West Haven Public Schools
Unit Planning Organizer

Subject: Acting III/IV
Grade: 11-12
Unit: Performance

Pacing: continuous

Essential Question(s):

1. How do I create an environment conducive to performance?
2. How do I use costumes to enhance a performance?
3. How do I use props, lighting and sound to enhance a performance?
4. How do I direct a performance?

Big Ideas:

1. Creating a basic “toolbox” to use in further education to become a true person of the theatre.
2. Understanding the importance of creating a theatrical atmosphere that will allow audience members to view a performance and feel a part of it.
3. Knowing how to present your work so that it is understood to the widest range of audience members.
4. Preparing work that ultimately establishes evidence of understanding the need for knowledge of the basic science of theatrical performance.
CT State Theatre Arts Standards:

CT.3. Technical Production: Students will design and produce the technical elements of theatre through artistic interpretation and execution.

3.1. Students design the playing space to communicate characters and action in specific locales.

3.2. Students collaborate to select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes and makeup

CT.4. Directing: Students will direct by planning or interpreting works of theatre and by organizing and conducting rehearsals.

4.1. Students develop multiple interpretations and visual and aural production choices for scripts and production ideas and choose those that are the most appropriate.

4.2. Students justify selection of text, interpretations, and visual/aural choices.

4.3. Students effectively communicate directorial choices to a small ensemble for improvised or scripted scenes.

CT.5. Researching and Interpreting: Students will research, evaluate and apply cultural and historical information to make artistic choices.

5.1. Students communicate information to peers about people, events, time and place related to classroom dramatizations.

5.2. Students apply research from print and nonprint sources to script writing, acting, design and directing choices.

5.3. Students identify and research cultural, historical and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.

Unit ________________________________
CT.6. Connecting: Students will make connections between theatre, other disciplines and daily life.

6.5. Students identify and explore various careers available to theatre artists.

6.6. Students describe characteristics and compare the presentation of characters, environments and actions in theatre, dance and visual arts.

CT.7. Analysis, Criticism and Meaning: Students will analyze, critique and construct meanings from works of theatre.

7.10. Students analyze and critique performances and constructively suggest alternative artistic choices.

7.11. Students constructively evaluate their own and others’ collaborative efforts in informal and formal productions.

CT.8. History and Culture: Students will understand context by analyzing and comparing theatre in various cultures and historical periods.

8.7. Students identify and compare lives, works, and influence of representative theatre artists in various cultures and historical periods.

8.8. Students identify cultural and historical sources of American theatre and musical theatre.

8.9. Students analyze the effect of their own cultural experiences on their dramatic work.
From a variety of “Unwrapped” Concepts and Skills, and Bloom Levels (BL)

<table>
<thead>
<tr>
<th>Concepts (Need to Know)</th>
<th>Skills (Able to Do)</th>
<th>BL</th>
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<tr>
<td>1. How to create an environment conducive to performance</td>
<td>1. Students will examine and analyze the dramatic text and the history of the time in order to discover accurate</td>
<td>1,2,3,4,</td>
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<tr>
<td>2. How to portray and enhance characters through the use of costume design</td>
<td>2. Students will analyze the physical, emotional and social dimensions of characters from a variety of periods and</td>
<td>3,4,5</td>
</tr>
<tr>
<td>3. How to create an appropriate set design for their production.</td>
<td>3. Students will analyze a variety of dramatic texts from cultural and historical perspective to determine production requirements.</td>
<td>1,5</td>
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<tr>
<td>4. How to choose and use hand props in order to enhance a production.</td>
<td>4. Students will, after researching, identifying and understanding their needs, select props from the props closet.</td>
<td>1,3,4</td>
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<tr>
<td>5. How to use simple lighting, scenery, and sound to enhance a production.</td>
<td>5. Students will apply technical skills and understandings to collaboratively and safely create functional scenery, lighting and sound that best fit their goals.</td>
<td>1,2,3</td>
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<tr>
<td>6. How to work together in an organized manner to direct a production.</td>
<td>6. Students will continue to give positive and helpful criticism to their classmates after each performance.</td>
<td>2,5,6</td>
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Unit ____________________________________________
Assessments

Common Formative Pre-Assessment (Followed by Data Team Analysis):

Individual performance essay including high points of what is needed to produce a piece.

