

## Theater Production (1650)

**Description** This course is designed for the student who is interested in an overview of technical theater. Through in-class lab hours and classroom instruction, the student will learn practical application of scenery construction, set design, make-up and theater management.

**Credits** 1 credit

**Prerequisites**

**Textbooks/Resources** Abel, Lisa. *Theatre: Art in Action*. Glencoe, 2005.

**Required Assessments** District-wide, standards-based assessment--

**Board Approved** May 2004

**Revised**

### AASD Theater Goals for K-12 Students

- Recognize the interrelatedness of all elements of theater as it relates to the human experience.
- Apply the elements of theatrical performance including acting technique, movement, voice, and character development.
- Become proficient in the analysis of theatrical texts through the reading and study of composition and structure of dramatic literature and the development of a working knowledge of vocabulary unique to the theater.
- Understand the evolution of theater over time from its earliest beginnings in pre-history to the present day.
- Develop a working knowledge of all aspects of technical production for the stage including, scenic design, lighting, sound, costume, and makeup.
- Gain an appreciation for the theatrical process and the interdisciplinary nature of theater.
- Utilize a variety of higher level cognitive skills including problem solving, critical thinking, collaboration, time management, and creative discipline.
- Apply techniques of the writing process to produce a variety of written theatrical expressions such as script development, play reviews, and personal reflections.
- Appreciate the theater as an art form both as an active participant and as an engaged and educated observer.

## AASD Theater Standards for Students K-12 Students

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|------------------------------|---|
| I. Play Reading and Analysis | <ul style="list-style-type: none"> <li>A. Attend a live theatrical performance and be able to explain the personal meaning derived from the experience, and be able to analyze, evaluate, and create meaning in a broader social and cultural context in either written or oral form.</li> <li>B. Read a play and be able to analyze, evaluate, and create meaning in broader social and cultural context in either written or oral form.</li> </ul>  |
| II. Performance              | <ul style="list-style-type: none"> <li>A. Create a believable, sustained character exhibiting basic acting skills including physical and vocal technique in a presentation that shows their understanding of the emotional and psychological makeup of the character.</li> <li>B. Continue to create characters through physical movement, adapting movement and making physical choices to fit the requirements of the scene.</li> <li>C. Continue to create characters verbally, adapting language choices and dialogue to fit requirements of the scene.</li> <li>D. Continue to create characters that are appropriate to the context of the scene, using facial expressions.</li> <li>E. Continue to create characters (physically, verbally, and facially) from scripted scenes.</li> <li>F. Create a character (physically, verbally, and facially) based upon an original idea, playing the character for a sustained period of time.</li> <li>G. Articulate in written and oral form the character's wants, needs, and basic personality characteristics.</li> </ul>   |
| I. Research and Analysis     | <ul style="list-style-type: none"> <li>A. Write a critical review of a live theatrical event, its effect on the audience, and its potential impact in a broader social, historical, and cultural context.</li> <li>B. Select a play or theater-related event or individual and research the topic, gathering information from more than one source.</li> <li>C. Explain in writing the potential impact of a play on society and culture.</li> <li>D. Continue to research and synthesize information to help develop characters and the appropriate backgrounds for presentations.</li> </ul>  |
| IV. Analysis of Process      | <ul style="list-style-type: none"> <li>A. Demonstrate increased understanding of strengths ("what worked") and weaknesses ("what didn't work") In character work and scenes presented in class.</li> <li>B. Reflect on and assess their own work and the work of others.</li> <li>C. Continue to share their comments constructively and supportively within the group.</li> </ul>  |
| V. Theater Production        | <ul style="list-style-type: none"> <li>A. Create an original scene that includes the appropriate exposition, rising action, problem, conflict, crisis, and solution.</li> <li>B. Script their scene using proper script format.</li> <li>C. Analyze a play and determine appropriate setting, lighting, sound, costume, and make-up requirements.</li> <li>D. Research and design at least one element of a play (sets, costumes, make-up, lights, and/or sound).</li> <li>E. Demonstrate in written or oral form, an understanding of theater management in the successful promotion of Theater production.</li> <li>F. Direct a scene for presentation.</li> <li>G. Make decisions regarding the scene's visual elements (such as where doors are located or where the audience will sit).</li> <li>H. Plan the blocking patterns of the dramatic presentation (placement and movement of actors within a scene) and guide the actors through their blocking.</li> <li>I. Create a rehearsal schedule, planning and organizing all rehearsals and deadlines until the performance.</li> <li>J. Rehearse and perform the scene for an audience.</li> </ul> |

