

To view this meeting, the livestream link is: <https://vimeo.com/event/729428>

To make a public comment, the call in number is (US) 1-956-520-3504
The PIN is 473 376 079#

Board of Education Meeting
May 7, 2024

Council Chambers
3 Primrose Street, Newtown, CT
7:00 p.m.

As citizens of our community, we will conduct ourselves in accordance with Newtown's Core Character Attributes as displayed in our character tree. We will be responsible for our actions and show respect for each other. We will interact peacefully, productively, and politely. We will be trustworthy and honest and show compassion toward others. Newtown's continued success is contingent upon our ability to persevere, to follow through with our commitments, and to stay focused on the greater good.

AGENDA

- | | |
|--------|---|
| Item 1 | PLEDGE OF ALLEGIANCE |
| Item 2 | CONSENT AGENDA <ul style="list-style-type: none">• Correspondence Report |
| Item 3 | **PUBLIC PARTICIPATION |
| Item 4 | REPORTS <ul style="list-style-type: none">• Chair Report• Superintendent's Report• Committee and Liaison Reports• Student Representatives Report |
| Item 5 | PRESENTATION <ul style="list-style-type: none">• ACES International Education Opportunities• Discussion and Possible Action on Grade 6-8 Into Literature Reading Program |
| Item 6 | OLD BUSINESS |
| Item 7 | NEW BUSINESS <ul style="list-style-type: none">• Discussion and Possible Action on Authorizing the Superintendent to Recruit and Hire for a Specified Open Position• First Read of Theater Design Curriculum• Discussion and Possible Action on the Superintendent Search Group• Discussion and Possible Action on Health Food Certification• Action on Minutes of April 23, 2024 |
| Item 8 | PUBLIC PARTICIPATION |
| Item 9 | ADJOURNMENT |

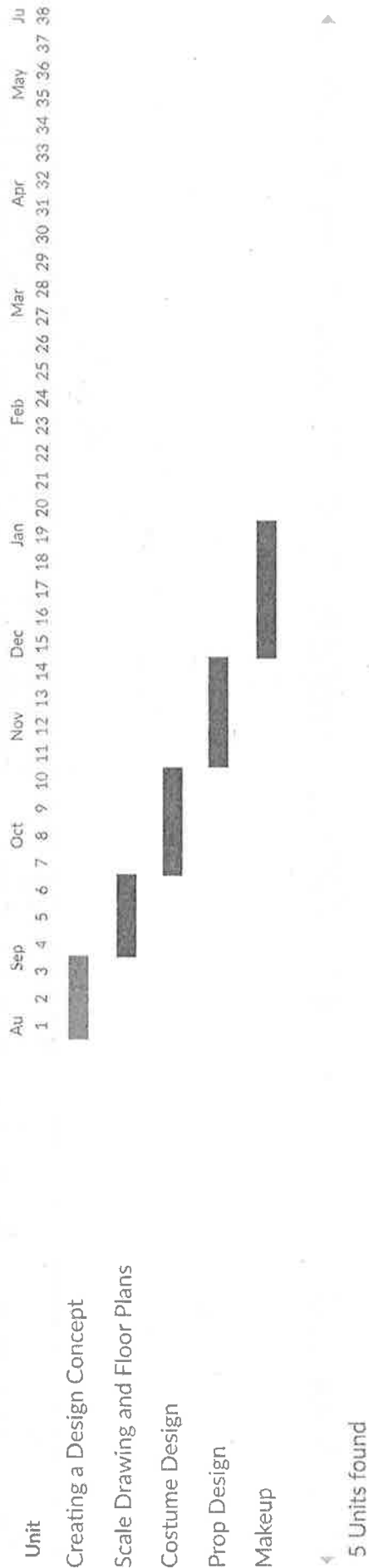
***During the first Public Participation, the Board welcomes commentary regarding items on the agenda. After being recognized, please state your name and address for the record. We request that speakers be respectful and limit comments to not more than three minutes. The Board of Education does not discuss personnel items or student matters in public. During the second Public Participation, commentary may address the agenda or may introduce issues for the Board to consider in the future. The Board does not engage in dialogue during either public comment period. If you desire more information or answers to specific questions, please email the BOE: NewtownBOE@newtown.k12.ct.us*



Theater Design

3 Curriculum Developers | Last Updated: Monday, Apr 29, 2024 by Gabriel, Janice

Unit Calendar by Year





Unit Plan

Creating a Design Concept

Newtown High School / High School / F&AA: Art & Music

🏠 Week 1 - Week 3 | 3 Curriculum Developers | Last Updated: Apr 25, 2024 by Gabriel, Janice

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Students will create a design concept presentation for a published play. They will explore the meaning of text through critical analysis and learn how to translate their ideas into visual forms. They will describe the theme of the play, think about and write a clear design concept, and respond to questions from peers and teachers. They will consider all the elements of theatrical design – scenic, lighting, props, sound, make-up, costume and graphics – in their design concept presentation. They will create a presentation of the design concept that must include written documentation and visual/audio samples, multimedia and/or digital artifacts. The purpose of this exercise is not to generate actual designs but to demonstrate the learner's ability to analyze the design requirements of the play and to create an overall concept for expressing the theme of the play through design.

Conceptual Lens/Concepts

Concepts are the "big ideas" of the unit. The conceptual lens is a particular concept that focuses the thinking of the unit.

Lens - Design Concept

- Analysis
- Theme
- Visual Representation
- Interpretation
- Collaboration
- Artists
- Craft
- Aesthetics

Generalizations

Critical conceptual relationships that students are expected to UNDERSTAND at the end of the unit.

1. Theatre artists develop personal processes and skills for a design utilizing technical elements and visual representation.
2. Theatre artists' interpretation of a drama/theatre work is influenced by personal experiences and aesthetics.
3. 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.
4. Analysis of the script and collaboration with the production team cultivate strong concept designs.

Guiding Questions

A combination of Factual (F), Conceptual (C) and Provocative/Debatable (P) questions that lead to the generalizations. Label each questions (F), (C) or (P).

1. Theatre artists develop personal processes and skills for a design utilizing technical elements and visual representation.
 1. What defines an artist? (F)
 2. What is the role of a designer? (F)
 3. What skills are needed for technical design? (F)
 4. What is the technical design process? (F)
 5. What can be done to fully prepare a technical design? (C)
 6. How do theatre artists transform and edit their initial ideas? (C)
 7. How do designers convey thinking and vision in the process of bringing a show to life? (C)
2. Theatre artists' interpretation of a drama/theatre work is influenced by personal experiences and aesthetics.
 1. What defines aesthetics? (F)

Unit Plan

2. What are my personal experiences with theatre? (F)
3. How can the same work of art communicate different messages to different people? (C)
4. How do personal experiences influence interpretation? (C)
5. How do my interpretations of a specific work differ from others? (C)
6. Does personal bias impact how a script is read? (P)
3. 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.
 1. How are past productions researched? (C)
 2. How do history and culture inform design choices? (C)
 3. How much should the opinions of others inform the design process and production? (P)
4. Analysis of the script and collaboration with the production team cultivate strong concept designs.
 1. How is a script analyzed? (F)
 2. What are the elements of a good play? (C)
 3. How does a script inform an actor? A designer? A technician? A director? (C)
 4. How are plays different from movies or books? (C)
 5. How is reading a play different from watching it? (P)
 6. What happens when artists and audiences share a live theatre experience? (P)
 7. What determines if a production is successful? (P)

Content Knowledge

Critical facts and information that students are expected to KNOW at the end of the unit.

