

## **Final Assessment Design by Theressa François**

**IEC 002-Assessment and Evaluation  
March 24, 2019**

### **Course Context**

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IB programme: MYP  
Year 3 / Grade 8 Ontario  
Subject: Visual Arts

### **Culminating Task Description**

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As part of an interdisciplinary unit in collaboration with the Drama department, Visual Arts students will create a director's notebook for a selected scene from a play in *The Bullying Collection* by E. M. Bell. A director's notebook is a record of all elements of a theatrical production overseen by a play's director. For this summative task, students will be asked to include the following elements:

- Character analysis and line interpretation
- Stage direction and actor blocking
- Costume design
- Set design

Submissions may be paper-based, digital, or a combination of both. Students will be asked to submit costume designs using one of the following formats: watercolour painting or collage). Set designs should be submitted in one of the following formats: cardboard maquette or digital CAD such as Google Sketchup. Students must also prepare a floor plan from the set design for actor blocking.

### **Culminating Task Objectives**

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#### **Middle Years Programme:**

A1. demonstrate knowledge of the art form studied, including concepts, processes, and the use of appropriate language

B1. demonstrate the acquisition and development of the skills and techniques of the art form studied

C2. outline alternatives, perspectives, and imaginative solutions

D2: create an artistic response inspired by the world around them

### **Ontario Curriculum:**

D1. Creating and Presenting: apply the creative process (see pages 19–22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies; D2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences;

### **Unit Plan**

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Please see Annex 3: Interdisciplinary Unit Plan in the appendix to view the complete unit plan incorporating the initiating, consolidating, and culminating tasks discussed in this document.

### **Formative Tasks**

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#### **1. Initiating Task**

Students conduct a script analysis to identify elements that may affect their chosen character's costume design. They also recognize which elements are open to interpretation and identify sources of design inspiration.

This task takes place early in the course. A similar analysis is also required for determining set design needs later in the unit.

#### **2. Consolidating Task**

Students prepare two costume designs for the same character based on their script analysis. They will have to justify their design decisions as well as demonstrate developing proficiency in a studied presentation format.

This task takes place roughly halfway through the unit. It also serves to prepare students for a draft set design assignment.

### **Task Progression**

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#### **1. Initiating Task**

Script Analysis  
(2approx. week 2)

#### **2. Consolidating Task**

Draft Costume Design  
(approx. week 6)

#### **3. Culminating Task**

Director's Notebook  
(approx. week 10)

## **Initiating Task - Script Analysis for Costume Design**

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### **Description:**

Students analyse The Bullying Collection script in order to develop costume ideas for a single character. They must read all dialogue, overviews, stage directions, and parenthetical notes. They may fill out a teacher-provided form as they read. Students will:

- Identify costume elements called for explicitly and implicitly within the script.
- Identify costume elements that are open to interpretation.
- Identify sources of aesthetic inspiration.

No prior disciplinary knowledge is required for this task.

### **Rationale:**

Effective costume design begins with a thorough understanding of a play's script. This formative assessment task helps students to focus their design efforts by recognizing the limitations and the possibilities afforded within a script, which is generally considered immutable. Students may also find inspiration for a visual esthetic or clues to the play's historical context within a play's dialogue or through explicit directions from the play's author.

### **Differentiation:**

Accommodations for learners with poorer reading skills:

- Electronic version of script for text-to-speech software.
- Links to video recordings of play.

Accommodations for learners with poorer writing skills:

- Electronic version of form for students to fill using speech recognition software.

### **ATL Skills Developed:**

- III. Organisation: Students organise their approach to script analysis using the form. This analysis forms part of the Arts Process Journal.
- VI. Information Literacy: Students consider which information in the script is and isn't relevant to their chosen character's costume.
- IX. Creativity and Innovation: Students recognize costume elements that are open to creative interpretation.