“Dipsticks” (Informal Progress Monitoring Checks):

Mid-point walk abouts
Circle group rehearsal discussions and practicals

Common Formative Assessment:

Final performance of directed piece including participants and audience feedback

Instructional Planning

Suggested Resources/Materials:

A small sampling of books on set design available to Acting students:
A small sampling of books on costume design available to Acting students:
A small sampling of books on prop design available to Acting students:
A small sampling of books on student directing available to Acting students:

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<th>Vocabulary/Word Wall</th>
<th>Enrichment/Extension</th>
<th>Interdisciplinary Connections</th>
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<tr>
<td>See attached</td>
<td>Educational Theatre Association (EdTa)</td>
<td>Music</td>
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<td></td>
<td>Opportunity to audition for two main stage shows per year and one Little Theatre show per year</td>
<td>Art</td>
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<td></td>
<td>Performances at Founders Day dinner</td>
<td>History</td>
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<td></td>
<td>Performances at various Elementary Schools</td>
<td>Mathematics</td>
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<td></td>
<td>Performance at Homecoming Festival</td>
<td>Non-Fiction Reading and Writing</td>
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<td>Bi-annual trip to Broadway</td>
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<td>Bi-annual European travel with Education First Travel</td>
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<td>Workshops with various professionals throughout the school year</td>
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Unit ____________________________
WORD WALL (WITH DEFINITIONS)

ACT

1) Subdivision between sections of a play
2) The thing Actors can do which makes them different from Techies

ACTING AREA

That area within the performance space within which the actor may move in full view of the audience. Also known as the playing area

AISLE

A passage through seating.

APRON

Section of the stage floor which projects towards or into the auditorium. In proscenium theatres, the part of the stage in front of the house tabs, or in front of the proscenium arch.

ASM

Assistant Stage Manager.

AUDITION

Process where the director or casting director of a production asks actors / actresses / performers to show him/her what they can do.

AUDITORIUM

The part of the theatre accommodating the audience during the performance. Sometimes known as the 'house'.

BACKSTAGE

The part of the stage and theatre, which is out of the sight of the audience.

Unit ________________________________
BLACK BOX

A kind of flexible studio theatre where the audience and actors are in the same room, surrounded by black tabs (curtains).

BLACKOUT / BO

1) Complete absence of stage lighting
2) The act of turning off (or fading out) stage lighting

BLACKS

1) Black clothing worn by stage management during productions.
2) Any black drapes or tabs, permanently or temporarily rigged. Used for masking technical areas.

BLOCKING

The process of arranging moves to be made by the actors during the play, recorded by stage management in the prompt script.

BOOK FLAT

Two-fold piece of scenery. Book flats are freestanding when angled open, allowing quick setting and compact storage.

BOX OFFICE

Part of the theatre front of house area where audience members can buy tickets.

BOX SET

Naturalistic setting of a complete room built from flats with only the side nearest the audience (the fourth wall) missing.

BREAK A LEG

A superstitious and widely accepted alternative to 'Good Luck' (which is considered bad luck).
CALL

1) A notification of a working session (a Rehearsal Call)

2) The period of time to which the above call refers. ('Your call for tomorrow nights show is 6.55pm')

3) A request for an actor to come to the stage because an entrance is imminent (these are courtesy calls and should not be relied on by actors 'This is your call for the finale Mr. Smith and Miss Jones')

4) An acknowledgement of applause (Curtain Call)

5) The DSM on the book is said to be 'calling the cues'.

CAST

The members of the acting company.

CASTING

The process of the director choosing actors to perform the characters in the play.

CENTRE LINE

Imaginary line running down the stage through the exact center of the proscenium opening. Marked as CL (or “0”) on stage plans.

CHARACTER

Members of a cast in a play

CHARACTERIZATION

The creation of the personality and background information for every character in a play

CLEARANCE

Message passed to Stage Management from the Front of House Manager that the house is ready for the performance to begin. (everyone is in his or her correct seat and there are no coach parties coming through the doors). Announced as 'We have Front of House Clearance'.

COMPANY

The cast, crew and other staff associated with a show.
COSTUMES
Clothes worn by the actors onstage.

CUE
1) The command given to technical departments to carry out a particular operation. Fly Cue or Sound Cue. Normally given by stage management, but may be taken directly from the action (a Visual Cue).

2) Any signal (spoken line, action or count) that indicates another action should follow (the actors' cue to enter is when the Maid says 'I hear someone coming! Quick - Hide!')

CUE TO CUE
Cutting out action and dialogue between cues during a technical rehearsal, to save time.

CURTAIN CALL
At the end of a performance, the acknowledgement of applause by actors - the bows.

CYCLORAMA
Usually shortened to just 'cyc' (pronounced psych). The Cyclorama is a curved plain cloth or plastered wall filling the rear of the stage or TV studio. Often used as a 'sky' backing to a traditional set, or as the main backing for a dance piece etc.

DARK
A venue that has been closed to the public. Some theatres go dark temporarily during production periods, when the next show is in preparation on stage.

DIALOGUE
The spoken text of a play - conversations between characters is dialogue.

DIRECTOR
There are many types of director.

