two piece gold ball gown w/gloves, headpiece and hoop
Gaston	<ol style="list-style-type: none"> 1) Red padded Jerkin with black breeches, belt and studded cuffs, boot tops, cape
Legou	<ol style="list-style-type: none"> 1) Long coat w/colorful trim, long plaid vest, shirt, paisley cravat, baggy pants

ARTISTIC DESIGN PROJECT: CLOWN DESIGN ELEMENTS PROJECT: Each student will design costumes for five circus clowns. Each design will represent/emphasize one of the following design elements: line, shape, color, pattern, and texture. NOTE: Obviously, a costume designer cannot design using only just a single design element; however, in this assignment, a student should try to make a specific (and different) element dominate in each costume design rendering.

NOTE: Students are encouraged to use their imagination and creativity. Research great clowns of history. Be bold in your design technique as appropriate to the assignment.

ACTOR/SCENE COSTUME CHART ASSIGNMENT: Using one of several play scripts provided in class, each student will complete an actor - scene chart (actor-scene "map" of the play) and costume list for each character.

ARTISTIC DESIGN PROJECT: HISTORICAL COSTUME DESIGN NOTEBOOK PROJECT:

Each student will choose a specific historical and cultural context (year in history, era in history, culture or region of the world) and create a notebook of costume design visuals that includes:

- Male fashion of the period (clothes, shoes, hats, accessories, makeup, hair, socks, canes, etc.)
- Female fashion of the period (clothes, shoes, hats, accessories, makeup, hair,

socks, canes, etc.)

- Individual Characters (chose six characters) and preliminary and final color sketches of costumes they might wear.
- Bibliography (include web addresses and a minimum of five resource books used. Bibliography should include author, title, publisher, and date of publication for any books used.

**ARTISTIC DESIGN PROJECT: EXTENDED LEARNING ASSIGNMENT
(optional): DESIGNING COSTUMES FOR ROMEO AND JULIET: PLAYING
WITH STYLE IN ROMEO AND JULIET.**

Students will watch 3 different film versions of the balcony scene in Shakespeare's *Romeo and Juliet* and also review images of Romeo and Juliet on the Internet. They then design their own interpretation of the costumes Romeo and Juliet might wear for the balcony scene. In addition to the 2 costume sketches, each student will include a short essay about her/his rationale for the costume design choices made.

**INTRODUCTION TO MAKEUP DESIGN ACTIVITY, READING AND
DISCUSSION**

Gallery Walk of Professional Makeup Pictures: Students walk around and peruse all of the pictures. Then, Using a gallery of makeup pictures posted in the classroom, each student will identify and share their favorite makeup picture. In small groups, each student will share their reasons for choosing that particular picture. What stood out in terms of aesthetics or design? What did you think of the color choices? How does the picture convey character and individuality? (Or selected students will share and explain their chosen makeup picture to the class as a whole)

Then have a student read the Uta Hagen quote aloud and ask students what makeup is and ask them why makeup is important for the stage. In small groups, students should brainstorm all the reasons stage makeup might be used. The class should then discuss the role of makeup and the role of the makeup designer.

"In the modern theatre, makeup is normal for ALL roles..."

"The actor's dream is to play a wide range of characters, to explore many facets of life in roles that encompass all humanity. In many areas of this endeavor the actor is assisted by the artistry and technical skills of brilliant craftsmen. Curiously, in the field of makeup the actor is left quite to his own devices. It is therefore of considerable concern that many young professionals in the theatre are unfamiliar with even so elementary a problem as projection of the actor's features, essential to the fullest communication of the character's inner life. Even on the rare occasions when a professional makeup artist is available, it is still the actor who is more aware than anyone else of the special problems posed by his own features and by the characters he is playing. Thus, it is the responsibility of each actor to learn the craft of makeup, that final dressing of the character which will enable him to

perform his role as fully and as effectively as possible." -- Uta Hagen in *Stage Makeup*

Lecture/demonstration on various makeup supplies and tools; Student Note-taking Activity; Checking for Understanding; Quiz

ARTISITIC DESIGN ASSIGNMENT: MAKEUP DESIGN ASSIGNMENT:

MAKEUP DESIGN MORGUE A Makeup Morgue is a collection of pictures and photographs of examples to help you do your makeup accurately. In your morgue you must include pictures/photographs of:

- Three women and three men corrective youth; three women; three old age examples; three stylized/fantasy examples; five grossies/gories examples.

