

Unit Title: The Bash Model		Subject: Theatre in Action	
Topic: Set Design	Grade: 9-12 mixed	Designer(s): Kristie L. Fuller	
Stage 1- Desired Results			
<p>Mission Statement:</p> <p>Theatre Mission Statement: Theatre Education is a powerful tool for understanding human differences and celebrating diversity. It enables students to acquire personal resources and life skills through intellectual, physical, emotional, aesthetic, and creative development. Theatre also fosters a disciplined approach to critical thinking and problem-solving, emphasizes individuality, and builds on the individual strengths of the students involved. It provides students a mode of self-expression by developing confidence in verbal and non-verbal skills, and the power of their imagination. Students are inspired to explore a range of human emotions and develop an understanding of these forces. Therefore, they are able to explore social situations with a view to acquiring the skills and understanding to deal objectively with social problems.</p> <p>High School Mission: "Learning is the most important reason for being in school. Each student will develop intellectually, socially, emotionally, and physically in a safe, orderly and positive environment." Vision: "We will accomplish our mission developing- Rigor, Relevance, and Relationships – in all we do."</p> <p>NYS Standards, Common Core Shifts/Standards, District Mandates: See attached checklists</p> <p>Established Goals:</p> <p>Theatre:</p> <ul style="list-style-type: none"> ❖ Acquire the attitudes, knowledge and skills necessary for participation in theatre in both technical, design, play-writing and performance modes in the educational and professional sectors. ❖ Develop a working knowledge of theatre resources, tools and materials, including those in their community, and to apply that understanding to personal, social and professional growth. ❖ Develop the ability to respond critically to theatrical performance and to connect other art forms to the process and performance of theatre. 			
<p>Understandings:</p> <p><i>Students will understand that...</i></p> <ol style="list-style-type: none"> 1. Close reading of a story/script (The Ant and the Grasshopper), driven by text-based questions leads to a deep analysis of the text and allows for a clearer production concept. 2. There is a professional design process (C.A.R.I.S.I.E.) to follow when designing a set for a story or play that leads to a usable and well-thought out design. 3. Past knowledge of scenic materials and painting techniques are used every day in the design process. 4. Thorough research (vision board development) and designer analysis allow for a clear production concept and usable set design that is historically and culturally accurate. 		<p>Essential Question:</p> <p><i>How can I interpret the story of The Ant and the Grasshopper and create a set for the play version of the fable utilizing my past knowledge of the design process, scenic materials and painting techniques?</i></p>	

Students will know (knowledge or content)...

1. Strategies for close reading and interpreting a story for performance.
2. How to utilize past information on different scenic materials and painting techniques to create a set design and model.
3. How to utilize the C.A.R.I.S.I.E. method of design to create a historically and culturally accurate set design.
4. Accurate design terminology (bash model, scale floor plans, sectional plans)
5. How to complete a *designer's analysis* based on the close reading of the fable, ***The Ant and the Grasshopper***.
6. How to research and create a vision board for a story/play.
7. How to create a scale floor plan and colored sectional view of a set design.
8. How to create a bash model based on the close reading of the fable ***The Ant and the Grasshopper***.

Students will be able to (skills) ...

1. Complete a close reading of the fable ***The Ant and the Grasshopper***.
2. Complete a Venn diagram comparing and contrasting the characters of the Ant and the Grasshopper.
3. Complete a *Designer's Analysis* form based on the story.
4. Design a *vision board* depicting historically and culturally accurate themes, ideas, costumes, props, and set pieces for the fable.
5. Create a scale floor plan of their set design.
6. Create a colored sectional view of their set design.
7. Build a bash model for a production of the fable, ***The Ant and the Grasshopper***.
8. Present their model to the class, describing how the model meets the needs and accurately depicts the homes of the ant and the grasshopper.

Stage 2- Assessment Evidence**Performance Tasks:**

Following the close reading of the fable, ***The Ant and the Grasshopper***, students will...

- ◆ Complete a Venn diagram comparing and contrasting the characters in the story.
- ◆ Ask and answer relevant text-based questions as they relate to designing a set for the play version of this fable.
- ◆ Share and support their thinking relevant to the text.
- ◆ Complete a *Designer's Analysis* of the text.
- ◆ Design a *vision board* depicting historically and culturally accurate themes, ideas, costumes, props, and set pieces for the fable.
- ◆ Create a scale floor plan and colored sectional view of their set design.
- ◆ Build a bash model for a production of the fable, ***The Ant and the Grasshopper***.
- ◆ Class presentation of their model design.