## Script Analysis Assessment Rubric

Form Completion		
<b>POOR (0-1 points)</b> <ul style="list-style-type: none"> <li>- Context for references is absent, inaccurate or incomplete.</li> <li>- Script quotations are frequently absent, inaccurate or incomplete.</li> <li>- Script references are rarely cited by page number.</li> <li>- Many sections of the form are incomplete.</li> </ul>	<b>GOOD (2-3 points)</b> <ul style="list-style-type: none"> <li>- Context for references is sometimes missing, inaccurate, or incomplete.</li> <li>- Script quotations are sometimes inaccurate or incomplete.</li> <li>- Script references are not consistently cited by page number.</li> <li>- Some sections of the form are incomplete.</li> </ul>	<b>EXCELLENT (4-5 points)</b> <ul style="list-style-type: none"> <li>- Script references are consistently and accurately contextualized.</li> <li>- Script references are accurately quoted.</li> <li>- Script references are consistently cited by page number.</li> <li>- All sections of the form are complete, including attributes with no script references.</li> </ul>
Accuracy of Interpretation and Depth of Analysis		
<b>POOR (0-1 points)</b> <ul style="list-style-type: none"> <li>- References to character attributes are poorly or inaccurately interpreted, if at all.</li> <li>- Costume ideas demonstrate a poor grasp of script requirements.</li> </ul>	<b>GOOD (2-3 points)</b> <ul style="list-style-type: none"> <li>- Interpretations of script references are sometimes inaccurate.</li> <li>- Interpretations of script references are simplistic and lack depth.</li> <li>- Costume ideas demonstrate a developing grasp of script requirements.</li> </ul>	<b>EXCELLENT (4-5 points)</b> <ul style="list-style-type: none"> <li>- Script references are accurately interpreted.</li> <li>- Interpretations of script references are reasoned and well-considered.</li> <li>- Costume ideas demonstrate a thorough and complete understanding of script requirements.</li> </ul>
Exploration of Original Costume Design Ideas		
<b>POOR (0-1 points)</b> <ul style="list-style-type: none"> <li>- Few attempts are made at exploring original costume ideas not referenced in the script.</li> </ul>	<b>GOOD (2-3 points)</b> <ul style="list-style-type: none"> <li>- Attempts are made at exploring costume ideas that build upon script requirements while adding some original design elements.</li> </ul>	<b>EXCELLENT (4-5 points)</b> <ul style="list-style-type: none"> <li>- Ideas for original costume design elements not referenced in the script are frequently noted.</li> <li>- Ideas for aesthetic themes and concepts may be noted.</li> </ul>
<b>TOTAL ____/15</b>		

For complete instructions, script analysis form, and rubric, please see Annex 1: Script Analysis Instructions, Form and Assessment Rubric in the appendix.

## **Consolidating Task - Draft Costume Design**

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### **Description:**

Students develop two original costume designs for the same character from The Bullying Collection. Designs may be rendered using watercolour paints or multimedia collage. Students present both designs to the class for peer feedback.

At this point in the course, students will have learned to conduct a script analysis for assessing design needs. They will have also attended workshops on watercolour painting and collage techniques. Earlier units taught design basics such as human anatomy, colour schemes, line, and balance.

### **Rationale:**

During the planning phase of a theatrical production, costume designers must be prepared to:

- Deliver informative and attractive images of potential costume designs to directors, actors, and production crews;
- Justify and explain their design decisions to directors, actors, and production crews; and
- Gracefully acknowledge, accept and integrate constructive feedback into future iterations of a design.

This task is a formative assessment of newly-acquired artistic techniques and presentation skills. It is diagnostic assessment of analytical skills practiced during the earlier script analysis task.

### **Differentiation:**

Accommodations for learners with poorer fine motor skills:

- Permission to use another format (such as digital imaging software) to develop an original costume design.

Accommodations for learners with poorer English-language skills:

- Assistance reviewing presentation notes for errors in grammar.
- Practice sessions with peers for improving pronunciation and delivery.

### **ATL Skills Developed:**

- Communication: Students transmit design ideas to their community while negotiating new ideas and knowledge.

- Collaboration: Students give and receive constructive feedback in order to improve a design.
- V. Reflection: Students explain their creative process and the decisions that led to the current design. Peer and instructor feedback push students to consider and to integrate new ideas into their designs.

