

## Unit Plan Overview

**Name:**

**Curriculum Title:** Scenic Design: Creating a World

**Grade Level:** 10<sup>th</sup> grade

**Duration:** 60 minutes, Monday-Friday

**Topic:** Scenic Design

**Number of Students:** 17

### National Standards:

High School Proficient

- Creating – Rehearse (c): Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work
- Performing – Prepare (b): Use researched technical elements to increase the impact of design for a drama/theatre production
- Responding – Reflect (a): Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices
- Responding – Interpret (a): Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works
- Responding – Interpret (b): Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work
- Responding – Evaluate (b): Consider the aesthetics of the production elements in a drama/theatre work
- Connecting – Empathize (a): Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre production
- Connecting – Interrelate (a): Explore how cultural, global and historic belief systems affect creative choices in a drama/theatre work.

### VA State Standards:

Technical Theatre

- TT.2 The student will explain how production design is derived from research, script analysis, and the directorial concept and how it communicates meaning to the audience.
- TT.3 The student will describe the different types of theatre spaces (e.g., proscenium, thrust, area), suggesting specific design considerations for each.
- TT.7 The student will demonstrate scene design by (1) adhering to safety guidelines; (2) analyzing required and implied design considerations; (3) sketching preliminary designs; (4) drawing floor plans to scale for given stage dimensions; (5) creating models
- TT.19 The student will trace the development of theatre stages and staging through history
- TT.20 The student will justify personal choices in specific design, production, and/or management areas through a variety of completed materials.
- TT.25 The student will identify how theatre design elements elicit an emotional and/or intellectual response from the audience.

## Unit Overview

Topic: Scenic Design
Facts/Knowledge that students will gain by the end of the unit. <ul style="list-style-type: none"> <li>• Students will be able to apply key vocabulary terms in scenic design.</li> <li>• Students will be able to identify elements of scenic design from different points in theatre history.</li> <li>• Students will be able to distinguish different styles of scenic design from theatre history.</li> <li>• Students will be able to identify different types of stages.</li> </ul>
Skills that students will gain by the end of the unit. <ul style="list-style-type: none"> <li>• Students will be able to develop their own scenic design plans.</li> <li>• Students will be able to describe and analyze choices made by a scenic designer.</li> <li>• Students will be able to collaborate with others to create a cohesive design and vision.</li> <li>• Students will be able to justify their designs as theatre artists.</li> </ul>
Transferable Concepts that students will gain by the end of the unit. <ul style="list-style-type: none"> <li>• Time management skills</li> <li>• Collaboration skills</li> <li>• Defending their choices with informed reasoning</li> </ul>
Complex/Creative Processes that students engage in during the unit. <ul style="list-style-type: none"> <li>• Creating a concept board to express the kind of world they want to create</li> <li>• Creating a color rendering of a scene</li> <li>• Working in a group to create a model box scene</li> </ul>
Key Vocabulary taught/used by students and teacher during the unit. <ul style="list-style-type: none"> <li>• Thrust stage- a stage that extends into the audience, making the audience seated around three sides</li> <li>• Proscenium stage- a stage with a framed structure around the edges, with the audience placed directly facing the stage</li> <li>• Arena Stage- a stage placed in the center of the audience, usually consisting of four sections for the audience</li> <li>• *Color rendering- a full perspective drawing of the set design, rendered in color</li> <li>• Sightlines- the ability to see different areas on and offstage from various perspectives in the audience</li> <li>• Concept Board- a place to gather pictures that capture the themes, concept, and mood desired for a future design</li> <li>• Focal point- the area or point in an artwork to which a viewer is naturally drawn due to emphasis given by the artist (through lines, light, placement, etc.)</li> <li>• *Set Model- a small scale version of the set to show dimension</li> <li>• *Floor Plan- a scale drawing that reveals a top view of the prospective set design</li> <li>• *Preliminary Sketch- an initial scale drawing of the proposed set</li> </ul> <p>*Definition matching Set Design Process video listed below</p>
Prior Knowledge needed by students before beginning the unit. <ul style="list-style-type: none"> <li>• Stage directions (upstage, downstage, stage left/right, center, etc.)</li> <li>• Basic understanding of art (color, texture, balance, shape, space, etc.)*</li> <li>• Using ratios and equations with fractions</li> </ul> <p>*This will be expanded upon within lesson plan</p>
Teacher Resources / Research (videos, books, etc) to support teaching of the unit. <ul style="list-style-type: none"> <li>• <a href="https://youtu.be/3DHcON8JKhY">https://youtu.be/3DHcON8JKhY</a></li> <li>• <i>Theatre Histories: An Introduction</i> Edited by Tobin Nellhaus</li> <li>• <a href="https://youtu.be/UY9j8NOQhGQ">https://youtu.be/UY9j8NOQhGQ</a></li> <li>• <i>Scenic Art for the Theatre</i> by Susan Crabtree and Peter Beudert (specifically Ch6)</li> </ul>

- <https://www.reed.edu/humanities/110Tech/Theater.html#staging>
- <https://www.geneseo.edu/~blood/SetDesign2.html>
- <https://www.ancient.eu/article/895/greek-theatre-architecture/>
- <http://www.heldermann-verlag.de/jgg/jgg06/jgg0615.pdf>
- “An Investigation into Taziyeh and Performance Art with an Emphasis on the Audience Interaction” by Zahra Rahbarnia and Roshanak Davari

Theories/Theorists and/or Artists/Theatre Companies discussed, explored, or used during the unit.