Students will know:

- what an artist is.
- the role of a designer.
- the technical elements of a show.
- how to read a script.
- how to mark-up a script.
- how to analyze a script.
- how the given circumstances of a script play a role in the design concept of a show.
- how personal experiences affect interaction with a show and design choices.
- how to present and defend a design concept.

Critical Skills

Critical skills that students are expected to be able to DO at the end of the unit.

- 1. Use real-world digital and other research tools to access, evaluate and effectively apply information appropriate for authentic tasks.
- 2. Work independently and collaboratively to solve problems and accomplish goals.
- 3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.
- 4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.
- 7. Other.

Notes

- analyze a script and mark it up.
- state the theme of the play clearly and concisely.
- derive a design concept for a chosen play.
- create a presentation to communicate a design concept and justify decisions by aligning them with the script.
- develop a justification of the design concept based on the theme of the play.

Standards

The content standards that are taught and/or assessed in this unit.

NCCAS: Theatre

NCCAS: HS Accomplished

Performing

Prepare

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question(s): What can I do to fully prepare a performance or technical design?

- TH:Pr5.1.HSII b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.

NCCAS: HS Advanced

Responding

Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

- TH:Re9.1.HSIII a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.

Connecting

Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

- TH:Cn11.2.HSIII a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.

State Education Agency Directors of Arts Education. (2014). National Core Arts Standards. Dover, DE: State Education Agency Directors of Arts Education.

Core Learning Activities

The learning activities that support the acquisition of content knowledge, attainment of critical skills and lead to the generalizations of the unit. Activities should be clearly articulated, include teacher instructions and identify optional vs. assured experiences.

- Shoebox Bedroom project
 - students will create a model of their bedroom in a shoebox prior to learning any design skills. This leads to the understanding of scale models.
 - Students will be supplied with items to create their model including: hot glue guns, glue sticks, fabric scraps, colored construction or scrapbook paper, pom-poms, ribbon, Popsicle sticks, pipe cleaners, jewels, pony beads, colored pencils, crayons, rulers, scissors, etc.
 - Class presentations and critiques
 - **Shoebox bedroom Rubric - (See attached)**
- Design Process
 - Presentation (The Design Process Google Slides) - https://docs.google.com/presentation/d/1j9kGDB8_dXrytvZ0L4zS38HJ3P5kH9piqle9oRR20pl/edit?usp=sharing
 - Worksheet (The Design Process: Designer's Worksheet)
 - Read *Bread* by Andy Backer (attached)
 - Given Circumstances worksheet & discussion

 Shoebox Bedroom Rubric.pdf   The Design Process_ Designer's Worksheet.pdf   Bread Script.pdf 

 Given Circumstances form 

Vocabulary

Academic and content-specific vocabulary needed to support knowledge, understanding and/or skills.

- Alignment

Resources

Teacher and student resources used to support the learning.

National Core Arts Standards

- Design Concept
- Dramaturgy
- Justification
- Technical Elements
- Theme
- Zeitgeist
- Stage Directions
- Ground Plan
- Masking
- Given Circumstances
- Connotation
- Denotation
- Bird's eye view

Aronson, Arnold. *American Set Design*. New York : Theatre Communications Group, 1985.

Backer, Andy. "Bread." 1989. *25 Ten-Minute Plays from Actor's Theatre Louisville*, vol. 1, New York City, Samuel French, 1989, pp. 21-23.

Blurton, John. *Scenery: Draughting and Construction for Theatres, Museums, Exhibitions and Trade Shows*. Routledge, 2013.

Gillette, J. Michael. *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup*. McGraw-Hill Education, 2012.

Ingham, Rosemary. *From Page to Stage: How Theatre Designers Make Connections Between Scripts and Images*. Heinemann Drama, 1998.

Miller, James Hull. *Small Stage Sets on Tour: A Practical Guide to Portable Stage Sets*. Meriwether Publishing, 1987.

Pinnell, William H. *Perspective Rendering for the Theatre*. SIU Press, 1996.

Reid, Francis. *Designing for the Theatre*. Routledge, 2013.

Assessments

The means by which students will demonstrate what they know (content knowledge), what they can do (critical skills), and what they understand (generalizations) as a result of their learning from the unit.

Design Concept Project/Presentation | Summative | Visual Arts Project

Other oral assessments

 Design Concept Project_Assessment.pdf

3 State Standards Assessed

Differentiation

Core learning activities, resources and assessments that meet the needs of all learners.

Test Prep Connections

As appropriate, include activities that build skills for standardized testing, such as IABs.



Unit Plan

Scale Drawing and Floor Plans

Newtown High School / High School / F&AA: Art & Music

🏠 Week 4 - Week 6 | 3 Curriculum Developers | Last Updated: Apr 26, 2024 by Gabriel, Janice

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Students will create representative scale drawings, models, and floor plans based on their selected play and design concept from the previous unit. Through this work they will learn how scaled representations foster communication and collaboration among the entire production team, providing a unified interpretation of the set design and stage layout. Students will be expected to demonstrate a high level of accuracy and precision across their work, understanding how it correlates to the set design process as well as other areas of discipline.

Conceptual Lens/Concepts

Concepts are the "big ideas" of the unit. The conceptual lens is a particular concept that focuses the thinking of the unit.

Lens: Representation

- Creation
- Interpretation
- Communication
- Collaboration
- Accuracy
- Process
- Floor Plans
- Precision
- Accuracy
- Scale drawing and model

Generalizations

Critical conceptual relationships that students are expected to UNDERSTAND at the end of the unit.

1. Scale drawings represent physical stage objects created by hand or electronically by computer
2. Scale drawings, models, and figures ensure uniform interpretation.
3. Floor plans rely upon scale drawings for precision so they can serve as the basic tool by which communication and collaboration occur during the design process, rehearsals, and performances.
4. Precision, a guiding principle, ensures accuracy throughout the theatrical creation and interpretation process.

Guiding Questions

A combination of Factual (F), Conceptual (C) and Provocative/Debatable (P) questions that lead to the generalizations. Label each questions (F), (C) or (P).