## Draft Costume Design Assessment Rubric

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Knowledge of Design Process, Concepts and Terminology [MYP A1; Ont. D1]			
<i>Student's costume designs reflect all of the character requirements outlined in the script analysis:</i>			
1 - Rarely	2 - Sometimes	3 - Usually	4 - Consistently
<i>Student references design concepts and uses appropriate terminology to describe their artistic choices:</i>			
1 - Rarely	2 - Sometimes	3 - Usually	4 - Consistently
Artistic Skills: Watercolours & Multimedia Collage [MYP B1; Ont. D1]			
<i>Student uses their chosen medium effectively to communicate costume designs by successfully demonstrating artistic skills learned in class:</i>			
1 - Rarely	2 - Sometimes	3 - Usually	4 - Consistently
<i>Student successfully incorporates basic artistic concepts into their designs such as colour, line, balance, and proportion:</i>			
1 - Rarely	2 - Sometimes	3 - Usually	4 - Consistently
Design Solutions and Innovation [MYP C2; Ont. D2]			
<i>Student develops imaginative solutions to design problems highlighted during the script analysis:</i>			
1 - Rarely	2 - Sometimes	3 - Usually	4 - Consistently
<i>Student provides creative options for character portrayal and interpretation through their designs.</i>			
1 - Rarely	2 - Sometimes	3 - Usually	4 - Consistently
Symbolism, Imagery & Aesthetic Choices [MYP D2; Ont. D2]			

*Design choices are informed by knowledge of socio-cultural imagery and symbolism that are likely to be correctly interpreted by local audiences:*

1 - Rarely      2 - Sometimes      3 - Usually      4 - Consistently

*The student is applying a coherent aesthetic theme or approach to their designs:*

1 - Rarely      2 - Sometimes      3 - Usually      4 - Consistently

**TOTAL** \_\_\_\_/32

For complete instructions and rubric, please see Annex 2: Draft Costume Design and Assessment Rubric in the appendix.

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# Script Analysis Form, Instructions, and Rubric

## Instructions:

Carefully read the script a few times. Read EVERY character's lines (not just the one you are designing). Also pay close attention to the author's:

- Character descriptions,
- Scene overviews,
- Stage directions, and
- Parenthetical notes.

Fill out column 1 for every explicit or implicit reference to your character's attributes present in the script for your scene from *The Bullying Collection*. Don't forget to mark the page number of each reference. If there is no reference to that attribute in the script, write "no reference" in that box. You MUST fill out column 2 for each character attribute even when not mentioned in the script. Refer to the following example for guidance:

PLAY: <i>The Bullying Collection</i>	
CHARACTER: <i>Oswald</i>	
1. Attribute referenced explicitly or implicitly in the script.	2. Ideas for interpreting this attribute in your costume design.
Status/Wealth	<p>- Maya speaking to Oswald - "You think you're so special because you live in a big house and you drive a fancy car!" (page 7)</p> <p>- Oswald "Check out my new sneakers!" (page 4)</p> <p>- Oswald is clearly wealthy, or at least he appears wealthy. Maybe a fancy track suit?</p> <p>- He may also be arrogant. Would he wear a shirt with an obnoxious message?</p> <p>- Oswald definitely wears sneakers.</p>
Personal Interests	<p>No reference</p> <p>Oswald might be a member of an elite or expensive sports team. Maybe he wears branded NHL gear with his fancy sneakers and jacket? Or perhaps he plays a more 'exclusive' sport such as sculling.</p>

Please submit this form to your instructor by next Friday. The form will be returned to you on Monday with feedback. You will need this form for your Draft Costume Design, so be sure to include it in your Arts Process Journal.

## Script Analysis Form:

PLAY: _____	
CHARACTER: _____	
1. Attribute referenced explicitly or implicitly in the script.	2. Ideas for interpreting this attribute in your costume design.
Gender	
Culture and/or Ethnicity	
Social Status and/or Wealth	

Form continued on reverse ↵

<b>1.</b> Attribute referenced explicitly or implicitly in the script.	<b>2.</b> Ideas for interpreting this attribute in your costume design.
<b>Personal Interests</b>	
<b>Articles of Clothing, Accessories, or Health Devices</b>	
<b>Historical and/or Cultural Context of the Play</b>	
<b>Dance, Stunts, or Other Physical Exertion</b>	
<b>Other Observations or Ideas</b>	