- Gershwin Theater (Broadway)
- Sebastian Serlio
- Giacomo Torelli
- Color Theory

How do you envision this unit utilizing comprehensive theatre education? (Address all these components in the Venn diagram (page 224 in *Signs of Change*).

Scenic design provides the perfect opportunity for students to receive a comprehensive theatre education because it can easily combine history, and more specifically theatre history, into how scenic design has changed over time and formed into what it is today. Students can see how events in history all over the world affected theatre practices. It creates a holistic theatre education by seeing how scenic designers collaborate with the director, actor, producer, the text, the audience, other designers, etc. to create a developed and complex world. Lastly, scenic design easily incorporates other elements of art when drawing renderings and carving out models.

## Scope and Sequence

Lesson #	Day #	Enduring Understanding	Essential Question	Objectives	Assessment
Pre-Assessment: Alphabet Relay on Set Design					
1	1	Scenic design is a collaborative art form	What is scenic design?	a) Students will list and connect the roles and responsibilities of a scenic designer. (knowledge and understanding)	a) Visual Mapping
	2		What is the process of a scenic designer?	a) Students will connect each role or responsibility to other people involved in the production. (understand and analyze)	a) Poster Dialogue
2	3		How do scenic designers interact with other theatrical roles?	a) Students will identify and interpret elements of art in various scenic designs. (knowledge and apply) b) Students will construct artworks by combining the various elements. (apply)	a) DAR each design-Teacher's Observational Notes b) Artwork in inspiration notebooks
			How can we use elements of art in scenic design to convey an idea to an audience?		
3	4	Scenic design requires research to inform the art	How have scenic design practices changed over time?	a) Students will classify scenic design practices from different times, places, and cultures. (understand) b) Students will compare and contrast scenic design practices over different times, places, and cultures. (analyze)	a) Mini quiz (match pictures to time and place) b) Jigsaw style graphic organizer
	5	The choices a scenic designer makes play a key role in the audience's understanding of a production's theme.	How does history/culture affect scenic design practices?	a) Students will connect historical events and cultures to the evolution of scenic design practices. (apply)	a) DAR- Teacher's Observational Notes
4	6		What prep work must be done before beginning a design?	a) Students will research historical and contextual background of a drama/theatre piece (in this case a musical piece). (understand)	a) Graphic organizer
	7		How can research affect my scenic design choices?	a) Students will assemble a concept board with found images based on their research (apply and create) b) Students will construct a title for their concept board as a vision statement for their design. (create)	a) Pictures of concept boards b) Headlines
			How can knowledge of the author, time, culture, etc. inform my scenic design choices?		

5	8	Each designer's background and life experiences affect their creative choices in theatre.	How can I use my research, personal experiences, and artistic knowledge to create a cohesive scenic design?  How will my design choices affect the audience's perception of the production and its meaning?	a) Students will thoughtfully select one historical/contextual piece of research, one element of scenic design practices from any time/place/culture, and three elements of art to incorporate into a cohesive scenic design. (apply)	a) Elements form
	9			a) Students will illustrate a sketch rendering of their design using each of the requirements. (apply, create)	a) Pictures of sketch renderings
	10/ 11			a) Students will design a scale model of their design using each of the requirements. (apply, create)	a) Model photographs a) Reflection/Artist Statement
6	12/ 13		How do I justify my artistic choices to my theatre collaborators?	a) Students will justify their design choices and devise a pitch to other theatrical roles. (evaluate) b) Students will describe, analyze, and critique design choices from the perspective of various theatrical roles. (knowledge, apply, analyze, evaluate)	a) Oral presentation- Teacher's Observational Notes b) Peer critique forms  b) Responses after each presentation- Teacher's Observational Notes
Post-Assessment: Alphabet Relay on Set Design					

## Lesson Plan #1 PREP

**Sequence:** Lesson 2 of 6

**Day #:** Day 3

**Essential Question(s):** How can we use elements of art in scenic design to convey an idea to an audience?

**Lesson Objectives:**

Students will identify and interpret elements of art in various scenic designs. (knowledge and apply)

Students will construct artworks by combining the various elements. (apply)

**Materials Needed:** index cards, computer w/speaker, markers, crayons, Large poster paper

**Space Needs:** Desks at beginning, large open space on ground

### FACILITATION PLAN

**Do Now**

[https://www.youtube.com/watch?v=QI\\_NXKPhvNQ](https://www.youtube.com/watch?v=QI_NXKPhvNQ) will be playing on loop in the classroom

Written on the Board: *As you listen to this song, please write 5-10 words about this song on the index card placed on your desk. These words can be how the song makes you feel, what images it brings to mind, colors, themes, etc. The only word you may not write is "DREAM"*

There will be an index card on each desk.

