

Unit Plan Rationale:

William meets Walt

*A study of Shakespeare parallels in Animated Popular
Culture*

by Joy Pouncey

Unit Rationale: William meets Walt

Introduction:

The title of this unit is “William meets Walt”. It is about the students creating a link between William Shakespeare and Walt Disney. They will look at specific Shakespeare plays and pick out consistent themes seen in both it and today’s popular culture. “Good or bad, a play always includes an image of the world... There is no play and no theatrical performance which does not in some way affect the dispositions and conceptions of the audience. Art is never without consequences” (Storey 2006, p. 3). The idea of this unit is for students to see how no matter when impactful works are written, certain ideas are always prevalent, and they, as the consumer, can take these ideas and shift them to represent their own ideas. They will be tasked with writing a script that tackles a conflict from the everyday life of a teenager. The layout of the unit is broken into six separate lesson plans, that when put together form a One Act play that will be performed and critiqued by each student. The unit will help students analyze ongoing themes in media and entertainment, and encourage them to image how they can work collaboratively to voice issues that are happening in today’s culture.

Shakespeare as a Teaching Tool

The first part of the unit requires the students to break into groups to select and read through a Shakespearean script. They will analyze the text for prevalent themes, and discuss how some of these themes are seen throughout history in different written works. Because Shakespeare’s language is difficult to understand some students shy away from reading it unless required. However, a study done with high schoolers showed that students developed a deeper appreciation for Shakespeare once they participated in acting out scenes from a variety of sources. A student named Orubba Almansouri was interviewed after studying Shakespeare in his Theater Arts class and said, “The language was so different from what we speak right now, therefor it wasn’t easy to memorize. But I felt the words and their meanings... It gave Shakespeare’s work a unique taste for me and a great connection (Almansouri et al, 2009, p. 35). Once the student understood what was being said, the text had a whole new meaning for him. Another student in this study said, “To help me, my English teacher brilliantly suggested I perform the role of Demetrius from act 5. In fact, she insisted on it. Having no choice, I began

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slogging through the play,” says Freshman Aram Balian in an interview (Almansouri et al, 2009, p. 36). As you can tell by Balian’s statement, students read and perform Shakespeare begrudgingly, not because it isn’t high quality work, but because it is difficult to understand. Once they start understanding the language it becomes more enjoyable. Shakespeare, after all, was the Pop Culture of his time.

One counter point to simplifying Shakespeare is, “that so-called “teenpics” exploit the shallow sensibility and economic viability of their primary audience through a process of “dumbing down” Shakespearean play texts” (Semenza 2008, p. 37). Semenza does not think Shakespeare can be simplified by cutting out the harder to understand language and the older context. He thinks that the work loses value when it is ‘dumbed down’ for understanding. If this project helps them understand individual word meanings, they can piece together the text to understand the overall content, and then rewrite the words in their own vernacular reflecting their personal situations.

Teaching Shakespeare is often about the deeper meanings behind the text. The words have meaning like Jessica Sawdy said, “I like the dark, powerful, greedy emotions that I found in his expressive words. As an actress, I am fond of how Shakespeare conveys feelings and passion” (Almansouri et al, 2009, p. 36). It is about the lasting themes presented in the text that is important. Themes like Love vs. Loss, Fantasy vs. Reality, Order vs. Disorder, Good vs. Evil, are seen throughout Shakespeares works, and in many popular culture works. These themes are seen in our students’ lives to a lesser degree through teen romance, classroom behaviors, popular books and movies, and being a good citizen vs. being a law breaker. Shakespeare can be a great starting point for discussing common themes throughout history. Allowing the student to adapt a script to their own ideas gives them a deeper appreciation for how Shakespeare approached handling different themes.

Using Animation as Inspiration

Animated media has a place in the heart of every child. As children are introduced to popular culture and media, the first shows and movies with content relevant to them is in the

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form of animated text and cartoons. Disney has always been a forerunner in the animated consumer market, with a television channel, movies, clothing, and toys.