Broadly, the role involves being responsible for the overall artistic vision of a production:

Unit ____________________________
- **ARTISTIC DIRECTOR** - Normally in charge of the programming of a venue. May also direct shows.
- **MUSICAL DIRECTOR** - Manager in charge of the teaching the music and organizing the orchestra.
- **TECHNICAL DIRECTOR** - In charge of the technical requirements of a production.

**DOWNSTAGE**

The part of the stage nearest to the audience (the lowest part of a raked stage).

**DRESS REHEARSAL**

A full rehearsal, with all technical elements brought together. The performance as it will be 'on the night'.

**DRESSING ROOMS**

Rooms containing clothes rails and mirrors (often surrounded with lights) in which actors change into their costumes and apply make-up.

**DSM**

Short for Deputy Stage Manager.

The DSM is often 'on the book' - that is, they are in charge of calling all of the technical and actor cues during the show, usually using a headset communications system and/or a system of cue lights.

**FLAT**

A lightweight timber frame covered with scenic canvas. Now usually covered with plywood or hardboard and consequently not so lightweight. Most theatres have a range of stock flattage made to a standard size, and re-used many times.

**FRONT OF HOUSE (FOH)**

Every part of the theatre in front of the proscenium arch. Includes foyer areas open to the general public.

**GREEN ROOM**

Room close to the stage (i.e. the green) for the actors to meet and relax.
HOUSE

1) The audience ('How big is the house tonight?')

2) The auditorium ('The house is now open, please do not cross the stage')

INTERMISSION

Break between sections of a performance. During a play, the interval is normally half way through a standard length performance (approx. 1 hour each half) and is usually 15 or 20 minutes in duration.

MARKING

Sticking tapes to the floor of the rehearsal space to indicate the ground plan of the scenery. Also for marking position of furniture etc. within a set. (Glow tape is used for performance guides)

MATINEE

Afternoon performance of a show.

OFFSTAGE

The area out of sight of the audience.

PRESET

1) Anything in position before the beginning of a scene or act (Props placed on stage before the performance, lighting state on stage as the audience are entering.)

2) An independently controllable section of a manual lighting board, which allows the setting up of a lighting state before it is needed. Each preset has a master fader which selects the maximum level of dimmers controlled by that preset.

PROFESSIONAL

Normally used for someone who's regularly paid for a particular job (as opposed to an amateur, who does it for fun)

PROMPT CORNER

Area, traditionally on the stage left side of the stage, from which the stage manager (or DSM) controls ('prompts') the performance, from the prompt desk.
PROPS

(Properties) Furnishings, set dressings, and all items large and small, which cannot be classified as scenery, electrics or wardrobe. Props handled by actors are known as hand props, props, which are kept in an actor’s costume, are known as personal props.

PROSCENIUM ARCH

The opening in the wall which stands between stage and auditorium in some theatres; the picture frame through which the audience sees the play. The ‘fourth wall’. Often shortened to Proscenium or Pros Arch.

RAKED STAGE

A sloping stage which is raised at the back (upstage) end. All theatres used to be built with raked stages as a matter of course.

REAR OF HOUSE (ROH)

The backstage and storage areas of the theatre.

RUN

- A sequence of performances of the same production.
- A rehearsal of the whole show or a section of it ('This afternoon's rehearsal will be a run of Act II followed by notes.

SET

- To prepare the stage for individual scenes. (Is the stage set for Act 1?)
- The complete physical stage setting for an entire production (usually designed by a set designer)
- Placing props in their correct position

STAGE LEFT / RIGHT

Left/ Right as seen from the Actor's point of view on stage.

STAND-BY / STANDBY

2 A member of the cast of a musical or play that understudies one (sometimes more) of the principal roles but is NOT also in the chorus. A standby often won't even be required to be at the venue at each performance unless he/she is called in to perform in the role for which he/she is an understudy.

Unit ________________________________
TECH

- Short for Technical Rehearsal.
- A member of (amateur) crew

TECHNICAL REHEARSAL

- Usually the first time the show is rehearsed in the venue, with lighting, scenery and sound. Costumes are sometimes used where they may cause technical problems (Quick changes). Often a very lengthy process. Often abbreviated to the Tech.
- A DRY TECH is without actors to rehearse the integration of lighting, scenic changes etc.

UPSTAGE

- The part of the stage furthest from the audience.
- When an actor moves upstage of another and causes the victim to turn away from the audience he is 'upstaging'. Also, an actor drawing attention to himself away from the main action (by moving around, or over-reacting to onstage events) is upstaging.

VISUAL CUE

A cue taken by a technician from the action on stage rather than being cued by the stage manager. Often abbreviated to 'Vis'.