**Focus**

*Today we will be focusing on the different elements of art that can be utilized in scenic design. We will be thinking about how color, lines, and shapes can all contribute to creating the world of a play.*

**Engage: Visual Dramaturgy (20 min)**

*Let's all gather at the front of the room around this poster paper. We will be listening to the song again, but this time, I would like us to draw as we do so. Bring your index cards to use as inspiration. You can choose markers, crayons or both of any color you want. Your drawing can be abstract or concrete but should connect to how the song makes you feel or the story it tells. Before we start, are there any questions?*

*When the song starts you can begin.*

*(After the first verse—about one minute) I invite you now to switch places with someone else around the poster. Fill in the white space. For the remainder of the song you can continue to move around to add to the poster.*

*(At the end of song) Now, let's gather in a sitting circle and place our poster in the center. We are going to reflect on what we did, and please have your index cards.*

**Side Coaching**

- *If you get stuck, take a moment to close your eyes and just listen.*
- *What colors/textures/images come to mind?*
- *Move to another place in the room if you are having trouble*
- *Don't leave any white space available on the poster*
- *Let your marker or crayon guide your hand as you listen*
- *There are no wrong or right choices*

**Reflection**

*D: What colors do you see? What images do you see? What images/colors are used often?*

*A: Why might these colors/images have come up often? Did you use markers, crayons, or both? What is the different effect made by using crayon vs marker?*

*Before moving onto our last question, I would like you to pull out your index cards. Can someone please share a word they wrote on their card. Do not explain your reasoning for the word. (take answer) Now, can someone else point out somewhere on the poster they see this word conveyed in some way? (take 1-2 answers) (repeat 5-6 times with different words)*

R: *How can colors/images/etc. convey moods or themes?*

### **Transition**

*Now that we have discussed artistic elements in our own creation, we are going to further explore interpretations of the elements of art and how we can use those to understand already crafted scenic designs. Please return to your desks for the PowerPoint.*

### **Explore: Interactive Lecture (30 min)**

Slideshow ([https://docs.google.com/presentation/d/1v45a\\_S5\\_57H1bYqPcWmJ4u5Nitm\\_c0eq-3s1WB1rUxc/edit?usp=sharing](https://docs.google.com/presentation/d/1v45a_S5_57H1bYqPcWmJ4u5Nitm_c0eq-3s1WB1rUxc/edit?usp=sharing))

Slide 2: *Color has many variables: hue (that's the actual color itself), its value (the lightness or darkness of it—think of shades and tints of a color), and the intensity or saturation of the color. All of these can evoke different moods. Think of how a pastel might bring about different themes in your mind as opposed to neon colors or very dark shades. In addition, color can be used intentionally with another color to create contrast or a matching tone. Colors across from each other are known as complementary colors: red and green, orange and blue, and yellow and purple are all examples of complementary colors. When these colors are used next to each other, they can trick the eyes into believing that the image or colors are moving.*

*Turn to the person on your right and discuss the first two questions on the slide. (listen in and survey the room for 2 minutes, then have about 3 people share out for each question)*

*Now turn to the person on your left and discuss the last question, (listen in and survey the room for 2 minutes, then have about 3 people share out)*

Slide 3: *In art, there are both actual and implied lines. Actual lines are the ones you see on this slide, while implied lines come from other images in the artwork creating the illusion of a line. Please form a group of 3-4 people with those sitting around you, stand up, and get in a line (have the first person crouch down, the middle person stand normally, and the last raise their arms over their head) This is an implied line because you are not explicitly making a line with your bodies, but your different heights form a line. How could we make this an explicit line? (example answer: have students hold hands to form unbroken line; students may be seated) Lines can often be used to pull focus toward one spot in an artwork. For example, if all of your lines had ended with the tallest person toward the center of the room, the focus may have been the ceiling in the center of the room. In scenic design, along with lighting choices, we can use lines to bring focus toward certain areas of the stage either in particular scenes or for the entirety of a show. Different kinds of lines can have different meanings as well. Horizontal lines often evoke feelings of peace and calm, while vertical lines represent strength and stability. Diagonal and curved lines bring a sense of action and drama.*

*Lines also form together to create shapes. There are geometric shapes, such as circles, triangles, squares, etc. that are constant, regular, evoke order; and there are organic shapes that come from nature. These are unpredictable, irregular, and have the ability to evolve.*

Slide 4: *Since scenic design is a three-dimensional art form, we also, as scenic designers, can utilize texture into our art. Let's describe the textures in these photos.*