1. Scale drawings represent physical stage objects created by hand or electronically by computer.
 1. What is a scale drawing? (F)
 2. How do scale drawings and actual measurements represent proportional relationships? (F)
 3. How is a scale drawing representative of physical objects? (F)
 4. What tools are needed to create a scale drawing? (F)
 5. How do designers create a scale drawing by hand? (F)
 6. How do designers create a scale drawing electronically? (F)
 7. What items should be included in a scale drawing? (F)
 8. Are there advantages of utilizing scale drawings in the design process? (P)

2. Scale drawings, models, and figures ensure uniform interpretation.

1. What is a scale model? (F)
2. What items should be included in a scale model? (F)
3. How does a scale model differ from a scale drawing? (C)
4. How do the creative and production teams utilize the scale drawings and scale models? (C)

3. Floor plans rely upon scale drawings for precision so they can serve as the basic tool by which communication and collaboration occur during the design process, rehearsals, and in performance.

1. What is the difference between a floor plan and a scale drawing? (C)
2. Why is it important to have floor plans drawn to scale for different parts of the design process? (C)
3. Who utilizes floor plans once they have been created? (C)
4. How do floor plans help facilitate communication and collaboration throughout the design process? (C)

4. Precision, a guiding principle, ensures accuracy throughout the theatrical creation and interpretation process.

1. What is the difference between accuracy and precision? (C)
2. Why are accuracy and precision so important at this stage of the design process? (C)
3. What could be the impact of having inaccurate drawings? (P)

Content Knowledge

*Critical facts and information that students are expected to **KNOW** at the end of the unit.*

Students will understand:

- proportional relationships between the drawing scale, the actual length, and the drawing length.
- how scale drawings are representative of physical objects.
- why scale drawings are used and the advantages furnished in the design process.
- how scale drawings and scale models differ.
- how the creative and production teams utilize scale drawings and scale models throughout the design and rehearsal process.
- how floor plans help facilitate communication and collaboration among the entire production team.
- why accuracy and precision are vital to the process.
- That a scale model is a practical means of combining the application of research, analysis, and design concepts.

Critical Skills

Critical skills that students are expected to be able to **DO** at the end of the unit.

- 1. Use real-world digital and other research tools to access, evaluate and effectively apply information appropriate for authentic tasks.
- 2. Work independently and collaboratively to solve problems and accomplish goals.
- 3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.
- 4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.
- 7. Other.

Notes

Students will be able to:

- operate a scale/architect's ruler
- distinguish between standard increments of measurement
- take measurements of an area and of object
- execute accurate conversions from imperial measurements to a desired scale
- designate and appropriate scale for a given project
- create a scale drawing based on a design concept
- create a scale model based on a scale drawing
- demonstrate precision and accuracy through measuring, drawing, cutting and assembling
- work independently and collaboratively to solve problems and accomplish goals.

Standards

The content standards that are taught and/or assessed in this unit.

NCCAS: Theatre

NCCAS: HS Proficient

Creating

Develop

Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

Essential Question(s): How, when, and why do theatre artists' choices change?

- TH:Cr2.1.HSI b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

Responding

Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

- TH:Re9.1.HSI c. Formulate a deeper understanding and appreciation of a drama/ theatre work by considering its specific purpose or intended audience.

NCCAS: HS Accomplished

Performing

Prepare

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question(s): What can I do to fully prepare a performance or technical design?

- TH:Pr5.1.HSII b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.

Responding

Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

- TH:Re9.1.HSII b. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.

NCCAS: HS Advanced

Connecting

Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

- TH:Cn11.2.HSIII a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.

State Education Agency Directors of Arts Education, (2014). National Core Arts Standards. Dover, DE: State Education Agency Directors of Arts Education.

ITEEA: Standards for Technological and Engineering Literacy (2020)

ITEEA: Grades 9-12

Disciplinary Core Ideas

Standard 7. Design in Technology and Engineering Education

- STEL-7W. Determine the best approach by evaluating the purpose of the design. [Show Details](#)
- STEL-7X. Document trade-offs in the technology and engineering design process to produce the optimal design. [Show Details](#)
- STEL-7Y. Optimize a design by addressing desired qualities within criteria and constraints. [Show Details](#)
- STEL-7Z. Apply principles of human-centered design. [Show Details](#)
- STEL-7AA. Illustrate principles, elements, and factors of design. [Show Details](#)
- STEL-7BB. Implement the best possible solution to a design. [Show Details](#)
- STEL-7CC. Apply a broad range of design skills to their design process. [Show Details](#)

Core Learning Activities

The learning activities that support the acquisition of content knowledge, attainment of critical skills and lead to the generalizations of the unit. Activities should be clearly articulated, include teacher instructions and identify optional vs. assured experiences.

- Working in Scale
 - Using a scale ruler
 - What is scale
 - Converting real life to a scale drawing
 - Converting a scale drawing to real-life
 - Converting between scales
 - How to Read an Architect's Scale (Video attached)
 - Architect's Scale PDF (Attached)
 - Scale Ruler Worksheet (Attached)
- Measuring and Converting
 - Measuring the auditorium stage accurately and then converting the measurements to a 1/8" scale drawing. (NHS Stage Skeleton Drawing Attached)
- Elements of Design and Principles of Composition
 - Presentation (Attached)
 - "The Five Essential Elements of Show Set Design" (Article Attached)
 - "Read, Render, Realize: A Step-by-Step guide to Set Design" (Article Attached)
- Set drawing and Scaling
 - Stage Directions (Stage Directions Handout)
 - Types of Set/Set pieces used for design

 How to Read an Architect_s Scale 1 copy.mp4   Architects Scale.pdf   Scale ruler worksheet.pdf 
 NHS Stage Skeleton Drawing.pdf   STAGE DIRECTIONS.pdf

Vocabulary

Academic and content-specific vocabulary needed to support knowledge, understanding and/or skills.

- Drafting
- Scale
- Scale drawing
- Scale ruler/architect's ruler
- Imperial measurements
- Floor plan
- Sectional drawing

Resources

Teacher and student resources used to support the learning.

Dills, Christopher. "READ, RENDER, REALIZE A step-by-step guide to set design." *Dramatics*, Apr. 2018.

"Drafting a Set Groundplan." *YouTube*, 23 Sept. 2020, www.youtube.com/watch?v=Bd8NZcFJ4C8&t=12s.

- Elevations
- Models
- White model
- Rendering
- CAD
- Elements of design
- Line
- Color
- Texture
- Mass
- Composition
- Tone
- Style
- Apron
- Battens
- Borders
- Catwalk
- Curtain Line
- Cyclorama (Cyc)
- Drop
- Flat
- Flats (Theatre & Studio/TV)
- Floor Plan
- Front or Act Curtain
- Legs
- Masking
- Periaktoi
- Platform
- Properties
- Proscenium Opening
- Raked Stage
- Riser
- Scrim
- Set
- Sight Line
- Spiking
- Stage Directions
- Stage Weights
- Teaser
- Tormentors
- Traveler
- Wagon
- Wings

Gillette, J Michael. *Theatrical Design and Production: An Introduction to Scenic Design and Construction, Lighting, Sound, Costume, and Makeup*. 7th ed., McGraw-Hill, 2013.