Other Evidence:

- ◆ Large and small group discussion
- ◆ Small group work/participation
- ◆ Teacher observation
- ◆ Self-Reflection

Stage 3- Learning Plan

Day 1:

Anticipatory Set: As the students enter the classroom, there will be several examples of effective models built by our Technical Director for past productions at Indian River. Instruct the students to take a few moments to interact with the models (look at them, manipulate them carefully and consider everything we have learned and discussed about set design.) Next, ask the students to discuss the following questions: What makes these set designs effective? Why do they work? Are there elements that don't work, explain? Let this discuss lead to an introduction of the **Essential Question** for this lesson:

*How can I interpret the story of **The Ant and the Grasshopper** and create a set for the play version of the fable utilizing my past knowledge of the design process, scenic materials and painting techniques?*

Close Reading:

- ◆ Pass out a copy of **The Ant and the Grasshopper**. Ask student to read the fable silently and individually. Next, choose a student to read the short fable aloud in class.
- ◆ Lead a brainstorm/discussion of the following questions:
 - a. What is the overall mood of the fable?
 - b. What is the theme/moral?
 - c. What makes the Ant and the Grasshopper different?
- ◆ Have students create a *Venn diagram* comparing and contrasting the characters of the ant and the grasshopper.

Days 2-3:

- ◆ Place students into groups of 4. Utilizing their individual Venn diagrams, have students discuss their initial analysis of each character and then as a group complete a *Designer's Analysis Form* for this fable. The group must compromise and work together in this design project.
- ◆ After completing the *Designers Analysis Form*, the students should begin creating their *Vision Board* for this design.

Days 4-5

- ◆ Based on earlier lessons on drawing floor plans, students should complete a scale floor plan and colored sectional view of their set design.

Days-6-10

- ◆ Once the *Venn diagram*, *Designer's Analysis*, *Vision Board* and *floor plans* have been completed and the students have consulted with the teacher, each group will be free to begin building their bash models. The teacher will share the Grading checklist* with each group during their consultation. As the bash models are being constructed, the teacher will continue daily consultations to help guide the students' problem-solving skills. The students will also rely on each other, so that they can peer share and peer problem-solve as design issues occur.

Guided Practice:

During days 6 -10 the students will be able to peer share and peer problem-solve. The teacher will also continue to consult with individual students as they build their models.

Closure:

Class presentations of their models. The presentations should focus on the following:

- ◆ How did they bring the theme/moral into the set design?
- ◆ How did they utilize past knowledge on different scenic materials and painting techniques into the design?
- ◆ How did they utilize their research and analysis in their production concept?
- ◆ How did the design characterize the differences between the ant and the grasshopper?
- ◆ How was the design usable for the actors?

THE ANT AND THE GRASSHOPPER – Aesop



One summer day, a lazy grasshopper was chirping and sitting and playing games, just as he did every day. A hard-working ant passed by, carrying a huge leaf that he was taking back to the ant's nest.



The grasshopper said to the ant, "All you ants do is work all day. You should be more like me and play, play, play."

The ant replied, "I'm storing food for the winter season. You should be working, for just the same reason. What will you eat when the weather gets cold? How will you feed your hungry household?"

The grasshopper laughed, "All you ants do is work and worry. Slow down, don't be in such a hurry. Just look around, there's plenty of food; don't give me advice, that's just plain rude."

The ant kept working, the grasshopper kept playing, and winter soon came. The ant had prepared for the winter and had enough food stored in the nest to last through the cold, harsh winter weather.

Now that winter had arrived, the grasshopper couldn't find any food, and soon became very hungry. He soon remembered the hard-working ant he had made fun of in the summer. The grasshopper went to the ant's nest and asked for food.