*(go through each photo by describing and analyzing)*

*Describe: What do you see in this photo? What textures do you see?*

*Analyze: What mood could that texture evoke?*

*Textures can be created both in 3-D and through illusion in 2-D.*

Slide 5: *Another important artistic element in scenic design is balance. Balance refers to the "weight" of each side of an artwork if it were to be split down the middle. It can refer to balance horizontally, vertically, etc. By having balance in an artwork or scenic design, there is a sense of order. However, an*

artist or designer can use a lack of balance to cause a certain commotion to the audience's eye or make them unsettled. In a scenic design, some scenes may be very balanced, while others completely off kilter. Slide 6: The last element of art we are going to discuss is perspective. What ways do you see perspective being shown in these pictures? (get 3-4 answers)

Perspective in scenic design usually refers to the visual perspective from the audience. However, since there are many audience members, there are multiple perspectives to consider. A scenic designer may want to consider sightlines the audience has behind the wings to backstage (if applicable), and when they can see certain set pieces or not. There is also opportunity to create the illusion of perspective or space in set design. If space is limited, a designer can paint a flat or backdrop with perspective by having certain images appear smaller, making them seem further away. They can also utilize atmospheric perspective, in which the artist uses bluish tones to make things seem more distant. There are linear perspectives, one point and two point. The image with stairs is an example of two point, where there are two points on each side that the center extends toward. The picture of the tile floor is an example of one-point perspective because there is a single vanishing point where the eye can no longer see past it.

Now we are going to analyze a few scenic designs by taking note of the elements of art they utilized. (For each picture, describe and analyze)

Describe: What do you see? What elements of art do you see? What colors/shapes/textures/perspectives do you see?

Analyze: What might the artist be trying to say with these elements? What mood does the design evoke? Why?

### **Transition**

Now that we have analyzed the elements of art and some modern scenic designs, let's reflect on what we have done today.

### **Reflect (10 min)**

D: What activities did we do today? What elements of art did we learn about?

A: How did we use artistic elements to evoke mood and theme? How did we use artistic elements to analyze already made scenic designs?

R: How can the elements of art help to create a meaningful set design?

### **Exit Ticket: Inspiration Notebooks**

Today for an exit ticket, I would like each of you to draw me a quick picture in your inspiration notebooks in response to the prompt "what does learning means to you?" This can be abstract or concrete, based on personal experience or common understanding. You must utilize 2 elements of art, label them, and write a one sentence explanation for each element. Please hand it to me on your way out.

### **Ending Statement**

As you leave class, I want you to continue to take note of the world around you. Notice the colors, lines, shapes, and textures that are integrated into your everyday life. Consider how these elements of art play a part in your mood and the mood of the world you live in.

### **Appendices/Resources**

[https://docs.google.com/presentation/d/1v45a\\_S5\\_57H1bYqPcWmJ4u5Nitm\\_c0eq-3s1WBIRUxc/edit?usp=sharing](https://docs.google.com/presentation/d/1v45a_S5_57H1bYqPcWmJ4u5Nitm_c0eq-3s1WBIRUxc/edit?usp=sharing)



## Lesson Plan #2 PREP

**Sequence:** Lesson 3 of 6

**Day #:** Day 4

### **Essential Question(s):**

How have scenic design practices changed over time?

**Lesson Objectives:** Students will classify scenic design practices from different times, places, and cultures. (understand)

Students will compare and contrast scenic design practices over different times, places, and cultures. (analyze)

**Materials Needed:** Graphic organizer (see formative assessment 1), photos of scenic designs, group assignment cards

**Space Needs:** four desk groups

## FACILITATION PLAN

### **Do Now**

Written on the Board: *Choose a partner. Together select one of the printed photos of a set design and discuss with each other the elements of art utilized in the design. Think about what mood the designer is trying to create or where they are trying to pull focus within the set.*

Pictures of set designs from Broadway and off-Broadway plays and musicals will be placed at the front of the room with a small caption listing the show, designer(s), and year for each.

### **Focus**

*Today we will be studying different scenic design practices from across time and place. We will be exploring their similarities and differences to each other as well as how they compare and contrast with our personal experience and understanding of scenic design practices today.*

### **Engage: Touchstones (15 min)**

*Please come join me in a sitting circle. We will be participating in an activity called Touchstones. In this activity, there are 4 prompts on the floor:*

- *Something I know about the history of set design is \_\_\_\_\_*
- *Something I want to learn about the history of set design is \_\_\_\_\_*
- *One way I would like to explore the history of set design is \_\_\_\_\_*
- *One scenic design practice I see in theaters today is \_\_\_\_\_*

*When someone feels ready, they may choose to pick up one of the prompts and answer it. Once they respond, they may crumple up the paper and lightly toss it to someone in the circle who appears interested in answering that same prompt. Once everyone who wanted to share for a specific prompt has done so, someone new can pick up a different prompt and begin the process again. Are there any questions?*

(Begin the activity, side coaching as necessary)

