

**Curriculum Development Overview**  
**Unit Planning for 8<sup>th</sup> Grade Drama and Theatre Arts**

<b>Unit Title</b>	Be a Production Designer: The World of the Play		<b>Length of Unit</b>	Instructor Choice
<b>Focusing Lens(es)</b>	Collaboration	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	DTA09-GR.8-S.1-GLE.3 DTA09-GR.8-S.2-GLE.2 DTA09-GR.8-S.3-GLE.1, DTA09-GR.8-S.3-GLE.3	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>How do we work together to create and present a unified design concept for a performance? (DTA09-GR.8-S.1-GLE.1,3) and (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1,2,3)</li> <li>How would a designer describe the fundamental influences of an overall production design?</li> </ul>			
<b>Unit Strands</b>	Create, Perform, Critically Respond			
<b>Concepts</b>	Composition, Culture, Order/Form, Tradition, Discovery, Design Concept, Scene, Collaboration, Roles, Value, Demonstration, Hierarchical			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
Cohesive design (costume, sound, light, scenic, film) reflects authentic collaboration and demonstrates order/form. (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1,3)	What are some elements of successful collaboration? What are some elements of cohesive design?	How are the different design elements related? How is a culture of collaboration created?
The status of traditional theatrical roles (including director, stage manager, designers, operators, actors, producers) often dictates hierarchical structure within a production. (DTA09-GR.8-S2-GLE.2)	What are the traditional theatrical roles? What is the hierarchy of theatrical roles? What specific tasks does each of the roles possess?	How does each of the roles contribute to an overall production? How can the roles of production theater practitioners change for a project? How do the roles overlap or contribute to one another?
Attention to detail in creating theatrical design (costume, sound, light, scenic, film) enhances the overall effectiveness of composition. (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1)	What is an example of a rendering that pays attention to detail? What are the most important aspects to provide detail for?	What are the consequences of creating a rendering that does not pay attention to detail? How do the specific details in a rendering affect the end result?
Design (costume, light, sound, scenic, film) style impacts an audience's discovery of a performance. (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1,3)	What parts of a production concept do the designers contribute to? What kind of experience do the designers want to give the audience?	How do the individual parts of a design concept impact the entire production and relate to each other? How can the effectiveness of a design concept be measured by an audience's discovery of the performance?

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<b>Critical Content:</b> My students will <b>Know</b> ...	<b>Key Skills:</b> My students will be able to <b>(Do)</b> ...
<ul style="list-style-type: none"> <li>Steps necessary for creating a design rendering (costume, light, sound, scenic, film) (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2)</li> <li>Roles of theater practitioners (including director, stage manager, designers, operators, actors, producers), listing their responsibilities and contributions to a production (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1,3)</li> <li>Examples of skills necessary to work collaboratively on a design team (S1-GLE3 EO, S3-GLE3 EO)</li> <li>How a design concept fits into a production (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S.3-GLE.3)</li> </ul>	<ul style="list-style-type: none"> <li>Create a rendering for one design concept of a production (costume, light, sound, scenic, film) (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S2-GLE.2)</li> <li>Fulfill their role as a theater practitioner in design teams (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.1,3)</li> <li>Work collaboratively on a design team (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S.3-GLE.3)</li> <li>Design a concept for one design area (costume, light, sound, scenic) (DTA09-GR.8-S.1-GLE.3) and (DTA09-GR.8-S.3-GLE.3)</li> </ul>

<p><b>Critical Language:</b> includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.          EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<p><i>Strong design renderings and plans are developed through collaboration, research and critique.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Collaborate, hierarchy, culture, audience, practitioner</p>
<p><b>Technical Vocabulary:</b></p>	<p>Rendering, costume designer, sound designer, light designer, scenic designer, composition, director, producer, operator, stage manager, cinematographer, story board, proscenium, thrust, arena, downstage, upstage, stage right, stage left, blocking</p>