Silverman's (2009) thoughts on Disney being relevant,

Due in part to Disney's cyclical re-releasing of its films, as well as its emphasis on marketing apparel and accessories to young children, Disney films and characters remain perpetually new to young generations. The personal and cultural significance of these films is furthermore heightened in the technological age in which one can own copies of the films and watch them repeatedly. Thus despite scholarly criticism, Disney films remain an important part of American culture (p. 3).

When using Animation as a source of inspiration, students might see a specific character as someone they can use as a projection of themselves. Similar to the idea of 'fan fiction', students may find that writing about a character dealing with personal issues may be easier than writing about it from a first person perspective. In this unit, I am having students analyze themes present in current popular culture animation and compare their findings to the common themes discussed in Shakespearean works. The goal for the progression of the lessons is for students to take the common issues and themes, write a modernized script using animated characters, then perform their completed One Act play in front of an audience. This way they are acting out first person problems as someone else. This may be a difficult concept for some because they will have trouble stretching the elements that make a character unique into real life situations. "Having actors re-create what animation achieves is not necessarily a simple process. The mechanics of animation are designed to heighten and extend the possibilities of physicality, rather than to merely represent them. Animation as a medium produces unrealistic performances" (Rozario 2004, p. 165). With this unit, students can use existing characters, and put them into situations that their peers, and themselves deal with in real life, without having to claim it as a person struggle.

When designing sets, props, and costumes, the students have to break down the essence of what makes their character(s) and situations special. How does one character stand out from the rest, and how would that character deal with a given problem in their own way? The

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costumes they design can be very literal to the character or they can be an abstract of the original idea. Disney has done Broadway versions of several of their popular movies, and the animated costumes and sets have to be imitated on real people. “The actors of *The Lion King* are not subsumed by their animal costumes. They are visible as the plasmatic force of the puppets, costumes, and masks, in turn elasticized by them, over enunciated, and rendered more flexible” (Rozario 2004, p. 169). The students will have to design their sets and costumes to fit the mood of their final script. If it is a more whimsical story line, their set and costumes should reflect it. If the script is more down to earth/real life, their set and costumes should reflect that instead. The set design will have to be limited because of the time and resources available. Working with the idea of an abstract stage, one which uses the bare minimum and is more stylistic than realistic, will allow the audience to imagine their character’s animated surroundings.

Drawing Parallels to Real Life Issues

The themes seen in Shakespearean works that were mentioned before are often seen in today’s animated works as well. “Disney’s narratives have strong links to fairy tale, even when adapted from literary classics and operas” (Rozario 2004, p. 165). Where fairy tales are seen as pure fantasy, they often have some basis in real life. The idea of ‘love at first sight’ is seen in several of Shakespeare’s works, the most recognizable being *The Tragedy of Romeo and Juliet*. The lovers fall for each other upon first meeting, yet because of family disagreements are kept apart. Unlike the tragic ending to *Romeo and Juliet*, this same idea is seen in several popular Disney movies.

Like in *Romeo and Juliet*,

Both of ¹*Aladdin*’s (1992) male and female protagonists search for a new life, and though their dreams are not the same, they still strive for freedom together during their duet ‘A Whole New World.’ For princess Jasmine, this is a world where she is not required to marry simply because it is the law; for Aladdin, the world represents a place where his is no longer treated as a ‘street rat’ and where he can afford food rather than needing to steal it (Silverman 2009, p. 5).

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While it isn't specifically their families keeping Aladdin and Jasmine apart, because of the circumstances of their societal status, they are not allowed to be together. To counter this, Aladdin fakes being a Prince so that Jasmine will love him, and after finding out he lied but then saving her life, they do fall in love and end up 'happily ever after'. This story can be adapted into simpler real life situations. Instead of a true Shakespearean tragedy, the story end more like one of his comedies with the lead characters getting married. Students may choose to adjust the conflict to fit situations that they come across in high school. Instead of social class being the issue of separation, it could be other societal norms keeping the main characters separated. The class may choose to take on larger issues like homosexuality and interracial relationships as the source of conflict.