"How to Read an Architect's Scale." Youtube, uploaded by WeldNotes, www.youtube.com/watch?v=PrbjWgyZIFc.

J. Michael Gillette. *Theatrical Design and Production*, 7th edition. New York, NY: The McGraw-Hill Companies, Inc, 2013.

Neat, David. Weblog post. *David Neat A Maker, A Teacher of Making*, WordPress, davidneat.wordpress.com/.

Nelms, Henning. *Scene Design: A Guide to the Stage*. Dover, 1975.
Raoul, Bill, and Mike Monsos, *Stock Scenery Construction Handbook*, 3rd ed., Broadway Press, 2015.

Steadman, Joshua. "The Five Essential Elements of Show Set Design." *Themed Attraction*, 4 Oct. 2019, www.themedattraction.com/five-essential-elements-of-show-set-design/.

 No-Small-Parts-Education-Guide.pdf  

Assessments

The means by which students will demonstrate what they know (content knowledge), what they can do (critical skills), and what they understand (generalizations) as a result of their learning from the unit.

Set Design Project | Summative | Personal Project

Technology Project

 Set Design Project.pdf  Set Design Project Rubric.pdf

10 State Standards Assessed

Scale Drawing Assesment | Summative | Visual Arts Project

 Scale Model Rubric.docx

2 State Standards Assessed

Differentiation

Core learning activities, resources and assessments that meet the needs of all learners.

Test Prep Connections

As appropriate, include activities that build skills for standardized testing, such as IABs.



Unit Plan

Costume Design

Newtown High School / High School / F&AA: Art & Music

Week 7 - Week 10 | 3 Curriculum Developers | Last Updated: Apr 26, 2024 by Gabriel Janice

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Through conceptual development, specialized design, theoretical and practical-based research, students will learn the role of a costume designer. Students will discover that the practice of costume design is based not only on the necessity of literally clothing the bodies of performers but also on the understanding that clothing can communicate.

Conceptual Lens/Concepts

Concepts are the "big ideas" of the unit. The conceptual lens is a particular concept that focuses the thinking of the unit.

- Characteristics
- Character
- Aesthetics
- Given circumstances
- Production style
- Design concepts
- Research
- Audience
- Understanding
- Connection
- Flexibility
- Collaboration
- Details
- Believability
- Transformation

Generalizations

Critical conceptual relationships that students are expected to UNDERSTAND at the end of the unit.

- Costume designers utilize the script to identify characteristics of each character and establish a design aesthetic.
- The given circumstances and production style of the show inform the costume design concepts.
- Research aids in audience understanding and connection to a character.
- Flexibility and collaboration forge a harmonious working environment between the designer, director, and actor.
- Details establish a sense of believability and facilitate the transformation from actor to character.

Guiding Questions

A combination of Factual (F), Conceptual (C) and Provocative/Debatable (P) questions that lead to the generalizations. Label each questions (F), (C) or (P).

1. Costume designers utilize the script to identify the characteristics of each character and establish a design aesthetic.
 1. What is the role of a costume designer? (F)
 2. What is a costume plot? (F)
 3. What role does the script play in the costume design process? (C)
 4. How does the costume designer make informed costume choices for each character? (C)
 5. Are design aesthetics important to the overall production (P)
 6. Is the creative process the same for all designers? (P)

7. Is there a relationship between money and creativity? (P)
2. The given circumstances and the production style of the show inform the costume design concepts.
 1. What role do the given circumstances play in a design concept? (C)
 2. How can a production style be communicated visually? (C)
 3. How do costumes contribute to the director's vision? (C)
 4. How can costumes cultivate the world of the play? (P)
3. Research aids in audience understanding and connection to a character.
 1. What is the purpose of research in costume design? (F)
 2. How is research incorporated into costume design?(C)
 3. How does research aid in audience understanding and connection? (C)
 4. At what point has a designer done enough research? (P)
 5. With what aspects can or should a designer make compromises in terms of accuracy? (P)
4. Flexibility and collaboration forge a harmonious working environment between the designer, director, and actor.
 1. How does a costume designer ascertain the information needed from an actor? (F)
 2. What role does an actor play in the costume design process? (F)
 3. Why is it important for the costume designer and the director to collaborate on the costume designs? (C)
 4. What information does a designer need to know about an actor during the development process? (C)
 5. Can the attitudes of the players involved in the design process affect the outcome of the product? (P)
5. Details establish a sense of believability and facilitate the transformation from actor to character.
 1. Why is the believability of a character important? (C)
 2. What role does costume design play in the believability and transformation of a character? (C)
 3. How do actors transform from person to character? (P)
 4. Does personal taste play a role in the integration of details that impact believability and transformation (P)

Content Knowledge

Critical facts and information that students are expected to KNOW at the end of the unit.

- Students will know:
 - the role of a costume designer.

Critical Skills

Critical skills that students are expected to be able to DO at the end of the unit.

- 1. Use real-world digital and other research tools to access, evaluate and effectively apply information appropriate for authentic tasks.

- o the importance of the script in the design process.
- o how to closely read a script as a costume designer.
- o how design aesthetic plays into the overall production.
- o the role of given circumstances in the design concept.
- o how costumes visually express the director's vision
- o the importance of research throughout the process
- o the importance of collaboration between the designer, the director and the actor.
- o the roles of the director and the actor in the costume design process
- o why details are important and how they play a role in believability.
- o how costumes help actors transform into characters.

- 2. Work independently and collaboratively to solve problems and accomplish goals.
- 3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.
- 4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.
- 6. Value and demonstrate personal responsibility, character, cultural understanding, and ethical behavior.

Notes

Students will be able to:

- o interpret a script as a designer.
- o make informed choices about each character based on the script.
- o create a costume plot.
- o create drawings representative of a design concept.
- o identify costume pieces and translate those details into character facts.
- o identify which costume details serve to establish a strong setting or given circumstances and which details serve to establish unique characters.
- o draw a unique costume design using a costume outline or dummy from a published play.
- o research a variety of time periods and integrate the design aesthetic into a design concept.
- o collaborate with others to achieve a desired design
- o develop a justification of the design based on the script, research, and given circumstances
- o present ideas and communicate information clearly and effectively.
- o offer constructive critique of others work and accept constructive feedback and critique of personal work.

Standards

The content standards that are taught and/or assessed in this unit.