### **Side Coaching**

- *Have some ideas in mind in case the ball gets passed to you by surprise*
- *Make sure to listen to your classmates' answers—you may learn something new!*
- *I encourage you each to answer at least one of the prompts.*
- *It is okay to repeat what others have said—it allows us to see our similarities*
- *If you would like to respond, you may raise your hand to let your classmates know*
- *Remember to pass the ball safely and gently*

## **Reflection**

D: *What is something new you learned in this activity? What prompts got the most responses?*

A: *Where there prompts that were easier to answer? Harder? If yes, why?*

R: *How can we grow in our understanding of the history of scenic design?*

## **Transition**

*Now that we have discussed what we DO know and what we would LIKE to know about the history of scenic design, let's explore some different time and places' scenic design practices.*

## **Explore Jigsaw Activity (30 min)**

*We will be doing an activity called jigsaw. In this activity, you all will be given a card with a colored letter. Your letter represents your expert group, and your color will be your "home" group. After I pass out the cards, join your expert group, your group determined by letter. Here, you will use the resources at the station to research a specific time and place's scenic design practice. Take notes on what you discover because after 10 minutes, you will go to your home or color group. Each of you will present for about 30 seconds to a minute about your topic. Then you will work as a group to fill out this graphic organizer (show worksheet) to discuss the similarities and differences between each of the practices. Each person will complete their own worksheet and is expected to have all the information filled in. Before we begin, are there any questions?*

*(pass out cards and send them to their expert groups; all resources will be laid out on the stations) You will have 10 minutes to research.*

Expert Group A: Ancient Greek/Roman Scenic Design Practices

Resource: <https://www.reed.edu/humanities/110Tech/Theater.html#staging> (Sections 3,4)

<https://www.geneseo.edu/~blood/SetDesign2.html> (Historical Conventions par. 1)

<https://www.ancient.eu/article/895/greek-theatre-architecture/>

Expert Group B: Japanese (Noh and Kabuki) Scenic Design Practices

Resource: *Theatre Histories* pg 93-94, 176

<http://www.heldermann-verlag.de/jgg/jgg06/jgg0615.pdf> (Sections 1,3,4)

Expert Group C: Late Sixteenth c.-Early Eighteenth c. European Scenic Design Practices

Resource: *Theatre Histories* pg 217-218, 224-226

<https://www.geneseo.edu/~blood/SetDesign2.html>

Expert Group D: Iranian Ta'ziyeh Scenic Design Practices

Resource: *Theatre Histories* pg 129-130

[https://www.researchgate.net/publication/320059117\\_An\\_Investigation\\_into\\_Taziye\\_and\\_Performance\\_Art\\_with\\_an\\_Emphasis\\_on\\_the\\_Audience\\_Interaction](https://www.researchgate.net/publication/320059117_An_Investigation_into_Taziye_and_Performance_Art_with_an_Emphasis_on_the_Audience_Interaction) (pdf sections "Taziye" and "Audience in Taziye")

*(check back in around 8 or 9 minutes and add or take away time as needed, but expected time is 12 minutes; survey room for support and listening in)*

*Now, we will be splitting into our color groups. Remember to discuss the similarities and differences between each of the design practices. You will have 15 minutes with your home group. (check back in around 13 or 14 minutes and add or take away time as needed, but expected time is 18 minutes; survey room for support and listening in)*

## **Transition**

*Now that we are all acquainted with the various scenic design practices, let's reflect on what we did today.*

## **Reflect (15 min)**

D: *What activities did we do today? What scenic design practices did we research?*

A: *How did we work together in our worksheets to make our incomplete knowledge complete?*

R: *In what ways can you see similarities between any of the historical scenic design practices with modern practices we see today? What differences? How do past practices influence what we do today?*