Similar themes of love at first site and unfair separation in both stories. "While the values contained in Disney films are a topic often considered by both average viewer and scholar, the ways in which these films have evolved to reflect changing times and changing audience is a less common area of discourse deserving of further investigation" (Silverman 2009, p. 4). The students will be tasked with finding these parallels in multiple texts, and then find similarities to real life situations. The groups will then write a One Act play that uses the context similar in both texts but modernizing a Shakespearean plot, design a set and costumes reflective of the animated characters of their choosing, compose a soundtrack with lighting design to play along with their script, and then perform the One Act in front of an audience in a series of One Acts.

This should be considered the fourth type of teaching popular culture. Not only is this a use of the deconstruction of popular culture texts, the student should also focus on the enjoyment of the media. The unit is not meant to break down the negatives in pop culture or in Shakespearean texts, but to take the positives in each and combine them into an engaging activity that requires multiple levels of understanding. "Pleasure results from this mix of productivity, relevance, and functionality, which is to say that the meanings I make from a text are pleasurable when I feel that they are my meanings and that they relate to my everyday life in a practical, direct way" (Fiske 1989, p. 57). The students should maintain active engagement throughout this

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unit because they can relate to the issues they are drawing from, as well as have a say in the driving force of where they take the resolution of the conflict.

Marsh and Millard (2000) start their second chapter with the quote,

If there is a single, most important reason why teachers do not include popular culture texts in their classrooms, it is almost certainly because many feel uncomfortable with the ideologies which underpin many of these texts. These ideologies are often located in discourses of violence, racism, sexism, and other forms of oppression. (p. 23)

This unit allows students to take some of these ideologies and present them in such a way that is personally, yet indirect. Through the eyes of their characters, they can take social issues and solve them in the way they think they should be resolved. For example, when taking the main characters from ²Beauty and the Beast (1991), the issue of violence and sexism can arise. Belle is mistreated by the beast, taken away from family, forbidden to leave, yelled at, and threatened. However, if you compare this text to *The Taming of the Shrew*, you can see similarities between the themes, however the roles are reversed. It is not the man needing to ‘tame’ the woman, but the woman ‘taming’ the beast, and in doing so bringing back his humanity. A student’s perspective on this may be to see the ‘beast’ in the form of overly controlling parents, and rewrite the characters as a reflection of a home life they may not want to share from a first person point of view.

Conclusion:

The purpose of this unit is to enable our students to be free yet ever questioning thinkers. If they can dissect a text from any time period to see the common themes and compare it to issues in current events, they will have a deeper understanding to the purpose of the original text.

Coursen (1997) states,

We teach what we enjoy, what we feel comfortable doing. The trick is to empower ourselves. This power then can become available to students. One option is to have students pick an aspect of a play—a character or scene—and contrast that element as it

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occurs in different productions. As they work, students notice difference and begin to describe them. Their writing takes a leap toward maturity, an inevitable consequence of their suddenly strengthened power of observation. (p. 8)

We want our students to be successful in every endeavor they attempt, by having them look deeper into these common themes, we are enabling them to draw conclusions about certain issues and outcomes that they may have not been previously able to comprehend. If a student can compare a Shakespeare play and a Disney movie, and find common themes in each, they are more likely to engage in making comparisons in other aspects of their life, therefore becoming a more well-rounded learner.

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References:

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Storey, J. (2006). *Cultural Theory and Popular Culture* (4th ed.). Athens, GA: University of Georgia Press. (pp. 1-12).

Curriculum Unit Theme: William Meets Walt

Teacher: Pouncey

Grade Level: 11th - 12th

State Visual Art Standards:

VAH1-1 The student will demonstrate in the use of ideas, materials, techniques, and processes in the creation of works of visual art.