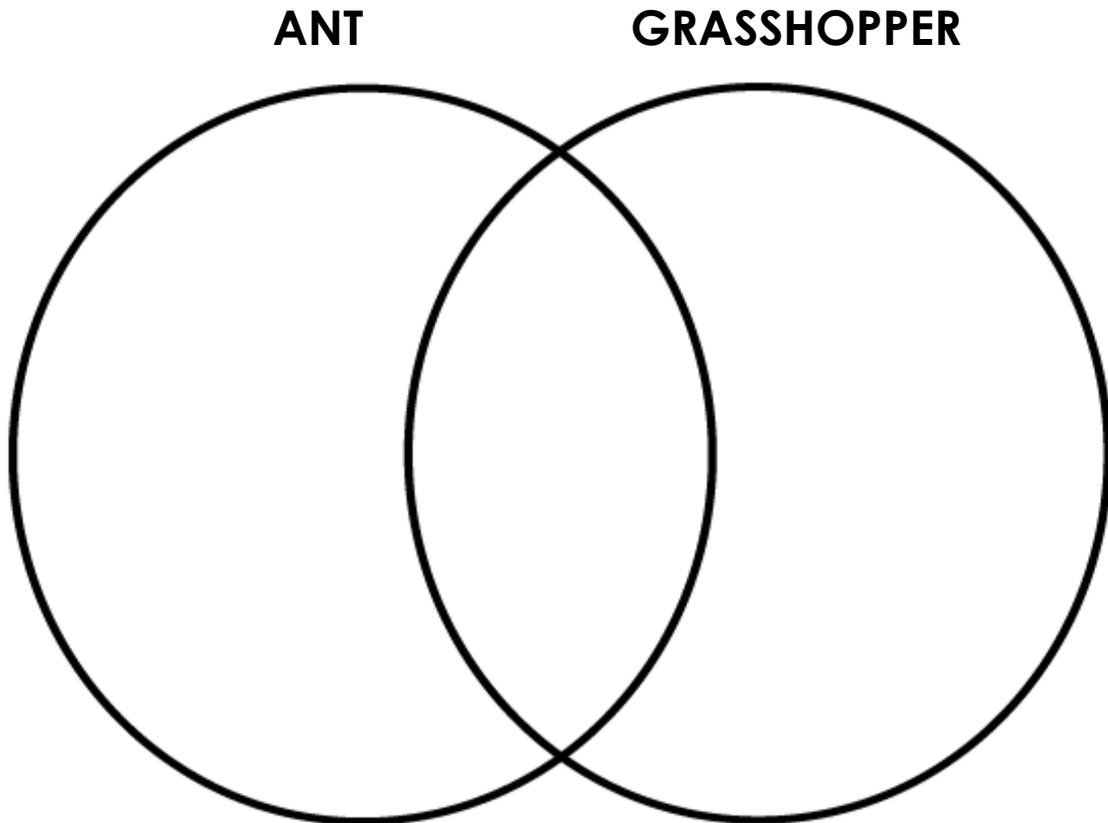
The ant, who was still busy working at keeping the food clean and dry, said, "I toiled to save food for the winter freeze, while you spent the summer playing in ease. I stored just enough food for the winter, it's true, but I can't feed you all winter, or I'll starve too."

The ant gave the grasshopper a few crumbs, but the grasshopper was cold, miserable, and hungry all winter. The next summer, the grasshopper worked hard to store food for the upcoming winter. That next winter, the grasshopper was well fed and happy! He had learned to think ahead and plan for the future.

The Ant and the Grasshopper Venn Diagram

Kristie Fuller

Compare and Contrast the two characters:



Questions:

Which character in the story played all day?

Who did Grasshopper make fun of for working hard?

Could Ant give Grasshopper food if he wanted to? Did he have enough?

Why did the Grasshopper start working?

What is the moral of the story?

How does this comparison help you create the worlds of each of these characters in your set design?

Designer Analysis Form
THE ANT AND THE GRASSHOPPER
by Kristie Fuller

Time Period/Year (*Your group is setting the play in*):

Time of day:

Season/Climate:

Describe the location each home is set in:

Ant:

Grasshopper:

Describe the social, economical and cultural status of each character:

Ant:

Grasshopper:

Describe the MOOD of the play:

What is the THEME of the play?

STYLE of SCENERY (*realistic, symbolic, abstract*)

Type of stage designing for:

Necessary exits and entrances:

Necessary backdrops, flats, curtains and necessary set pieces:

Include a scale floor plan and colored sectional view of your set design.