You may use magazine cutouts/photocopies, pictures downloaded from the internet, and/or sketches to create your makeup design morgue.

ARTISTIC DESIGN ASSIGNMENTS: MAKEUP DESIGN AND EXECUTION

ASSIGNMENT: OLD AGE MAKEUP (NOTE: more details provided on in-class handout) Execute old Age Makeup on a classmate (half face) Use of Character Shadow and Highlight

Resource: Article: "Getting Old," by Janet Flora, *Dramatics Magazine*, April 2002.

Rules: Do it lightly at first; use old age foundation; feather lines and ends. Use stipple sponge for liver spots and texturing, etc.

Areas to Age: Eyes (crows feet; pouches, bridge); Nasalabial Folds (the smile lines); Forehead; chin (divet, lips, jowls); natural shadows

Prior to executing their Old Age Makeup Design, students will participate in an activity in which they attempt to match photographs of middle age and senior men and women with their actual ages. Students will discuss how they determined their age guesses - what were the facial cues (wrinkles, sagging skin, liver spots, dark shadows, etc.;

The teacher will share an Old Age Makeup Design handout on highlights, shadows, etc.; The teacher will share a video about old age makeup and then, using a student volunteer, model the application of old age makeup; guided practice; checking for understanding; guided practice

ARTISTIC DESIGN ASSIGNMENT: DESIGN AND EXECUTE STYLIZED/

FANTASY MAKEUP Design and Execute Stylized/Fantasy Makeup (full face) A makeup design worksheet will be provided on which each student will design a stylized/fantasy makeup. Each student will partner with a classmate; one student will serve as the makeup designer and the other as the makeup model; then reverse roles.

ARTISTIC DESIGN ASSIGNMENT: DESIGN AND EXECUTE GROSSIES AND GORIES (aka Wounds) MAKEUP

Execute Grossies and Gories (wounds) Makeup: Apply two grossies and gories wounds and create a story (background of what happened and how the wound was caused) for each wound. Be prepared to answer how long ago the wound occurred.

Lecture/demonstration prior to the assignment includes techniques of makeup wounds and factors to consider in creating wounds: age, swelling, location; Grossies and Gories (wounds) handout includes descriptions of wounding factors as well as directions for creating bruises, cuts, scars, burns, stitches, black eyes, scrapes, etc.

PLAY READINGS AND DEVELOPMENT OF A STAGE MANAGER'S "SCRIPTS" -

Read, evaluate, and cue one play each quarter. You may choose a play from the Academy theatre library and/or choose another play with teacher approval. Students basically will develop a Stage Manager's script with blocking, notes, and technical cues listed. (Lights sound, set movement, and special effects.)

MOOD PIECE: USE OF SCENERY AND/OR LIGHT: TWO-HOUR CLASSROOM DESIGN AND SCRIPTWRITING ASSIGNMENT:

In this assignment students are expected to complete a design project and short script that could result in a compelling mood through the use of scenery and/or light. Students, used to relying on dialogue or music to do the job, may find this one of the more challenging assignments of the course.

The following design and writing assignment is intended as a two-hour in-class activity that will involve design work to create a mood piece. Before the assignment, students are asked to read a handout on script writing, paying particular attention to writing theatrical scenes that include technical theatre elements.

The purpose of this assignment is to convey a strong mood through technical theatre design and through a short script for a scene. You are to write a script that would result in a three-minute scene that notes any technical theatre elements in the script.

First, select a mood you want to convey: joy, dejection, depression, fear, loneliness, anticipation, etc. At the top of the script write the mood you have selected. Clearly write out the full script while adhering closely to the proper format. You may use any of the following:

- 1-house exterior or house interior, any type; specify scenery/set design elements in your script
- Any basic furniture or props (scene properties) (specify, describe)
- 1-male 15-20 years old (fully describe)
- 1-female 15-20 years old (fully describe).