VAH1-3.3 Select and effectively use subject matter, symbols, and ideas to communicate meaning through his/her artworks.

VAH1-6 The student will make connections between the visual arts and other arts disciplines, other content areas, and the world.

State Dance Standards:

DH1-7 The student will make connections between dance and other arts disciplines, other content areas, and the world.

State General Music Standards:

MGH1-2.7 Compose and arrange simple pieces using the expressive elements of music (tempo, harmony, texture, timbre, articulation, and dynamics) in traditional, nontraditional, and electronic media.

MGH1-4.2 Analyze the use of musical elements when listening to musical examples representing culturally and historically diverse genres.

MGH1-4.5 Identify compositional techniques used to provide unity, variety, and tension and release in music and to evoke an emotional response in the listener.

MGH1-4.6 Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply those criteria to personal listening.

MGH1-6 The student will make connections between music and other arts disciplines, other content areas, and the world.

State Theater Standards:

TH1-1.2 Use theater vocabulary to critique the plot structure of a play.

TH1-1.4 Compare and Contrast film, television, and other electronic media scripts with theatre scripts.

TH1-3 The student will design a variety of technical elements for the theatre.

TH1-6 The student will make connections between theater and other arts disciplines, other content areas, and the world.

State Language Arts (Reading and Writing) Standards:

RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce and complex account; provide an objective summary of the text.

RL.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple means or language that is particular fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

See Also **RL.11-12.7** for extension

W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

SL.11-12.5 Make strategic use of digital media; e.g., textual, graphical, audio, visual, and interactive elements; in presentations to enhance understanding of findings, reasoning, and evidence to add interest.

General goals for the curriculum (describe in 2-5 sentences):

- Students will dissect a Shakespearian play and draw parallels with the popular culture media they grew up with.
- Students will compare themes that are presented in both texts, and rewrite a modernized script of the storyline.
- Students will compose, create, draw, and design various visual and audio elements to go along with their script.
- Students will design a One Act play around their script and perform a section of their dialogue in small groups in front of an audience.