Essential Learning Objectives	Performance Indicators	Classroom Assessments
<p>1. <b>Explore the various roles/individuals who comprise a production design team.</b></p>	<p><b>Performance will be satisfactory when the student:</b></p> <ol style="list-style-type: none"> <li>identifies the role of the director in the creation and implementation of a design concept.</li> <li>identifies the duties/responsibilities of the various designers who contribute to a production concept including: scenic designer, lighting designer, sound designer, costume designer, and make-up designer.</li> <li>identifies the role of the producer as an integral member of the design team and his role in the implementation of the design concept and how it differs from that of the director.</li> <li>identifies the role/responsibilities of the stage manager in the implementation and realization of the design concept as specified by members of the design team.</li> <li>identifies who comprises the design team for a school production that year and each member's duties.</li> </ol>	<ul style="list-style-type: none"> <li>• Exams</li> <li>• Production Projects</li> <li>• Journal responses</li> <li>• Teaching units/demonstrations</li> <li>• Discussions</li> <li>• Work on current school productions</li> <li>• Critiques and self-evaluations</li> <li>• "Hands-on" experience and product creation</li> </ul>
<p><b>Objectives are linked to the following AASD Theater standards:</b> Play Reading and Analysis, Research and Analysis, Analysis of Process, Theatre Production</p>		
<p>2. <b>Explore the basic elements of design.</b></p>	<p><b>Performance will be satisfactory when the student:</b></p> <ol style="list-style-type: none"> <li>identifies the overall elements of design that include Line, Shape, Color, Texture, Space, Balance, Proportion, Emphasis, Rhythm, and Unity.</li> <li>identifies how these elements are utilized in an existing work of staged theatre.</li> <li>identifies how these basic elements are uniquely manifested in the work of different designers.</li> <li>identifies how these elements are seen in a current school production.</li> </ol>	<ul style="list-style-type: none"> <li>• Exams</li> <li>• Production Projects</li> <li>• Journal responses</li> <li>• Teaching units/demonstrations</li> <li>• Discussions</li> <li>• Work on current school productions</li> <li>• Critiques and self-evaluations</li> <li>• "Hands-on" experience and product creation</li> </ul>
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<p>3. <b>Explore the specific dramatic demands and background of the play which a designer must consider when designing for a production.</b></p>	<p><b>Performance will be satisfactory when the student:</b></p> <ol style="list-style-type: none"> <li>identifies the basic demands which the theatrical designer must take into account as he develops the production concept including: place and locale, time and period, theme, mood, style, social status of the character, movement and placement of actors, and the changing of scenery.</li> <li>identifies how these demands are considered in a specific dramatic work.</li> <li>can differentiate between a unit set, simultaneous set, and a multiple set and explain how and why each is specifically executed in a production.</li> <li>identifies these specific demands as they relate to a current school production.</li> </ol>	<ul style="list-style-type: none"> <li>• Exams</li> <li>• Production Projects</li> <li>• Journal responses</li> <li>• Teaching units/demonstrations</li> <li>• Discussions</li> <li>• Work on current school productions</li> <li>• Critiques and self-evaluations</li> <li>• “Hands-on” experience and product creation</li> </ul>
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<p>4. <b>Explore and trace the developmental history and evolution of stage technology.</b></p>	<p><b>Performance will be satisfactory when the student:</b></p> <ol style="list-style-type: none"> <li>identifies the major uses of stage machinery and technology from the ancient Greeks (pinakes, periaktoi, eccyclema...) through Medieval “secrets” and Renaissance effects through the present day use of computers and multi-media.</li> <li>recognizes and delineates the specific technological possibilities in a work of theatre from a specified era.</li> <li>identifies the similarities which exist between historical periods as relates to technological demands and the differences that new technologies and innovations make to those demands.</li> <li>identifies the specific technology utilized for a current school production.</li> </ol>	<ul style="list-style-type: none"> <li>• Exams</li> <li>• Production Projects</li> <li>• Journal responses</li> <li>• Teaching units/demonstrations</li> <li>• Discussions</li> <li>• Work on current school productions</li> <li>• Critiques and self-evaluations</li> <li>• “Hands-on” experience and product creation</li> </ul>
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<p>5. <b>Explore and develop various basic construction techniques for the stage.</b></p>	<p><b>Performance will be satisfactory when the student:</b></p> <ol style="list-style-type: none"> <li>constructs a model hard and soft flat from elevations.</li> <li>constructs a properly legged platform and can identify the various options available for weight support and distribution.</li> <li>demonstrates knowledge and practical skill in the use of various tools used in stage and scenery construction including saws, drills, squares, chalk lines...</li> <li>demonstrates the ability to read basic paperwork necessary for scenic construction including ground plans, elevations, materials lists...</li> <li>identifies the proper and necessary tools/instruments for a well-equipped theatrical scene shop.</li> <li>utilizes basic construction techniques while working on the technical aspects of current school productions.</li> </ol>	<ul style="list-style-type: none"> <li>Exams</li> <li>Production Projects</li> <li>Journal responses</li> <li>Teaching units/demonstrations</li> <li>Discussions</li> <li>Work on current school productions</li> <li>Critiques and self-evaluations</li> <li>“Hands-on” experience and product creation</li> </ul>