- Costumes for each of the two characters (describe/draw sketches of each actor's costume).
- Make-up for each of the two actor (describe, sketch (if needed)),
- One automobile, bicycle, scooter, or other mode of transportation (specify, describe). AND/OR 1-cat, dog, bird, fish, or other living creature (specify, describe).
- Lighting design and set-up (specify);
- Sound design and set up (specify)
- Any other special technical theatre effects (if needed; specify/describe)

* Again, make sure you indicate the mood you are addressing at top of script (along with your name, name of course, class period, date). * Write clearly. * Use professional theatre script format. * Describe important elements of the scene. * Rely on action and interaction to convey the mood* Describe movement of actors, action, reactions, etc. * Write a convincing dialogue between the two actors that conveys the mood you are trying to establish for the audience. * Make total script time approximately three minutes. * Try to finish assignment before class ends. If you need more time, you may complete the assignment for homework and your script will be due at the beginning of class tomorrow.

EXTENDED LEARNING OPPORTUNITY (optional) PRODUCTION ASSIGNMENT AND SHORT ESSAY/SCRIPT: SET DESIGN AND SOUND MOOD PIECE. Your assignment is to create an additional mood piece that focuses on a different mood than one you have previously explored. You may either work alone or with a partner. Using subjective sound techniques, you will establish a basic mood (tranquility, anxiety, reverence, anger, patriotism, celebratory, or whatever) through your selection of music and/or other sounds. You may use ambient sound, prerecorded music, or a combination of both. Then sketch a set design that also communicates this basically subjective feeling or concept. You do not need to sketch the entire set design. It is fine to choose some aspect of the set design to convey your chosen mood.) Your sketch of the basic set design should also convey this basic concept or mood. Each student will then write a short essay that explains your design choices and why you feel they convey the particular concept or mood.

ART/DESIGN CRITICISM AND AESTHETICS - (Edmund Feldman method) - Students will refine their abilities to describe, analyze, interpret, and judge a work of art based on the visual facts that it contains. For in-class practice, the class will go through the process of describing and analyzing the visual facts in the art piece *Blood Connection* by Aviva Beigel. As a class, students will use form descriptors such as line, light, shape, color, temperature, size, quantity, space, location, surface, and texture to describe the work. As a class, students will make further observations about similarity, closeness, contrast, sequence, direction, rhythm, symmetry, balance, completeness, and closure. Finally, students will make

observations about the technical process of the work based on what they can draw from the visual facts. As a class, the teacher and students will then interpret the visual evidence of *Blood Connection* and develop a critical hypothesis about the piece. We will then form a judgment about the work. In pairs, students will then practice the same criticism and aesthetics process by describing, analyzing, interpreting, and judging the piece *Sacred Dea* by Aviva Beigel in a short written critique. Students will then apply the Feldman method of criticism and looking at aesthetics to at least two different aspects of technical theatre - perhaps scenery and a costume.

Resources: Beigel, Aviva (2005) *Blood Connection and Sacred Dead, Mixed Media*, retrieved from <http://www.avivabeigel.com>

House, N. (2008), "Using Critique in the K-12 classroom, *Art Education* 61 (3) 48-51.

Feldman, E.B. (1994), *Practical Art Criticism*, Upper Saddle River, N.J.: Prentice Hall.

ART/DESIGN CRITICISM AND AESTHETICS As a follow-up to the above aesthetics assignment, students will look at *Chara Rose* and *Hysophia* by Anne Ggrich for five minutes. They will be asked to consider questions such as, Who are the people in these paintings? Why did the artist choose to paint them? How do these pieces make me feel? What do these pieces make me think? Do I like them. The students will then have five minutes to write their initial reactions and answers to the questions they were considering for one of the pieces. Students then trade papers with another student who wrote on the same piece and read that student's reaction. Students then write a paragraph or two comparing and contrasting their own reaction with that of their peer. If their peer has a different reaction the student should give justifications for what the other student could be thinking based on the visual facts of the piece. If the peer has the same reaction the student should explain what visual facts within the piece communicate that idea or feeling so universally. Students will then apply the same process to looking at a set design projected by the teacher. Students should pay attention to the facts/description of the set and to what stands out for them, what seems important, what leads their eyes from place to place, what appears to be the style, other things of interest, etc. and write a short critique of the stage, then pair and share.

Resources: Ggrich, Anne (2005) *Clara Rose and Hysophia, Mixed Media*, Retrieved from <http://www.annegrnich.com/art-02.html>

Lee, S. (1993), "Professional criticism in the secondary classroom: Opposing judgments of contemporary art enhance the teaching of art criticism," *Art Education*, May 42-51.