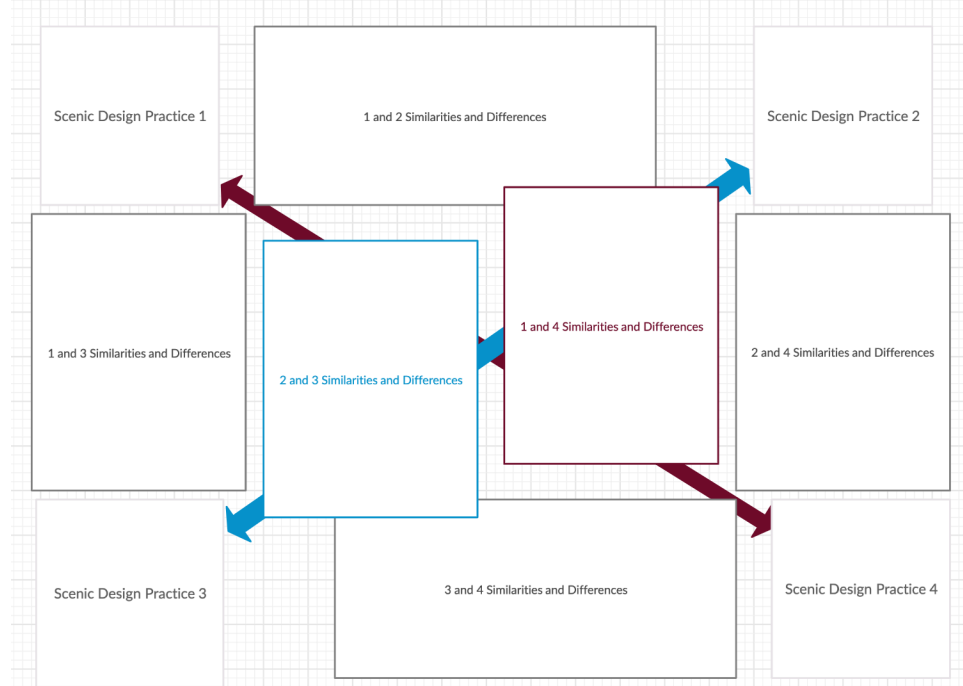
## Exit Ticket: Matching Quiz

Today, for an exit ticket, you will complete this short four question matching sheet. There is a bonus question for each match. Please hand it to me on the way out.

## Ending Statement

Though we cannot learn every detail about every culture's scenic design practices, I hope these four cultures' scenic design practices have given you a variety of knowledge of the history of scenic design and how it connects to the practices we have today. However, as you leave class today, I encourage you to continue to research and learn about different scenic design practices from all different times and places. Our history is every changing and ever growing, so it will never be complete, but this is an opportunity to always learn more.

## Appendices/Resources



Connect the image to the corresponding number.

1. Japanese Scenic Practice
  - a. Bonus: Is this Noh or Kabuki?



2. Renaissance/Baroque European Scenic Practice
  - a. Bonus: Name the designer. (Hint- he was really famous in this time)



3. Ancient Greece Scenic Practice
  - a. Bonus: Name the center place where performing usually occurred



4. Ta'ziyeh Scenic Practice
  - a. Bonus: What is the space called?

## Diagnostic Assessment

Directions: *In this activity, you all will be split into three groups. On these posters, you will form a line and participate in an alphabet relay. You and your team will write one word relating to scenic design for each letter of the alphabet. The first person in line will complete A and then go to the back of the line so the next person can do letter B. This will continue until each team has gone through the entire alphabet. Are there any questions?*

*You may begin!*

Side Coaching:

- *Don't overthink your answer*
- *Work with your team if you get stuck!*
- *Be thinking ahead for your letter while you wait in line*

Reflection:

Pre-Assessment

D: *What words do you see on more than one poster?*

A: *What differences do you see between the posters?*

R: *What are some things we are familiar with in scenic design? Where can we grow in our knowledge of scenic design?*

Post-Assessment

D: *What words did we keep from the original posters? What are some new words that were added this time?*

A: *Was this round easier or harder? Why?*

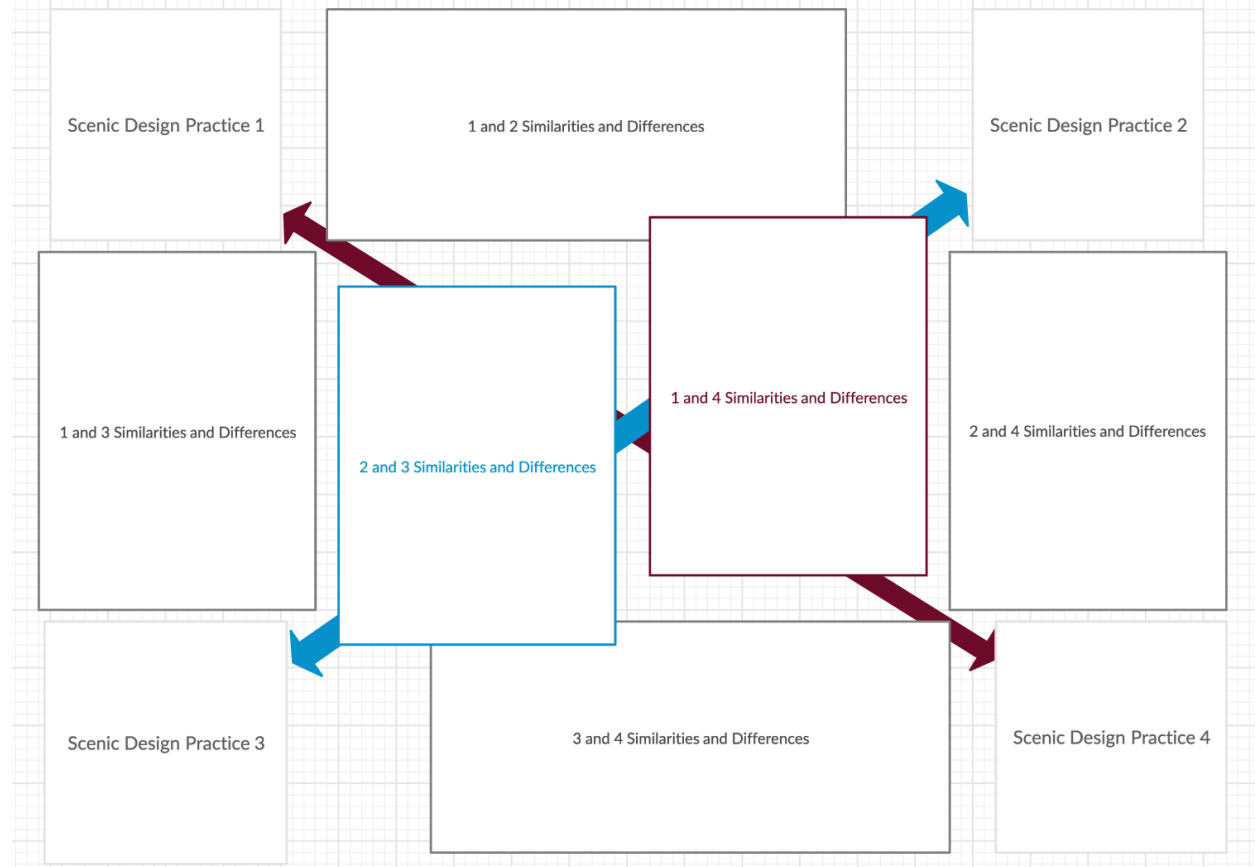
R: *How did we grow in understanding of scenic design?*