VISION BOARD

The Ant and the Grasshopper

Create a Vision Board for your play. Remember, your Vision Board should contain the following:

- Pictures/art work that represents the theme, mood, character and setting of the play.
- Pictures of the habitats you are setting your ant and grasshopper in.
- Pictures of historically accurate (or habitat accurate) set pieces (chair, tables, etc.)
- Pieces of fabric that represent the textures within the play (textures that help represent the mood, theme and colors utilized in your design)

The Ant and the Grasshopper

Grading Checklist

Venn Diagram: *Did you incorporate the ideas from your diagram into your set design?* (10 pts.) _____

Designer's Analysis: *Was your analysis complete and were elements from that analysis apparent in your set design?* (10 pts.) _____

Vision Board: *Was your vision board complete and were elements from it clear in your set design?* (20 pts.) _____

Does your model evoke theme and mood? (20 pts.) _____

Does your model create specific and contrasting homes for each character? (20 pts.) _____

Presentation: Did you cover the following during your presentation: (20 pts.)

- ◆ How did your group bring the theme/moral into the set design?
- ◆ How did you utilize past knowledge on different scenic materials and painting techniques into the design?
- ◆ How did you utilize your research and analysis in your production concept?
- ◆ How did the design characterize the differences between the ant and the grasshopper?
- ◆ How was the design usable for the actors?

TOTAL _____

What worked really well?

Things to consider?

The Ant and the Grasshopper

Self Analysis

Describe how you incorporated the ideas from your diagram into your set design?

Do you feel your designer's analysis was thorough enough to design this set and what elements from that analysis did you use in your set design?

Describe 3 examples of how the creation of your vision board, helping when designing your set.

How did your model evoke theme and mood?

Describe how your model created specific and contrasting homes for each character?

What about your design worked really well?

What didn't work well and why? How would you change this element next time?

What did you learn about YOURSELF as a designer?



PAST EXAMPLES



New York State Theatre Standards

Commencement-General Education ~ CHECKLIST

Indicator Covered	Standards and Indicators
	<p>Standard 1: Creating, Performing, and Participating in the Arts Students will create and perform theatre pieces as well as improvisational drama. They will understand and use the basic elements of theatre in their characterizations, improvisations, and play-writing. Students will engage in individual and group theatrical and theatre-related tasks, and will describe the various roles and means of creating, performing and producing theatre.</p> <p>Performance Indicators: The students will:</p>
	<ul style="list-style-type: none"> ➤ Write monologues and scenes to communicate ideas and feelings (a)
X	<ul style="list-style-type: none"> ➤ Enact experiences through pantomime, improvisation, play writing, and script analysis (b)
X	<ul style="list-style-type: none"> ➤ Use language, techniques of sound production (articulation, enunciation, diction and phrasing), techniques of body, movement, posture, stance, gesture and facial expression and analysis of script to personify character (s); interact with others in improvisation, rehearsal, and performance; and communicate ideas and feelings (c)
X	<ul style="list-style-type: none"> ➤ Design and build props, sets and costumes to communicate the intent of the production (d)
X	<ul style="list-style-type: none"> ➤ Make acting, directing, and design choices that support and enhance the intent of the class, school, and/or community productions (e).
	<p>Standard 2: Knowing and Using Arts Materials and Resources Students will know the basic tools, media, and techniques involved in theatrical production. Students will locate and use school, community, and professional resources for theatrical experiences. Students will understand the job opportunities available in all aspects of theatre.</p> <p>Performance Indicators: The students will:</p>
X	<ul style="list-style-type: none"> ➤ Use theatre technology skills and facilities in creating a theatrical experience (a)
X	<ul style="list-style-type: none"> ➤ Use school and community resources, including library/media centers, museums, and theatre professionals, as part of the artistic process leading to production (b)
	<ul style="list-style-type: none"> ➤ Visit local theatrical institutions and attend theatrical performances in their school and community as an individual and part of a group (c)
	<ul style="list-style-type: none"> ➤ Understand a broad range of vocations/avocations in performing, producing, and promoting theatre (d).
	<p>Standard 3: Responding to and Analyzing Works of Art Students will reflect on, interpret, and evaluate plays and theatrical performances, both live and recorded, using the language of dramatic criticism. Students will analyze the meaning and role of theatre in society. Students will identify ways in which drama/theatre connects to film and video, other arts and other disciplines.</p> <p>Performance Indicators: The students will:</p>
X	<ul style="list-style-type: none"> ➤ Articulate an understanding, interpretation, and evaluation of a theatre piece as drama and as a realized production, using appropriate critical vocabulary (a)
X	<ul style="list-style-type: none"> ➤ Evaluate the use of other art forms in a theatre production (b)
X	<ul style="list-style-type: none"> ➤ Explain how a theatrical production exemplifies major themes and ideas from other disciplines (c)
	<p>Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts Students will gain knowledge about past and present cultures as expressed through theatre. They will interpret how theatre reflects the beliefs, issues, and events of societies past and present.</p> <p>Performance Indicators: The students will:</p>
X	<ul style="list-style-type: none"> ➤ Read a variety of plays from different cultures (a)
X	<ul style="list-style-type: none"> ➤ Using basic elements of theatre (e.g., speech, gesture, costume, etc.), explain how different theatrical productions represent the cultures from which they come (b)
	<ul style="list-style-type: none"> ➤ Articulate the societal beliefs, issues and events of specific theatrical productions (c)