DESIGN PRACTICA:

Scenery/Set Design Practicum: a production performance-oriented practicum that introduces fundamentals set design and construction in the theatre context. Students will learn and apply scenery design theory in explorations of scenery

production as an art form. The laboratory format allows students to work through scenery design techniques and processes by building skills in scenery design and construction and culminates in a crew assignment for a fully mounted theatrical performance.

Costume Design Practicum: a production performance-oriented practicum that introduces fundamentals of costume design and construction in the theatre context. Students will learn and apply costume design theory in explorations of costume construction as an art form. The laboratory format allows students to work through costume design techniques and processes by building skills in the construction of costumes and culminates in a crew assignment for a fully mounted theatrical performance.

Lighting Practicum: a production performance-oriented practicum that introduces fundamentals lighting in the theatre context. Students will learn and apply lighting design theory in explorations of stage lighting as an art form. The laboratory format allows students to work through lighting design techniques and processes by building skills in the use of lighting and culminates in a crew assignment for a fully mounted theatrical performance.

Sound Practicum: a production performance-oriented practicum that introduces fundamentals sound in the theatre context. Students will learn and apply sound design theory in explorations of theatrical sound as an art form. The laboratory format allows students to work through sound design techniques and processes by building skills in the use of theatrical sound and culminates in a crew assignment for a fully mounted theatrical performance.

And other Theatre Design Practicum as appropriate.

GRAPHIC ARTS ASSIGNMENT: DESIGN A PUBLICITY AND MARKETING PLAN FOR A THEATRE PRODUCTION Each student or student pair/trio will Design s Publicity and Marketing Plan for a Theatre Production; Include renderings of your design concepts for the theatre publicity and marketing materials, including a poster advertising the play, a flyer advertising the play, your design for the program cover, etc. Pay close attention to your application of artistic design principles such as composition and line.

PRODUCTION/CREW/APPRECIATION HOURS: Each student will complete at least eight production hours during each semester. Each student will write a summary and reflection of her/his production hours. This will include a description of the production viewed and/or worked on with regards to the technical aspects of the show. The summary should include a description of the technical aspects of the show, what worked well and what might be improved upon. (For example, did the scene changes happen smoothly?)

REFLECTIVE ESSAYS: Each student will regularly write reflective essays that describe her/his learning related to work on specific assignments and work to achieve mastery of specific visual arts and theatre standards.

FINAL TECHNICAL THEATRE DESIGN PROJECT: From the list of plays provided by the teacher (and/or approved by the teacher), each student will select a play, analyze it, develop a design intent for one of the areas of design. Each student will prepare either a color rendering or scale model for scenic design OR costume plot/s and color sketches for each of the major characters OR Property plots and color drawings OR a lighting design overlay on a ground plan you design with color media choices. Each student will be expected to present her/his design to a panel of judges from the Academy advisory board in a 5 - 7 minute presentation during the Final Exam time. Each student is expected to read the play carefully to better facilitate discussion during the presentations. Grading for the final project will be based on the project rubric and will include an emphasis on execution of design in this area of technical theatre, analysis and design intent, and quality of the presentation of your work.

FINAL RESEARCH AND THESIS ASSIGNMENT: Develop a thesis based on research as to why people create art, design, and/or theatre. Each student should answer this essential question (Why do humans create and/or value art and/or theatre?) and include citations from her/his research.

HOMEWORK: Homework includes reading assignments, note-taking/note-making, responses to chapter questions, work on short technical theatre assignments, and one or more writing assignments each week. Homework learning activities reinforce concepts presented in class and in the textbook. Homework will also include research and essay assignments, work on a professional technical theatre portfolio work samples and reflections, as well as preparation for classroom presentations. .

QUIZZES, TESTS, EXAMS Unit quizzes involve multiple-choice questions, vocabulary matching questions, short case studies, and one or more short essay questions.

Unit Benchmark Tests are given at the end of each major unit of study and include multiple-choice, matching, and short essays. Students are required to master certain benchmark material.

The Semester Exam and Course Final involve short answer questions and more extensive essays as well as presentations of design projects. The course final will include a presentation of each student's Technical Theatre Portfolio.



TECHNICAL THEATRE STUDIES PORTFOLIO - Students analyze their own work and determine which pieces best represent their growth in mastery, knowledge, and skill. Students create a portfolio Students must defend & explain their choices. Students present their portfolios to an audience of their peers as well as members of the Academy Advisory Board.