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<p>6. <b>Explore basic drawing and drafting techniques used in theatrical design.</b></p>	<p><b>Performance will be satisfactory when the student:</b></p> <ol style="list-style-type: none"> <li>creates design products with an understanding of basic scale specifically <math>\frac{1}{4}</math> and <math>\frac{1}{2}</math> inch scale including a ground plan and elevation.</li> <li>identifies the use of scale models in theatrical design.</li> <li>identifies the various tools needed to create working drawings for design including: scale rule, mechanical pencil, pastels, foam board...</li> <li>identifies the drawing and drafting techniques used in current school productions.</li> </ol>	<ul style="list-style-type: none"> <li>Exams</li> <li>Production Projects</li> <li>Journal responses</li> <li>Teaching units/demonstrations</li> <li>Discussions</li> <li>Work on current school productions</li> <li>Critiques and self-evaluations</li> <li>“Hands-on” experience and product creation</li> </ul>
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<p>7. <b>Explore the importance of safety and safety guidelines for the theatre.</b></p>	<p><b>Performance will be satisfactory when the student:</b></p> <ul style="list-style-type: none"> <li>a. identifies the major safety regulations as outlined in the AASD theatre safety manual.</li> <li>b. identifies the various reasons behind specific safety rules and regulations.</li> <li>c. identifies the potential hazards when safety rules are not followed.</li> <li>d. identifies the specific safety rules that apply to current school productions.</li> </ul>	<ul style="list-style-type: none"> <li>• Exams</li> <li>• Production Projects</li> <li>• Journal responses</li> <li>• Teaching units/demonstrations</li> <li>• Discussions</li> <li>• Work on current school productions</li> <li>• Critiques and self-evaluations</li> <li>• “Hands-on” experience and product creation</li> </ul>
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<p>8. <b>Explore the various types of performance spaces available to theatrical designers.</b></p>	<p><b>Performance will be satisfactory when the student:</b></p> <ul style="list-style-type: none"> <li>a. identifies the three major performance spaces available: proscenium, thrust, and arena and various possible variations on these.</li> <li>b. identifies the specific positives and negatives of each performance space.</li> <li>c. identifies the differences in design approach for each space for a single dramatic work.</li> </ul>	<ul style="list-style-type: none"> <li>• Exams</li> <li>• Production Projects</li> <li>• Journal responses</li> <li>• Teaching units/demonstrations</li> <li>• Discussions</li> <li>• Work on current school productions</li> <li>• Critiques and self-evaluations</li> <li>• “Hands-on” experience and product creation</li> </ul>
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<p><b>9. Explore the technical aspects necessary for effective lighting design, costume design, make-up design, and sound design.</b></p>	<p><b>Performance will be satisfactory when the student:</b></p> <ul style="list-style-type: none"> <li>a. identifies the various parts of a light plot.</li> <li>b. demonstrates proficiency at hanging, aiming, focusing and adding color to lighting instruments.</li> <li>c. identifies the different theatrical lighting instruments and their specifications and uses including fresnels, pars, ellipsodials, follow spots, scoops, strip lights, intelligent lights...</li> <li>d. demonstrates a basic understanding of a computerized Lightboard and it features.</li> <li>e. demonstrates an understanding of basic three point lighting and its use in productions.</li> <li>f. identifies the basic qualities and functions of stage light including distribution, intensity, movement, color...</li> <li>g. identifies the parts of a costume rendering including fabric and specific construction procedures.</li> <li>h. identifies the various sources for stage costume including building, renting, and modifying from stock.</li> <li>i. identifies the various equipment available to the sound designer including tape, compact disc, DAT, microphones, voice synthesizers. . .</li> <li>j. identifies the possible uses of sound in a chosen dramatic work.</li> <li>k. identifies the various materials and equipment necessary for basic corrective stage make-up including base, powder, highlight and shadow, spirit gum, etc. and the techniques for creating special "looks" such stippling and the use of latex.</li> <li>l. identifies the possible applications of make-up for characters in a selected play.</li> </ul>	<ul style="list-style-type: none"> <li>• Exams</li> <li>• Production Projects</li> <li>• Journal responses</li> <li>• Teaching units/demonstrations</li> <li>• Discussions</li> <li>• Work on current school productions</li> <li>• Critiques and self-evaluations</li> <li>• "Hands-on" experience and product creation</li> </ul>
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**Resources and learning activities that address course objectives:** *(added pages as needed for outlines, units, etc.)*