Lesson Title	Visual Exemplars	Motivation / Dialogue	Media / Process	Concepts and/or Design Principles to be learned during each lesson	Closure/ Assessment
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<p>Lesson 1 Pick A Play 3+ classes</p>	<p>Shakespeare's: Comedies -All's Well... -Taming of the Shrew -Comedy of Errors -Twelfth Night -Much Ado...</p> <p>Tragedies -Antony and Cleopatra -Hamlet -Julius Caesar -King Lear -Romeo and Juliet</p> <p>YouTube various clips of scenes Varies website to find scripts outside of class text www.Nosweatshakespeare.com nofearshakespeare.com http://shakespeare.mit.edu/ https://www.teachervision.com/shakespeare/teacher-resources/5484.html</p>	<p>Discussion Questions:</p> <ul style="list-style-type: none"> • What themes are prevalent throughout the play? • What constitutes something being a Tragedy vs. a comedy? • What is the setting, who are the characters, what is the conflict/ resolution in the play your chose? 	<p>-Reading and analyzing texts for themes</p> <p>Materials:</p> <ul style="list-style-type: none"> • Student DLE computers for script access • Pencil and Paper 	<p>Vocabulary: Prevalence, Comedy, Tragedy, genre, Theme, Olde English, thematic significance, subtle, soliloquy, monologue, dialogue, antagonist, protagonist, deuterogamist, fantasy,</p> <p>Students will divide into groups to read through a chosen play. They will analyze texts for prevalent themes across time. Students will dissect the play, understanding plot, setting, conflict, and character relationships.</p>	<p>Observation of groups working</p> <p>Theater checklist on analyzing a Play</p>
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<p>Lesson 2 Animated Popular Culture Themes</p> <p>1 class</p>	<p>Disney movies Video games themes Cartoons -both classic and current</p> <p>Examples of comparisons: Taming of the Shrew -Beauty and the Beast</p> <p>Romeo and Juliet -Fox and Hound -Aladdin -Beauty and the Beast -The Little Mermaid -Hunchback of Notre Dame</p> <p>All's Well That Ends Well -Cinderella</p>	<p>Discussion Questions:</p> <ul style="list-style-type: none"> • What themes are seen throughout most popular culture cartoons? • How can you compare animated popular culture to classic Shakespearian stories? 	<p>-Discussion of animated themes, compare and contrast using a Venn Diagram</p> <p>Materials:</p> <ul style="list-style-type: none"> • Student DLE laptops • Venn Diagram worksheet 	<p>Vocabulary: Comparison, popular culture, allusion, analogous to, contrary</p> <p>Students will discuss themes found in popular culture media, and compare how they are similar to themes discussed in the play previously discussed.</p>	<p>Observation of Students workings</p> <p>Checklist for Venn diagram</p>
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<p>Lesson 3 Write a One Act 2+ classes</p>	<p>Pygmalion/My Fair Lady modernized to Mean Girls Hamlet modernized to Lion King MacBeth modernized in Animaniacs https://www.youtube.com/watch?v=JMFFpRJWCBO Disney's <i>Midsummer Night's Dream</i> Terminology http://teachers.oakarts.org/~mberry/Theatre+Vocabulary+List</p>	<p>Discussion Questions:</p> <ul style="list-style-type: none"> • What are modern conflicts and issues seen in popular culture? • What are conflicts and issues seen in the students' daily lives? • How can you use an Animated Character in place of a Shakespearian character in a modernized version of your play? • Who would be the best director of your group? Who will be responsible for turning in all works from this point on? 	<p>-Rewriting a script, choosing group tasks, assigning roles</p> <p>Materials:</p> <ul style="list-style-type: none"> • Pencil/Paper or DLE laptop • Group task worksheet 	<p>Vocabulary: action, ad lib, adaptation, allegory, aside, at rise, climax, comic relief, domestic drama, cast, dramatization, dramatist, falling action, circumstance, hold, parody, picturization, plagiarize, progression, rising action, text, tragicomedy,</p> <p>Students will write a modernized version of the play in One Act. They will use issues the students have come across in real life to use as the conflict within their scene. Students will decide what role each student will take in the creation of their One Act play.</p>	<p>Rubric for written scene</p> <p>Students will fill out group critique to be used throughout the following lessons</p>