## Benchmark Assessment

Student Name	Date	State or National	Subject	Standard Number	Standard	Does Not Meet Expectations	Developing Towards Expectations	Meets Expectations	Exceeds Expectations	Comments
		National	Theatre	TH:Cr3.1.1.c	Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work		---		-	
		National	Theatre	TH:Re7.1.8.a	Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices					
		National	Theatre	TH:Re9.1.1.b	Consider the aesthetics of the production elements in a drama/theatre work		---		-	
		National	Theatre	TH:Cn10.1.1.a	Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre production					
		State	Technical Theatre	TT.2	The student will explain how production design is derived from research, script analysis, and the directorial concept and how it communicates meaning to the audience					
		State	Technical Theatre	TT.20	The student will justify personal choices in specific design, production, and/or management areas through a variety of completed materials					
		State	Technical Theatre	TT.25	The student will identify how theatre design elements elicit an emotional and/or intellectual response from the audience					

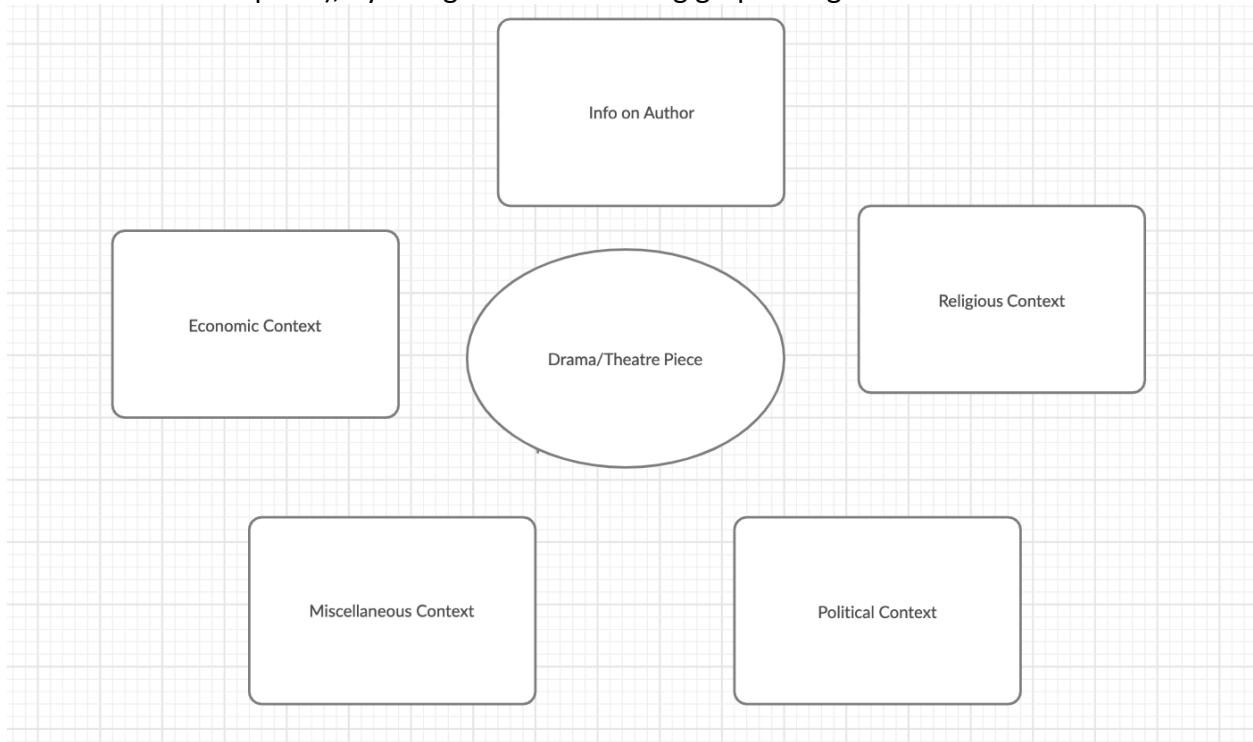
## Formative Assessment #1: Day 4 Jigsaw Graphic Organizer

In this assessment, students will be placed into expert groups to research and discuss scenic design practices from an assigned place, time, or culture. After working with their group to fill in their one section of the graphic organizer, the students will form new groups that have one person from each expert group. Students will then share the information they learned in their expert group. Then, each group will discuss similarities and differences between each place/time/culture's scenic design practices.