WARNING

A message given to technical staff by stage management that a cue is imminent. The member of the stage management team calling the cues will say 'Warning Sound Cue 12'. Technicians acknowledge by saying 'Sound Standing By'.

WINGS

The out of view areas to the sides of the acting area.
**Task-specific Rubrics**

(All rubrics below are adapted from the Washington OSPI-Developed Performance Assessments for the Arts)

**Performing Rubric** *(used to score student performance; complete a separate rubric for each director)*:

<table>
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<th>Above Standard</th>
<th>At Standard</th>
<th>Near Standard</th>
<th>Below Standard</th>
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<tbody>
<tr>
<td><strong>Environment</strong></td>
<td>The environment/set was workable throughout the entire performance.</td>
<td>The environment/set was workable throughout most of the performance.</td>
<td>The environment/set was workable throughout some of the performance.</td>
<td>The environment/set was not believable throughout most of the performance.</td>
</tr>
<tr>
<td><strong>Costumes</strong></td>
<td>The costumes were well thought out and historically accurate for the entire cast.</td>
<td>The costumes were well thought out and historically accurate for most of the cast.</td>
<td>The costumes were not well thought out but were historically accurate for some of the cast.</td>
<td>The costumes were not well thought out and were not historically accurate for the cast.</td>
</tr>
<tr>
<td><strong>Props</strong></td>
<td>The props were well thought out and historically accurate for the entire show.</td>
<td>The props were well thought out and historically accurate for most of the show.</td>
<td>The props were not well thought out but were historically accurate for some of the show.</td>
<td>The props were not well thought out and were not historically accurate for the show.</td>
</tr>
<tr>
<td><strong>Objective</strong></td>
<td>The director clearly planned his work and had the respect of his cast.</td>
<td>The director did a good job of planning his work and had the respect of most of his cast.</td>
<td>The director did a fair job of planning his work and had the respect of some of his cast.</td>
<td>The director did not plan his work and had a difficult time earning the respect of his cast.</td>
</tr>
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Unit ________________________________
**Self-Assessment Rubric** (used for the directors to self-assess their performance during a student directed performance):

**Directing**

**Above Standard**

I researched and created a good strong set that was accurate and usable.
I researched and gathered costumes that were historically accurate.
I researched and gathered props that were historically accurate.

**At Standard**

I researched and created a good strong set that was mostly accurate and usable.
I researched and gathered costumes that were mostly historically accurate.
I researched and gathered props that were mostly historically accurate.

**Near Standard**

I researched and created a good strong set that was partially accurate and usable.
I researched and gathered costumes that were partially historically accurate.
I researched and gathered props that were partially historically accurate.

**Below Standard**

I did the best I could with what I had to work with.

Unit _________________________________
## Overall guidance rubric for acting IV students

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<tr>
<th>Assessment Focus</th>
<th>Artistic Process or Process Components</th>
<th>Enduring Understandings</th>
<th>Essential Questions</th>
<th>Anchor Standards</th>
<th>Key Traits</th>
<th>Performance Standards (Proficient)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CREATING</strong></td>
<td>Envision/Conceptualize</td>
<td>Theatre artists rely on intuition, curiosity, and critical inquiry.</td>
<td>What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</td>
<td>Generate and conceptualize artistic ideas and work.</td>
<td>Use clear objectives, obstacles, and tactics in improvisation scene work. Identify quality character development and ways to enhance an actor’s portrayal of a character.</td>
<td>Use script analysis, to generate ideas about a character that is believable and authentic in a drama/theatre work.</td>
</tr>
<tr>
<td><strong>PERFORMING</strong></td>
<td>Prepare</td>
<td>Theatre artists develop personal processes and skills for a performance or design.</td>
<td>What can I do to fully prepare a performance or technical design?</td>
<td>Develop and refine artistic techniques and work for presentation.</td>
<td>Adhere to the rules of improvisation in scene work. Use facial expression, movement, and gestures to enhance character development.</td>
<td>Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.</td>
</tr>
</tbody>
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### Responding

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<tr>
<th>Reflect</th>
<th>Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</th>
<th>How are the theatre artist’s processes and the audience’s perspectives impacted by analysis and synthesis?</th>
<th>Apply criteria to evaluate artistic work.</th>
<th>Write a quality critical evaluation of a drama or theatre work.</th>
<th>Use constructive criticism to evaluate and improve upon drama or theatre work.</th>
<th>Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.</th>
</tr>
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### Connecting

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<th>Research</th>
<th>Theatre artists critically inquire into the ways others have thought about and created drama processes and productions as a way to inform their own work.</th>
<th>In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</th>
<th>Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</th>
<th>Using proper theatre vocabulary and terminology.</th>
<th>Understanding personal and cultural values that influence character traits.</th>
<th>Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.</th>
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</thead>
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