NCCAS: Theatre

NCCAS: HS Proficient

Creating

Envision/Conceptualize

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

- TH:Cr1.1.HSI a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
- TH:Cr1.1.HSI c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.

Develop

Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

Essential Question(s): How, when, and why do theatre artists' choices change?

- TH:Cr2.1.HSI a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- TH:Cr2.1.HSI b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

Performing

Prepare

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question(s): What can I do to fully prepare a performance or technical design?

- TH:Pr5.1.HSI b. Use researched technical elements to increase the impact of design for a drama/theatre production.

Responding**Reflect**

Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question(s): How do theatre artists comprehend the essence of drama processes and theatre experiences?

- TH:Re7.1.HSI a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

Interpret

Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.

Essential Question(s): How can the same work of art communicate different messages to different people?

- TH:Re8.1.HSI a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
- TH:Re8.1.HSI b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- TH:Re8.1.HSI c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.

Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

- TH:Re9.1.HSI b. Consider the aesthetics of the production elements in a drama/theatre work.
- TH:Re9.1.HSI c. Formulate a deeper understanding and appreciation of a drama/ theatre work by considering its specific purpose or intended audience.

Connecting**Empathize**

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

Essential Question(s): What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

- TH:Cn10.1.HSI a. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.

Interrelate

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

Essential Question(s): What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

- TH:Cn11.1.HSI a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

- TH:Cn11.2.HSI a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
- TH:Cn11.2.HSI b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

NCCAS: HS Accomplished**Creating****Envision/Conceptualize**

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

- TH:Cr1.1.HSII a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.

NCCAS: HS Advanced

Creating

Rehearse

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question(s): How do theatre artists transform and edit their initial ideas?

- TH:Cr3.1.HSIII b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work.

State Education Agency Directors of Arts Education, (2014), National Core Arts Standards. Dover, DE: State Education Agency Directors of Arts Education.

Core Learning Activities

The learning activities that support the acquisition of content knowledge, attainment of critical skills and lead to the generalizations of the unit. Activities should be clearly articulated, include teacher instructions and identify optional vs. assured experiences.

Understanding what costuming can communicate (Attached lesson plan)

- The students will demonstrate an understanding of clothing communicating character by participating in a discussion and using clothes to create a character.

Introduction to Costume Design

- Presentation (Attached)
- "Costuming a Show" article (Attached)

Understanding HOW costuming communicates (Attached lesson plan)

- Students will demonstrate their understanding of how to communicate with clothing (using color, texture and shape) by creating a design rendering for a specific character.

The Details Tell Activity

- Instructions (Attached)
- Measuring Sheet (Attached)
- Worksheets (Attached)
- Rubric (Attached)

Script Analysis for Costuming

- Instructions (Attached)

Costume Meetings

-  Costume Design Presentation   Costuming a Show Article   The Details Tell   Details Tell Worksheets.pdf 
-  The Details Tell Rubric.pdf   Measuring Sheet.pdf   Script Analysis for Costuming 
-  Understanding HOW costuming communicates   Understanding what costuming can communicate 

Vocabulary

Academic and content-specific vocabulary needed to support knowledge, understanding and/or skills.

- Characteristics

Resources

Teacher and student resources used to support the learning.

- Character
- Aesthetics
- Given circumstances
- Design concepts
- Research
- Audience
- Understanding
- Connection
- Flexibility
- Collaboration
- Details
- Believability
- Transformation
- Build
- Color Theory

Gillette, J. Michael. *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup*. 7th ed. New York, NY: McGraw-Hill, 2013. Print.

Tanner, Fran Averett. *Basic Drama Projects*. 9th ed. Des Moines, IA: Perfection Learning, 2015. Print.

 Costume Design wksht.docx  

Assessments

The means by which students will demonstrate what they know (content knowledge), what they can do (critical skills), and what they understand (generalizations) as a result of their learning from the unit.

Costume Design Portfolio | Summative | Student Portfolio

 Costume Design Portfolio  Costume Rubric

13 State Standards Assessed

 Costume Design Rubric.docx  

Differentiation

Core learning activities, resources and assessments that meet the needs of all learners.

Test Prep Connections

As appropriate, include activities that build skills for standardized testing, such as IABs.



Unit Plan

Prop Design

Newtown High School / High School / F&AA: Art & Music

⤴ Week 11 - Week 14 | 3 Curriculum Developers | Last Updated: Apr 29, 2024 by Gabriel Janice

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Students will learn to design props based on the needs of a script and the application of a design concept. Students will analyze the script and conduct research to make informed decisions on their design. Then, they will generate and refine a design concept and reflect on the design process.

Conceptual Lens/Concepts

Concepts are the "big ideas" of the unit. The conceptual lens is a particular concept that focuses the thinking of the unit.

- Analysis
- Identification
- Acquisition
- Plot
- Character choice
- Movement
- Consequences
- Style
- Read
- Function
- Design
- Creation
- Hands-on skills

Generalizations

Critical conceptual relationships that students are expected to UNDERSTAND at the end of the unit.

1. Prop designers' analysis of the script informs the identification of props needed and establishes the manner in which they will be acquired.
2. Props drive plots by establishing character choices, movements, and consequences.
3. Props must correspond to a production in at least three ways; style, read, and function.

Guiding Questions

A combination of Factual (F), Conceptual (C) and Provocative/Debatable (P) questions that lead to the generalizations. Label each questions (F), (C) or (P).

1. Prop designers analyze the script to identify the props needed for a show and determine the manner in which they will be acquired.
 1. What is a prop? (F)
 2. What makes a prop different from a set piece? (F)
 3. What role does the script play in the prop design process? (C)
 4. How do prop designers acquire different props? (C)
 5. How does research play a role in prop design? (C)
 6. Does a writer's language influence design elements? (P)
2. Props drive plots by establishing character choices, movements, and consequences.
 1. How do props establish character choice? (C)

2. How can a prop affect a character's movements? (C)
3. What are character consequences and how do props affect them? (C)
4. How does an inanimate object drive the plot? (P)

3. Props must correspond to a production in at least three ways; style, read, and function.

1. What is style? (F)
2. What is read? (F)
3. What determines function? (F)
4. How does the style of a prop fit in when the style and design serve the play? (C)
5. Why do details matter when creating a prop? ©
6. What factors should be considered when thinking about function? (C)

Content Knowledge

Critical facts and information that students are expected to KNOW at the end of the unit.

Students will know:

- the role of a prop designer.
- the role of a properties master.
- the importance of the script when understanding what props are needed for a production.
- the importance of research throughout the process.
- why details are important and how they play a role in believability.
- the steps necessary for creating a design rendering.
- the roles of theater practitioners.
- the skills necessary to work collaboratively on a design team.
- how a design concept fits into a production.
- how props aid actors in their transformation into a character.

Critical Skills

Critical skills that students are expected to be able to DO at the end of the unit.