Common Core Shifts

Shifts in ELA/ Literacy

	Shift 1: Balancing Informational & Literary Texts	Students read a true balance of informational and literary texts. Elementary school classrooms are, therefore, places where students access the world – science, social studies, the arts and literature – through text. At least 50% of what students read is informational.
X	Shift 2: Knowledge in the Disciplines	Content area teachers outside of the ELA classroom emphasize literacy experiences in their planning and instruction. Students learn through domain specific texts in science and social studies classrooms – rather than referring to the text, they are expected to learn from what they read.
X	Shift 3: Staircase of Complexity	In order to prepare students for the complexity of college and career ready texts, each grade level requires a “step” of growth on the “staircase”. Students read the central, grade appropriate text around which instruction is centered. Teachers are patient, create more time and space in the curriculum for this close and careful reading, and provide appropriate and necessary scaffolding and supports so that it is possible for students reading below grade level.
X	Shift 4: Text-based Answers	Students have rich and rigorous conversations which are dependent on a common text. Teachers insist that classroom experiences stay deeply connected to the text on the page and that students develop habits for making evidentiary arguments both in conversation, as well as in writing to assess comprehension of a text.
X	Shift 5: Writing from Sources	Writing needs to emphasize use of evidence to inform or make an argument rather than the personal narrative and other forms of de-contextualized prompts. While the narrative still has an important role, students develop skills through written arguments that respond to the ideas, events, facts, and arguments presented in the texts they read.
X	Shift 6: Academic Vocabulary	Students constantly build the vocabulary they need to access grade level complex texts. By focusing strategically on comprehension of pivotal and commonly found words (such as “discourse,” “generation,” “theory,” and “principled”) and less on esoteric literary terms (such as “onomatopoeia” or “homonym”), teachers constantly build students’ ability to access more complex texts across the content areas.

Common Core Shifts

Shifts in Math

SCALE FLOOR PLAN CREATION

	Shift 1: Focus	Teachers use the power of the eraser and significantly narrow and deepen the scope of how time and energy is spent in the math classroom. They do so in order to focus deeply on only the concepts that are prioritized in the standards so that students reach strong foundational knowledge and deep conceptual understanding and are able to transfer mathematical skills and understanding across concepts and grades.
X	Shift 2: Coherence	Principals and teachers carefully connect the learning within and across grades so that, for example, fractions or multiplication spiral across grade levels and students can build new understanding onto foundations built in previous years. Teachers can begin to count on deep conceptual understanding of core content and build on it. Each standard is not a new event, but an extension of previous learning.
X	Shift 3: Fluency	Students are expected to have speed and accuracy with simple calculations; teachers structure class time and/or homework time for students to memorize, through repetition, core functions (found in the attached list of fluencies) such as multiplication tables so that they are more able to understand and manipulate more complex concepts.
X	Shift 4: Deep Understanding	Teachers teach more than “how to get the answer” and instead support students’ ability to access concepts from a number of perspectives so that students are able to see math as more than a set of mnemonics or discrete procedures. Students demonstrate deep conceptual understanding of core math concepts by applying them to new situations as well as writing and speaking about their understanding.
X	Shift 5: Application	Students are expected to use math and choose the appropriate concept for application even when they are not prompted to do so. Teachers provide opportunities at all grade levels for students to apply math concepts in “real world” situations. Teachers in content areas outside of math, particularly science, ensure that students are using math – at all grade levels – to make meaning of and access content.
X	Shift 6: Dual Intensity	Students are practicing and understanding. There is more than a balance between these two things in the classroom – both are occurring with intensity. Teachers create opportunities for students to participate in “drills” and make use of those skills through extended application of math concepts. The amount of time and energy spent practicing and understanding learning environments is driven by the specific mathematical concept and therefore, varies throughout the given school year.

Submitted by Kristie Fuller

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