Each student will complete a minimum of six portfolio design entries for the year. In the course of the year, each student will Complete the following five required portfolio sections: light design, sound design, set/scenery design, costume design, and college and career readiness section

Plus one or more additional portfolio sections of her/his choice. In addition to work samples and projects, students might also include exemplary samples of their writing (analysis, research, reflection, etc. as well as their glossary of theatre terms; reading list of plays, art/design/theatre-related articles, etc. completed during the year; examples of evidence of mastery of art and design elements and principles, etc.

Students will be expected to present and defend their portfolio work.

Design	Basic Portfolio Requirements - Note: Students may adapt. Students are encouraged to include additional work samples that demonstrate their growth and mastery of art and design standards.
Light Design	(Required Section) Light Plot; Dimmer Plot; Explanation of color choice; Explanation of choices of Special Effects for key moments of the play (include quotes); sketches or pictures of lighting effects.
Sound Design	(Required section) A rough sketch of a set with placement of microphones and speakers clearly indicated; A list of characters that need microphones, if any, along with the reason they need a mic/microphone; For a musical: a list of possible opportunities to share microphones; For a Play: a list of music choices for pre-show, -show, and intermission music, a list of music chosen for underscoring during the show; A list of required equipment with explanation of the requirements.
Set/scenery Design	(Required section) A construction of a three dimensional model or a perspective rendering of an original scene design; A floor plan of the set design; A written explanation of the choices in the design.
Prop Design	A full list of props for the show including a quote of the stage

	directions of dialog that indicates the requirement for the prop; A rendering of the design of at least five of the props; a paper explaining the design choices.	
Publicity/ Graphic Design	According to the professional standards: Poster Design; Program Design, Press release; A Promotional Project. Additionally, a written explanation of choices.	
Makeup Design	According to professional standards: A rendering of the makeup of at least five characters. Additionally, a written explanation of choices.	
Costume Design	(Required Section) According to professional standards: The rendering of five costume designs. Additionally, a written explanation of choices.	
Stage Management	According to professional standards, presentation of the production book showing blocking notation for all actors, stage maps, organizational materials, and copies of all directorial notes.	
Technical Direction	Presentation of a production book showing all organizational materials, designs, working drawings for build crews.	
College and Career Readiness	(Required section) Resume, College/Scholarship Personal Statement Essay; Work Samples that provide evidence of College and Career Readiness	
Your Own Idea	Original ideas for portfolio presentations must be pitched to your technical theatre and approved by the same instructor at least one week in advance of each due date.	
Implementation Note: Designs may be fully implemented in a performance production/show or they may be theoretical. In addition to the design, a brief paragraph or two should accompany each design explaining the work.		

D. Instructional Methods and/or Strategies

A variety of strategies and techniques are used to instruct the students. These include the following:

- Art and Design Exercises and Projects related to essential elements of technical theatre (design of scenery and sets, costume design, makeup design, light design, sound design, use of technology, projection, etc.)
- Reading of professional technical theatre scripts, reviews, and theatre research

- Extensive writing in a variety of genres
- Collaborative learning
- Project-based learning, including a variety of technical theatre projects
- Hands-on use of technical theatre equipment and other technology
- Journal entries
- Lectures and demonstrations
- Field trips and guest speakers
- Workshops and master classes
- Technical theatre Seminars & Discussions
- Technical theatre practicum
- Development of Technical Theatre Portfolio

E. Assessment Methods and/or Tools

Assessment of student performance will include but will not be limited to:

- Rubric assessments of art and design exercises and projects
- Journal writing and other forms of reflective writing related to attainment of art, design, theatre, and career-technical standards
- Written critiques and self-assessment
- Technical theatre Seminar and practicum participation
- Technical theatre demonstrations of mastery
- Oral presentations
- Formal Research paper with documentation
- Homework and class work
- Tests and quizzes
- Essay exams,
- Rubrics
- Exhibitions of Work
- Technical theatre Studies Portfolios which include all major assignments, self-assessments and reflections, evidence of progress toward mastery of essential standards, etc.
- Each student will write an analytical paper that will help apply her/his understanding of the influence of cultural context on the development of works of theatre and technical theatre
- . Teacher evaluation of all design and construction using rubrics aligned to state standards.
- Class Presentations of all designs. Rubrics will be used.