- 1. Use real-world digital and other research tools to access, evaluate and effectively apply information appropriate for authentic tasks.
- 2. Work independently and collaboratively to solve problems and accomplish goals.
- 4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.
- 7. Other.

Notes

Students will be able to:

- create a prop list.
- design and build a prop from found objects.
- explain how design choices support the story and concept.
- use research to increase the impact of the design.
- apply engineering ideas to create a design that communicates the concept.
- explain and justify materials used in a design.
- conduct a formal analysis of technical elements in a scripted or improvised work.
- integrate technical elements and apply artistic choices to create a design.
- revise and refine the expression of artistic choices throughout the creative process.
- reflect on how props are found, created, and set out for rehearsals and productions.
- how to organize a prop table in a way that collaborates with the cast/crew demands.

Standards

The content standards that are taught and/or assessed in this unit.

NCCAS: Theatre
NCCAS: HS Proficient
Creating

Envision/Conceptualize

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

- TH:Cr1.1.HSI a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
- TH:Cr1.1.HSI b. Explore the impact of technology on design choices in a drama/theatre work.

Rehearse

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question(s): How do theatre artists transform and edit their initial ideas?

- TH:Cr3.1.HSI c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/ theatre work.

Performing

Prepare

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question(s): What can I do to fully prepare a performance or technical design?

- TH:Pr5.1.HSI b. Use researched technical elements to increase the impact of design for a drama/theatre production.

Connecting

Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

- TH:Cn11.2.HSI a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
- TH:Cn11.2.HSI b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

NCCAS: HS Advanced

Creating

Envision/Conceptualize

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

- TH:Cr1.1.HSIII a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/ theatre work.

Performing

Prepare

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question(s): What can I do to fully prepare a performance or technical design?

- TH:Pr5.1.HSIII b. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.

Responding

Interpret

Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.

Essential Question(s): How can the same work of art communicate different messages to different people?

- TH:Re8.1.HSIII a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/ theatre work.

Connecting

Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

- TH:Cn11.2.HSIII a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.

State Education Agency Directors of Arts Education, (2014). National Core Arts Standards. Dover, DE: State Education Agency Directors of Arts Education.

Core Learning Activities

The learning activities that support the acquisition of content knowledge, attainment of critical skills and lead to the generalizations of the unit. Activities should be clearly articulated, include teacher instructions and identify optional vs. assured experiences.

That Bottle Should Have Come with a Label: Props and Script Analysis (Attached)

Toilet Paper Food Props (Attached)

Prop Design Final Project (Attached)

Trash to Treasure Project (Attached)

LESSON 1: Scouring the text

Students will come to an understanding of what props are needed throughout the show from what is written in the text and create a prop list.

LESSON 2: Understanding the Research Process

Students will come to an understanding of the importance of historical and stylistic research in prop design. They will decide what items the theatre has, should be purchased, rented and created. For items that needed to be created, students need to research how they might create the items to ensure accuracy.

LESSON 3: Choices Choices

Students will choose one prop that they would like to concentrate on and bring to life throughout the rest of the semester. They will be able to articulate their design concept through a written work. Students will be given the opportunity to meet and discuss their ideas and concepts of design for their particular prop with other members of the class. From their reading, analysis, and research, they will create a conceptual design statement for their project.

LESSON 4: Understanding Design, Composition, and Color

Students will come to an understanding of design elements, the principles of composition, and the effects of color and texture in prop design. Students will present a picture, object, etc. that portrays the essence of their conceptual design statement.

LESSON 5: Putting Ideas Together

Considering their analysis, research, and concept statement, students will create a rough, thumbnail sketch of their proposed design.

LESSON 6: It's all in the Details

From their thumbnail sketches, students will create a more complete, colorful rendering of their prop design. They will include samples of their color palette and any fabrics, textures, or other materials that will be included in their final design.

LESSON 7: Problems? Working it Out

Students will be able to recognize problems or difficulties in the design process and use appropriate modes of communication with their peers to help solve those problems.

LESSON 8: The Presentation

For their final, students will present their props to the class. They will discuss their design process and concept in a clear, focused oral presentation.

That Bottle Should Have Come with a Label   Props Drive Plots Article.pdf   Toilet Paper Food Props 

Trash to Treasure Project   Prop Design Final Project  

Vocabulary

Academic and content-specific vocabulary needed to support knowledge, understanding and/or skills.

- Style
- Read
- Function
- Acquisition
- Character Choice
- Movement
- Consequences
- Hands-on skills
- Contextual Reading
- Dramaturgy
- Anachronism

Resources

Teacher and student resources used to support the learning.

Gillette, J. Michael. *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup*. 7th ed. New York, NY: McGraw-Hill, 2013. Print.

Mussman, Amy. *The Prop Master: a Guidebook for Successful Theatrical Prop Management*. Colorado Springs, CO, Meriwether Pub., 2008.

Tanner, Fran Averett. *Basic Drama Projects*. 9th ed. Des Moines, IA: Perfection Learning, 2015. Print.

Wilson, Andy. *Making Stage Props: a Practical Guide*. Marlborough, Crowood, 2003.

Websites:

- <http://prophandbook.com/HOME.html>
- <https://www.theatre crafts.com/pages/home/topics/props-and-masks/glossary-of-technical-theatre-terms/>
- <https://www.theatrefolk.com/blog/how-to-create-a-master-props-list/>
- <https://theatre links.com/props/>

Assessments

The means by which students will demonstrate what they know (content knowledge), what they can do (critical skills), and what they understand (generalizations) as a result of their learning from the unit.

Prop Design Final | Summative | Visual Arts Project

Other Visual Assessments

 Prop Design Final Project

6 State Standards Assessed

Differentiation

Core learning activities, resources and assessments that meet the needs of all learners.

Test Prep Connections

As appropriate, include activities that build skills for standardized testing, such as IABs.



Unit Plan Makeup

Newtown High School / High School / F&AA: Art & Music

⤴ Week 15 - Week 19 | 3 Curriculum Developers | Last Updated: Apr 29, 2024 by Gabriel, Janice

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Makeup application for a live audience is quite different than for a camera and everyday makeup. Contrast is exaggerated in order to make features and facial expressions visible for audience members that are sitting far from the stage. Makeup can enhance character traits and Students learn application for different sized theatres as well as products that hold up through sweat and hot lights. Mood and character makeups are learned, as well as old age makeup for the stage. Color theory is reviewed and makeup colors are created and applied from primes. Wig knowledge is necessary for theatre makeup artists. Applying, securing, and caring for different types of wigs are also covered.

Conceptual Lens/Concepts

Concepts are the "big ideas" of the unit. The conceptual lens is a particular concept that focuses the thinking of the unit.

- Analysis
- Identification
- Acquisition
- Plot
- Character choice
- Movement
- Consequences
- Style
- Read
- Function
- Design
- Creation
- Hands-on skills

Generalizations

Critical conceptual relationships that students are expected to UNDERSTAND at the end of the unit.