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<p>Lesson 4 Visual Design Elements 4+ classes</p>	<p>Examples of Set designs from both Broadway and local theaters -Cats- John Napier -Les Miserables- -Phantom of the Opera</p> <p>Examples of storyboards from both popular movies and animated series -Lion King -Aladdin</p> <p>Examples from Broadway costume plots -Maria Björnson, Phantom of the Opera -Ann Roth, Mamma Mia</p> <p><i>The Lion King</i> on Broadway</p>	<p>Discussion Questions:</p> <ul style="list-style-type: none"> • How can you break down your script into 8-12 images? • How do you decide what are the most important images to show in your scene? • Where will you block all characters seen in the script? • What materials can you use to create an appropriate set for your One Act, and what props will be used? • What should your costumes reflect (draw it out first)? What materials will you use to put your costumes together? What will the final costume look like? 	<p>-Design set, draw storyboard, design costumes</p> <p>Materials:</p> <ul style="list-style-type: none"> • 12” x 18” paper for story board • Paper for set design • Paper for costume design • Variety of Colored pencils • Variety of thin tipped markers • Sharpies • DLE Laptops for digital drawings • Student found materials to create costumes 	<p>Vocabulary: Abstract stage, acting area, balance, blocking, composition (both theater and VA term), costume plot, cross, design conference, interiors vs exteriors, house, pantomime, scenic artist vs designer, props, upstage, stage right, stage left</p> <p>Students will use visual arts elements to draw a storyboard to go along with their script, noting character pathways through the scene. They will draw out a set design. And create a costume portraying the popular culture characters they choose as a group.</p>	<p>Visual Art rubric for combined storyboard, set, and costume.</p>
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<p>Lesson 5 Audio Design Elements</p> <p>2+ classes</p>	<p>YouTube soundtrack examples from a variety of popular movies How to Train Your Dragon- John Powell Dark Knight-Hans Zimmer Avengers- Alan Silvestri</p> <p>YouTube examples of theater entrance and exit music (Character Theme music for entrances) John Williams -Indiana Jones -Jaws -ET -Superman</p> <p>Lighting design examples -Macbeth -Wicked -Mamma Mia</p>	<p>Discussion Questions:</p> <ul style="list-style-type: none"> • What existing music has the right “feel” for what your scene requires? • Can you adapt any current music to use as a part of your scene? • If you use a music editor, what adjustments need to be made in order for your music to ‘fit’ your script? • What lighting designs will reflect the right “feel” for your scene? 	<p>-Design music and lighting elements</p> <p>Materials:</p> <ul style="list-style-type: none"> • Lighting design worksheet • DLE laptops • MAC Lab or iPad lab for music design • Theater Booth field trip to explore sound and lighting equipment 	<p>Vocabulary: Acoustics, bring up (lighting cue), Cue, dimmer, visual or audio effect, fade in/ out, master fader, rhythm, sound designer, wash light,</p> <p>Students will use music elements to compose a sound track to run under their scene, including entrance music, subscript music, and exit music. They are to think about what they want the audience to ‘feel’ during their scene, and use music to achieve that ‘feeling’.</p> <p>Students will also design a lighting cut that goes along with the script and soundtrack.</p>	<p>Music checklist for designing soundtrack (including possible music editing)</p> <p>Filled out Lighting cue worksheet</p>
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<p>Lesson 6 Performance !</p>	<p>This is all hands on and a culminating lesson to encompass all the other Lesson Plans.</p>	<p>Discussion Questions:</p> <ul style="list-style-type: none"> • How do you want the audience to feel during your scene? • What theater elements are necessary for a successful One Act performance? • How can you set up an appropriate critique for your performance? 	<p>Materials:</p> <ul style="list-style-type: none"> • Theater Booth access • Designed Costumes • Found Props • Scripts • Video Camera 	<p>Vocabulary: Rehearsal, ensemble, magic ‘if’, objective, projection, representational stage play, stage fright,</p> <p>Students will put all aspects together and rehearse their scripts until memorized. Students will perform their One Act in front of an audience. Students will write a critique of their performance. The class will compile a video of all class performances.</p>	<p>Students will be graded based on a performance rubric.</p> <p>Completed Group critique</p> <p>Completed performance self-critique.</p>
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Lesson #4