Artistic Perception: Courses must include processing, analyzing, and responding to sensory information through the language and skills unique to a given art. Describe

in detail how the class satisfies the Artistic Perception requirement. Provide examples where this might appear in the outline and/or assignments/activities.

Artistic perception in artistic design and theatre design involves observing the environment and constructing meaning from it, thereby developing the acuity of all the senses. Through direct experiences with artistic and theatrical concepts and elements, students learn the vocabulary of visual arts, design and theatre. Engagement in design projects and theatre experiences heightens students' sensitivity to their own potential for creation and that of others. Many of the assignments involve students forming artistic perceptions with regard to theatrical productions and/or specific design executions. Students are expected to use theatre vocabulary in all major assignments and also develop a professional glossary of art, design, theatre, and technical theatre terminology. Students serve as researchers and designers for a variety of technical aspects of play production. In assignments related to script analysis, costume design, makeup design, set design, etc., students identify and use metaphor, subtext, and symbolic elements. (Example of use of lighting and costumes in *The Crucible*, mood pieces assignments, etc.)

Creative Expression: Courses must include creating, performing, and participating in a given art. Describe in detail how the class satisfies the Creative Expression requirement. Provide examples where this might appear in the outline and/or assignments/activities.

Students express themselves creatively as they collaboratively plan, prepare, and carry out an artistic design and/or a theatrical performance. Students analyze scripts, perform research, and make design choices. They apply processes, knowledge, and skills in designing and implementing theatrical design technologies in support of a play production. Through research, analysis, design, production, evaluation, revision, and self-reflection, they develop art, design, theatre, and technology skills. All students participate and experience success as individuals and as part of a collaborative group. In their purposeful activities they should focus on understanding the language, elements, and tools of theatre. Students' use of imagination and creativity is emphasized throughout the course, especially in areas associated with art and design exercises as well as scenic, costume, and makeup design and in writing about theatre.

Historical and Cultural Context: Courses must include understanding historical contributions and cultural dimensions of a given art. Describe in detail how the class satisfies the Historical and Cultural Context requirement. Provide examples where this might appear in the outline and/or assignments/activities.

Capturing time and a culture, theatre can provide a rich historical context for students. It allows them to look at a culture through the lens of a particular time and place and introduces them to other cultures through theatrical activities in which world dramatic literature, folklore, personal histories, film, video, electronic

media, and puppetry are used. By learning the history of dramatic literature and theatre conventions that have developed into contemporary world theatre, they gain a broader perspective from which to create their own works and designs. The first unit and first major assignment of the course involve students in researching and learning about the history of theatre, including world theatre. Several assignments engage students in analysis of the influence of historical context and culture on art/theatre and the influence of theatre/design on society and culture. Students explore a variety of theatrical contexts and styles and compare and contrast forms of world theatre.

Aesthetic Valuing: Courses must include responding to, analyzing, and making critical assessments about works of a given art form. Describe in detail how the class satisfies the Aesthetic Valuing requirement. Provide examples where this might appear in the outline and/or assignments/activities.

In art, design, and theatre education, aesthetic valuing is the ability to analyze the feelings and thoughts elicited by theatrical experiences. The valuing process, cyclical and cumulative, involves students reflecting on, analyzing, and evaluating their own work as well as the professional work of others. Throughout the course, students gain mastery in aesthetic valuing and regularly are expected to use professional criteria and the vocabulary of art and theatre to self-assess and/or critique professional designs and performances. In addition, students gain an understanding of the important role art, design, and theatre play in creating and amplifying meaning in our lives.

Connections, Relationships, and Applications: Courses must include connecting and applying what is learned in a given art form to learning in other art forms, subject areas, and careers. Describe in detail how the class satisfies the Connections, Relationships, and Applications requirement. Provide examples where this might appear in the outline and/or assignments/activities.

Theatre is more influential than ever, reaching millions of people worldwide and affecting people's lives...Instruction in the theatre arts helps students become responsible and creative workers, informed consumers, and effective communicators. Their training as technical theatre designers enhances their ability to solve problems in creative ways, manage time well, engage others successfully, and demonstrate leadership. They are prepared to apply tools, techniques, and processes they have acquired/learned in other subject areas and other areas of life. There are assignments throughout the course that ask students to apply what they learn in new situations. These include the various practicum, the regular application of design elements and principles, as well as assignments such as "blocking" your morning routine.