- Theatre artists rely on intuition, curiosity, and critical inquiry.
- Theatre artists refine their work and practice their craft through rehearsal.
- 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.

Guiding Questions

A combination of Factual (F), Conceptual (C) and Provocative/Debatable (P) questions that lead to the generalizations. Label each questions (F), (C) or (P).

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How do theatre artists transform and edit their initial ideas?
- In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?
- How do you transform a young face to an old face?
- How do highlights and shadows influence our perception?
- How does a makeup artist change a face using just makeup?

Content Knowledge

Critical facts and information that students are expected to **KNOW** at the end of the unit.

- how to use makeup techniques to enhance facial features, create age, gender, or ethnic-specific looks, and convey emotions.
- how to use color, shading, highlighting, and contouring to visually communicate the desired message and enhance storytelling.
- how makeup interacts with stage lighting, ensuring that their character's features remain visible and expressive even under different lighting conditions.

Critical Skills

Critical skills that students are expected to be able to **DO** at the end of the unit.

- 7. Other,

Notes

- bring their characters to life and make them more believable on stage.
- transform their appearance and effectively portray a wide range of characters.
- Work with others to determine a look best suited for a character.
- Identify good skin care
- Identify the difference between daily and stage makeup
- Demonstrate application of corrective, old age, and special stage makeup
- Perform a script analysis to create makeup for a character
- identify and assign categories to various 'human looks' as required by the project
- identify and label the various categories of 'looks' in the project

Standards

The content standards that are taught and/or assessed in this unit.

NCCAS: Theatre

NCCAS: HS Proficient

Creating

Envision/Conceptualize

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

- TH:Cr1.1.HSI a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
- TH:Cr1.1.HSI b. Explore the impact of technology on design choices in a drama/theatre work.
- TH:Cr1.1.HSI c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.

Responding

Reflect

Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question(s): How do theatre artists comprehend the essence of drama processes and theatre experiences?

- TH:Re7.1.HSI a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

Interpret

Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.

Essential Question(s): How can the same work of art communicate different messages to different people?

- TH:Re8.1.HSI a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
- TH:Re8.1.HSI b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- TH:Re8.1.HSI c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.

Connecting

Empathize

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

Essential Question(s): What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

- TH:Cn10.1.HSI a. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.

Interrelate

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

Essential Question(s): What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

- TH:Cn11.1.HSI a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

- TH:Cn11.2.HSI a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
- TH:Cn11.2.HSI b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

State Education Agency Directors of Arts Education. (2014). National Core Arts Standards. Dover, DE: State Education Agency Directors of Arts Education.

Core Learning Activities

The learning activities that support the acquisition of content knowledge, attainment of critical skills and lead to the generalizations of the unit. Activities should be clearly articulated, include teacher instructions and identify optional vs. assured experiences.

Introduction to Makeup - The Big Bald Head (Attached)

Online Makeup Morgue (Attached)

LESSON 1: OLD AGE MAKEUP

Students will demonstrate their understanding of highlights and shadows by practicing aged makeup on their own face.

LESSON 2: OLD AGE MAKEUP APPLICATION

Students will demonstrate how to change a young face to an old face by their ability to use highlights and shadows to create an aged face.

LESSON 3: STYLIZED/FANTASY MAKE UP DESIGN

Students will show their ability to design for stylized makeup by creating a makeup map of their own design.

LESSON 4: STYLIZED MAKE UP APPLICATION DAY

The students will demonstrate their ability to apply the makeup directed by a makeup design that they created by practicing on their partners face.

LESSON 5: STYLIZED MAKE UP APPLICATION AND PITCH

The students will show their understanding of stylized makeup by presenting to the class their design and final product!

LESSON 6: WOUND MAKE UP

Students will demonstrate their understanding of wound makeup by practicing the wounds that they have for their story.

LESSON 7: GROSS AND GORE FINAL

The students will demonstrate their understanding of wound make-up by creating make-up to go along with their accident story

Vocabulary

Academic and content-specific vocabulary needed to support knowledge, understanding and/or skills.

- Base
- Shadow
- Highlight
- Chiaroscuro
- Eye liner
- Blush
- Powder
- Cake Make-up
- Cream Make-up
- Jowl
- Primary Colors
- Secondary Colors
- Spirit Gum
- Latex
- Derma wax
- Prosthetic
- Foundation
- Cold cream
- Crepe hair
- Stipple sponge
- Stippling


Resources

Teacher and student resources used to support the learning.

Thudium, Laura. *Stage Makeup: The Actor's Complete Step-by-step Guide to Today's Techniques and Materials*. New York: Back Stage, 1999. Print.

[Lesson-6.Wound-Examples.docx](#)  

[Lesson-6.Wound-Makeup-Notes.docx](#)  

[Lesson-1.Old-Age-Handout.docx](#)  

[Lesson-1.Old-Age-Pictures.docx](#)  

[Lesson-3.Stylized-Makeup-Design-Sheet.docx](#)  

[Lesson-3.Stylized-Makeup-Examples.docx](#)  

Assessments

The means by which students will demonstrate what they know (content knowledge), what they can do (critical skills), and what they understand (generalizations) as a result of their learning from the unit.

Differentiation

Core learning activities, resources and assessments that meet the needs of all learners.

Test Prep Connections

As appropriate, include activities that build skills for standardized testing, such as IABs.

Please Note: These minutes are pending Board approval.
Board of Education
Newtown, Connecticut

Minutes of the Board of Education meeting held on April 23, 2024 at 7:00 p.m. in the Council Chambers, Municipal Office Building, 3 Primrose Street.

A. Plante, Chair	C. Melillo
J. Vouros, Vice Chair	A. Uberti
D. Ramsey, Secretary	T. Gouveia
S. Tomai	
C. Gilson	
D. Linnetz	
B. Leonardi	
G. Peteronjes (absent)	
I. Khazadian (absent)	

Mrs. Plante called the meeting to order at 7:02 p.m.

Item 1 – Pledge of Allegiance

Item 2 – Consent Agenda

MOTION: Mr. Gilson moved that the Board of Education approve the consent agenda which includes the donation to Newtown High School and the correspondence report. Mr. Vouros seconded. Motion passes unanimously.

Item 3 – Public Participation

Item 4 – Reports

Chair Report: Mrs. Plante offered thanks and well wishes to Mr. Melillo and appreciated his services to the Newtown schools. He helped the district focus on teaching and learning and the instructional core and wished him the best of luck on the next leg of his journey.

Superintendent's Report: Mr. Melillo spoke about the facilities work done over the April break. He mentioned Reed's production of the play *Matilda, Jr.* this weekend. He reminded the community to vote before the polls close at 8 PM. As Superintendent, he is committed to the Newtown Public Schools by actively supporting the Board of Education during this time of transition for his departure. This was a decision he has made with his family and its one that is in the best interest for him, the district and his wife and children. He thanked the Board for their support.