Title: Visual Design Elements

Grade: 11th and 12th

Teacher: Pouncey

Length: 4+ Classes

State Visual Art Standards:

VAH1-1 The student will demonstrate in the use of ideas, materials, techniques, and processes in the creation of works of visual art.

VAH1-3.3 Select and effectively use subject matter, symbols, and ideas to communicate meaning through his/her artworks.

VAH1-6 The student will make connections between the visual arts and other arts disciplines, other content areas, and the world.

State Theater Standards:

TH1-3 The student will design a variety of technical elements for the theatre.

State Language Arts Standards:

SL.11-12.5 Make strategic use of digital media; e.g., textual, graphical, audio, visual, and interactive elements; in presentations to enhance understanding of findings, reasoning, and evidence to add interest.

Objectives:

- 1) How can a student break a script into different sections to create a storyboard following the blocking of characters within the scene?
- 2) How can students creatively design a set using only found objects, premade set pieces, and handmade props to portray their scene?
- 3) How can a student use animated characters as inspiration for costumes for their One Act play?

Concepts and vocabulary:

Abstract stage- one in which the bare minimum of setting is used such as free-standing doors, free-hung windows, limited furnishings; stylistic rather than realistic.

acting area- the area of the stage seen from the audience that the actor can use during performance.

balance- equal visual weight on each side of the stage (or picture plane)

blocking- the area each character is positioned, and how they move around the acting area

composition (theater)- arrangement of people in a stage group through the use of balance and emphasis to achieve an aesthetic picture to promote mood.

composition (VA term)- arrangements of elements in a visual work.

costume plot- a list of cast in a show indicating what costumes they will wear in each scene

cross- movement of an actor from one position on the stage to another.

design conference- a meeting that happens early in the production process where designers present their work to the production staff.

interior vs exterior set- settings for scenes taking place either indoors or outside.

house- the area of the theater from where the audience views the stage

pantomime- the act out a movement without the use of props

scenic artist- a person who applies paint or other forms of decoration to scenery.

scenic designer- one responsible for designing the set

props- article or object that is carried by performers or is used on the set.

upstage- to move backwards on the stage

downstage- to move forward on the stage

stage right- the right from the actor's perspective

stage left- the left from the actor's perspective

Teacher materials and examples:

Examples of Set Designs

-*Cats* by John Napier

-*Les Miserables* (Stage) by John Napier

-*Les Miserables* (movie) by Anna Lynch-Robinson

-*The Phantom of the Opera* by Maria Bjornson

Examples of storyboards by the Disney Imagineers

-*The Lion King*

-*Aladdin*

Examples of Costumes Plots

-*Phantom of the Opera* by Maria Bjornson

-*Mamma Mia* (movie) by Ann Roth

Student materials:

- 12" x 18" paper for story board
- 2 9" x 12" papers for set design
- 1 9" x 12" paper for each costume (3-5)
- Colored Pencils
- Fine Tip Markers
- Found materials for set, prop, and costume creation
- Sharpies
- DLE Laptops

Procedures:

The teacher will:

- 1) Review the elements of art and the design elements of theater.
- 2) Introduce the new vocabulary attached to storyboarding, theater areas, and blocking.
- 3) Show examples of a various sets of current Broadway shows, and examples of how some have been adapted into movie sets.
- 4) Show examples of a variety of costume plots from well-known designers.
- 5) Show examples of a couple Disney movie story boards and lead a discussion of how to break down a scene into individual images.
- 6) Pass out a story board worksheet for a first draft.
- 7) Pass out figure worksheets for students to draw costume ideas on.
- 8) Instruct students on the areas of the stage and lead the students in an activity where they have to find areas by ear.
- 9) Give students two days to draw the storyboard, design the set and costumes, and two days to put together costumes and set pieces.

The students will:

- 1) Participate in a review the elements of art and design elements in theater.
- 2) Take notes on new vocabulary.
- 3) View examples of a variety of sets, costumes plots, and storyboards.
- 4) Fill out a storyboard worksheet breaking down the group's script into 8-12 images.
- 5) Get together with the group to decide which 12 images they decide are most important overall.
- 6) Fill out a costume design with sketches of their own character.
- 7) Draw a final costume design using materials you will actually use in your costume and give to group director for approval.
- 8) Photograph themselves wearing their finished product for director's approval.
- 9) Discuss as a group what the set needs to look like for their scene, and assign one group member to draw out a final design.
- 10) Create a list of all props and materials needed for the scene.
- 11) Find and bring in materials on the list to use to put together their set, props, and individual costumes.
- 12) Take a photo of their final set before the performance.

Dialogue:

- What is a storyboard and why is it important?
- How can a costume represent an animated character?
- What is the purpose of scenery, and how does it create mood?
- What mood is the script trying to portray?

Assessment/Closure:

Rubric for set design, costume plot, and storyboard drawings.

Check lists for final Costumes and Set

Learning center/ back up activity (if any):

If students finish early, they need to continue rehearsing and memorizing their part in the script. If student is absent, they will have all parts of project available to work on posted on Edmodo.