## Formative Assessment #2: Day 6 Personal Graphic Organizer

In this assessment, students will research the historical context of a drama/theatre piece (in this case a musical piece), by filling out the following graphic organizer.



### Formative Assessment #3: Day 8 Elements Form

In this assessment, students will select one historical/contextual piece of research about the musical piece, one element of scenic design practices from any time/place/culture, and three elements of art to incorporate into their design. Each student will turn in the following form with their selected elements.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Historical/Contextual Piece of Research:

Element of Scenic Design Practice (and where from):

Elements of Art:

1.

2.

3.

Questions or Concerns:



## Summative/Authentic Assessment

For the summative/authentic assessment, students will create a set model for their scenic design. This set model will include a piece of their research, an element of scenic design practices from any place/time/culture, and three elements of art. Students will then create a 2-3 minute justification of their design that explains their general concept, their reasoning for their chosen required elements, and one part of their design that they are excited about. During each presentation, the other students will fill out critique forms as various theatrical roles. Following each presentation, the class will have a brief discussion about the design. Finally, each student will write a reflection paper where they name three take-aways from the experience and how they will use their new skills and knowledge in the future. The rubric is shown below.

Area	Criteria	Excellent (5)	Satisfactory (3)	Needs Improvement (1)	Comments
Design	Cohesiveness	The design is well thought out and clearly follows one design concept	The design matches one concept for the most part, but has one or two elements that do not adhere to the concept	The design has an unclear focus, with many elements that do not seem to connect to one another	
	Creativity	The design exhibits creativity in concept, use of space, artistic elements, and utilization of materials	The design exhibits creativity, but only in some aspects (i.e. concept, but not materials)	The design lacks originality and does not explore different artistic elements	
	Quality of work	The design clearly exhibits hard work and attention to detail, and is in the correct scale	The design is done well, but has minor areas of faulty workmanship or lack of adhering to scale	The design lacks structure and needs more time. It is not in proper scale	
	Use of required elements	The design expertly melds together each required element (one of historical context, one of scenic design practice, and three elements of art)	The design utilizes each element, but some elements are used incorrectly, yielding the wrong effect for the overall design <b>OR</b> the elements do not blend together	The design is missing required elements and the ones that are present are not utilized correctly do not blend for a cohesive design	
Presentation	Justification	The artist clearly describes their general concept, the reasoning for each required element chosen, and one specific choice they are excited about. The artist has clearly placed deep thought into each decision in their design	The artist describes their general concept, the reasoning for each required element chosen, and one specific choice they are excited about, but there is a lack of clarity and reasoning for some of the artistic choices made.	The artist describes their general concept, but does not explain their choices in elements chosen, nor an aspect of their design they are excited about. The artist presents part of an idea rather than a fully thought through design plan.	
	Process Display	Any prior work (concept boards, sketches, renderings, etc) is displayed in a logical format	Some prior work is presented alongside the final model in a semi-logical format	Only one piece of prior work is presented alongside the final model	

		alongside the final model			
	Oral presentation	The artist clearly presents the design in an organized manner, within time limit, and has clearly thoroughly practiced	The artist presents the material within the time limit, but must refer to notes sometimes to continue	The artist does not remain within the time limit, appears disorganized and unrehearsed	
Peer Evaluations	Written Critiques	The artist gives qualitative and detailed feedback to each designer based on their given role	The artist gives feedback to each designer, but sometimes does so from the wrong perspective or role	The artist gives short, nonspecific feedback to the other designers that does not match their assigned role	
	Verbal Critiques	The artist provided new and thoughtful insights to discussions at least twice as two separate roles	The artist contributed to discussion twice with semi-thoughtful insights	The artist contributed to the discussion once, but did not provide a new or qualitative response	
Self-Reflection	Organization, Grammar, Writing	The paper is well organized and at least 2 pages with no grammatical or spelling errors.	The paper is almost 2 pages with few grammatical or spelling errors	The paper is only one page, has many grammatical and spelling errors, and lacks organization	
	Take-aways	The artist describes three take-aways they have from this experience and how will utilize them in the future	The artist describes three take-aways they have from this experience, but neglects to include how they will utilize them in the future	The artist describes one-two take-aways they have from this experience, but neglects to include how they will utilize them in the future	