Committee Reports:

Mr. Gilson attended the Ridgefield Board of Education meeting where he presented the CABA award for excellence in communications and their website and newsletter stayed for their meeting. A volunteer worked on their website and offered help with any questions we might have for ours. Their Board is also having some contentious issues with adjusting their start times. CABA has a meeting next week and a wrap up session regarding legislation. Mrs. Plante said we are planning for a legislative wrap up with our State delegation at the May 21 meeting.

Mr. Gilson continued that he would be chaperoning the middle school field trip to Boston. Also, he and Mr. Ramsey attended the DEAI workshop and was impressed with the staff participation. Mr. Leonardi spoke with the Hawley PTA co-presidents and highlighted some of their work. Mr. Vouros noted that the Outstanding Educational Leader Award from the Connecticut PTA was given to Sara Wasley, Library Media Specialist at Reed.

Mr. Ramsey highlighted veteran middle school teacher Phil Cruz who developed a unit which is a mock trial of John Brown before the Civil War and applied and received a grant from Choose Your Donor and the Connecticut Department of Education. This enabled him to purchase robes, a podium, a gavel and the equipment for the trial.

Financial Report Month Ending March 31, 2024:

MOTION: Mr. Gilson moved that the Board of Education approve the financial report for the month ending March 31, 2024. Mr. Ramsey seconded.

Ms. Gouveia presented her financial report.

Motion passes unanimously.

Item 5 – Old Business

Mrs. Plante said we would not address the policies tonight.

Mrs. Linnetz reported that these policies were for second read. Because there may be possible changes to the statutes that apply to these policies we decided to wait until the May 7 meeting when we should know of any changes.

Item 6 – New Business

MOTION: Mr. Gilson moved that the Board of Education establish a Personnel Search Committee for the purpose of recommending to the Board one or more candidates for the position of Superintendent of Schools, and move further, that the Personnel Search Committee be comprised of the following individuals in their capacity as members of the Board: Alison Plante, John Vouros, Don Ramsey, Shannon Tomai, Chris Gilson, Doria Linnetz, and Brian Leonardi. Mrs. Tomai seconded.

Mrs. Plante noted that the search process will last a few months with this motion as the first step. She thanked Mr. Ramsey and Mr. Gilson for being co-chairs for that committee.

Motion passes unanimously,

MOTION: Mr. Gilson moved that the Board of Education approve the 2023-2024 Non-renewal List. Mr. Ramsey seconded. Motion passes unanimously.

MOTION: Mr. Gilson moved that the Board of Education approve the minutes of April 1, 2024. Mr. Ramsey seconded. Motion passes unanimously.

MOTION: Mr. Gilson moved that the Board of Education approve the minutes of April 2, 2024. Mr. Ramsey seconded. Mr. Leonardi noted that his name was omitted from the list of attendees at the top. Motion passes unanimously.

Item 7 – Public Participation

MOTION: Mr. Vouros moved to adjourn. Mr. Leonardi seconded. Motion passes unanimously.

Item 8 – Adjournment

The meeting adjourned at 7:32 p.m.

Respectfully submitted:

Donald Ramsey
Secretary

NEWTOWN PUBLIC SCHOOLS
Newtown, Connecticut

ENROLLMENT REPORT AS OF April 30, 2024

Current Monthly Enrollment

Cumulative Year-to-Date

Grade	Mar(e)	Added	Left	Apr	Sept 5th	Added	Left	Apr
	2024			2024	2023			2024
K	276	1	2	275	273	7	5	275
1	240	0	0	240	240	5	5	240
2	300	2	0	302	300	4	2	302
3	287	0	1	286	281	7	2	286
4	281	1	0	282	279	5	2	282
Total Elementary	1,384	4	3	1,385	1,373	28	16	1,385
5	285	4	0	289	288	5	4	289
6	292	1	0	293	294	2	3	293
Total Intermediate	577	5	0	582	582	7	7	582
7	289	2	1	290	290	7	7	290
8	321	0	0	321	320	5	4	321
Total Middle	610	2	1	611	610	12	11	611
9	299	2	0	301	297	11	7	301
10	295	1	0	296	300	5	9	296
11	347	1	0	348	345	6	3	348
12	329	0	0	329	336	0	7	329
Total High	1,270	4	0	1,274	1,278	22	26	1,274
<u>Special Education</u>								
Pre-Kdg	75	5	1	79	55	29	5	79
NCP, RISE, PAL	35	0	1	34	34	2	2	34
Out-of-Town	44	0	1	43	40	11	8	43
Total Enrollment	3,995	20	7	4,008	3,972	111	75	4,008
	=====	===	===	=====	=====	===	===	=====

ENROLLMENT BY SCHOOL

Hawley	293	1	2	292	288	9	5	292
Sandy Hook	353	2	0	355	351	8	4	355
Middle Gate	419	0	1	418	415	5	2	418
Head O' Meadow	319	1	0	320	319	6	5	320
Total	1,384	4	3	1,385	1,373	28	16	1,385
Reed Intermediate	577	5	0	582	582	7	7	582
Middle School	610	2	1	611	610	12	11	611
High School	1,270	4	0	1,274	1,278	22	26	1,274
<u>Special Education</u>								
Pre-Kdg	75	5	1	79	55	29	5	79
NCP, RISE, PAL	35	0	1	34	34	2	2	34
Out-of-Town	44	0	1	43	40	11	8	43
Total Enrollment	3,995	20	7	4,008	3,972	111	75	4,008
	=====	===	===	=====	=====	===	===	=====

(e) = End Of Month

check 0 0 0 0 0 0 0 0

NEWTOWN PUBLIC SCHOOLS
Newtown, Connecticut

ELEMENTARY CLASS SIZES AS OF April 30, 2024

Grade	Hawley	Sandy Hook	Middle Gate	Head O' Meadow	Reed	TOTAL	check
Pre K		79				79	0
K	17	14	19	15			
	16	14	19	16			
	15	15	17	15			
	16	15	18	16			
			18				
Total K	64	58	91	62		275	0
1	22	14	17	17			
	21	16	19	17			
		15	15	17			
		16	18	16			
Total 1	43	61	69	67		240	0
2	18	22	18	19			
	17	21	18	19			
	17	21	18	21			
	17	21	16				
			19				
Total 2	69	85	89	59		302	0
3	18	25	22	24			
	19	25	23	23			
	19	23	18	24			
			23				
Total 3	56	73	86	71		286	0
4	20	20	20	21			
	20	19	21	20			
	20	19	21	20			
		20	21				
Total 4	60	78	83	61		282	0
Total K-4	292	355	418	320		1,385	0