## Rubric:

Form Completion		
<b>POOR (0-1 points)</b> <ul style="list-style-type: none"> <li>- Context for references is absent, inaccurate or incomplete.</li> <li>- Script quotations are frequently absent, inaccurate or incomplete.</li> <li>- Script references are rarely cited by page number.</li> <li>- Many sections of the form are incomplete.</li> </ul>	<b>GOOD (2-3 points)</b> <ul style="list-style-type: none"> <li>- Context for references is sometimes missing, inaccurate, or incomplete.</li> <li>- Script quotations are sometimes inaccurate or incomplete.</li> <li>- Script references are not consistently cited by page number.</li> <li>- Some sections of the form are incomplete.</li> </ul>	<b>EXCELLENT (4-5 points)</b> <ul style="list-style-type: none"> <li>- Script references are consistently and accurately contextualized.</li> <li>- Script references are accurately quoted.</li> <li>- Script references are consistently cited by page number.</li> <li>- All sections of the form are complete, including attributes with no script references.</li> </ul>
Accuracy of Interpretation and Depth of Analysis		
<b>POOR (0-1 points)</b> <ul style="list-style-type: none"> <li>- References to character attributes are poorly or inaccurately interpreted, if at all.</li> <li>- Costume ideas demonstrate a poor grasp of script requirements.</li> </ul>	<b>GOOD (2-3 points)</b> <ul style="list-style-type: none"> <li>- Interpretations of script references are sometimes inaccurate.</li> <li>- Interpretations of script references are simplistic and lack depth.</li> <li>- Costume ideas demonstrate a developing grasp of script requirements.</li> </ul>	<b>EXCELLENT (4-5 points)</b> <ul style="list-style-type: none"> <li>- Script references are accurately interpreted.</li> <li>- Interpretations of script references are reasoned and well-considered.</li> <li>- Costume ideas demonstrate a thorough and complete understanding of script requirements.</li> </ul>
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<b>TOTAL _____/15</b>		

# Draft Costume Design Instructions and Rubric

## Instructions:

You must design TWO original costume designs for the SAME character from your *Bullying Collection* scene. Your design must reference the information collected during last month's Script Analysis assignment.

You will present both costumes to the class the week of \_\_\_\_\_ to \_\_\_\_\_. Your presentation should last no more than 5 minutes. After your presentation, you will receive feedback from your peers and from your instructor. You will be expected to respond to this feedback constructively and to record it in your Arts Process Journal.

You will also be expected to contribute constructive feedback during your classmates' presentations. Participation in classroom discussions will be evaluated separately.

You may illustrate your costume designs using either watercolour painting or multimedia collage. If you have another format in mind please contact your instructor to arrange permission for this change. Lab time will be made available for access to tools and materials.

## Rubric:

<b>Knowledge of Design Process, Concepts and Terminology [MYP A1; Ont. D1]</b>
<p><i>Student's costume designs reflect all of the character requirements outlined in the script analysis:</i></p> <p>1 - Rarely    2 - Sometimes    3 - Usually    4 - Consistently</p>
<p><i>Student references design concepts and uses appropriate terminology to describe their artistic choices:</i></p> <p>1 - Rarely    2 - Sometimes    3 - Usually    4 - Consistently</p>
<b>Artistic Skills: Watercolours &amp; Multimedia Collage [MYP B1; Ont. D1]</b>
<p><i>Student uses their chosen medium effectively to communicate costume designs by successfully demonstrating artistic skills learned in class:</i></p> <p>1 - Rarely    2 - Sometimes    3 - Usually    4 - Consistently</p>

*Student successfully incorporates basic artistic concepts into their designs such as colour, line, balance, and proportion:*

1 - Rarely    2 - Sometimes    3 - Usually    4 - Consistently

**Design Solutions and Innovation [MYP C2; Ont. D2]**

*Student develops imaginative solutions to design problems highlighted during the script analysis:*

1 - Rarely    2 - Sometimes    3 - Usually    4 - Consistently

*Student provides creative options for character portrayal and interpretation through their designs.*

1 - Rarely    2 - Sometimes    3 - Usually    4 - Consistently

**Symbolism, Imagery & Aesthetic Choices [MYP D2; Ont. D2]**

*Design choices are informed by knowledge of socio-cultural imagery and symbolism that are likely to be correctly interpreted by local audiences:*

1 - Rarely    2 - Sometimes    3 - Usually    4 - Consistently

*The student is applying a coherent aesthetic theme or approach to their designs:*

1 - Rarely    2 - Sometimes    3 - Usually    4 - Consistently

**TOTAL \_\_\_\_\_/32**

**MYP Objectives Referenced in this Rubric:**

**A1.** demonstrate knowledge of the art form studied, including concepts, processes, and the use of appropriate language

**B1.** demonstrate the acquisition and development of the skills and techniques of the art form studied

**C2.** outline alternatives, perspectives, and imaginative solutions

**D2.** create an artistic response inspired by the world around them

**Ontario Curricular Objectives Referenced in this Rubric:**

**D1.** *Creating and Presenting: apply the creative process (see pages 19–22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies;*

**D2.** *Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences;*

## Interdisciplinary Unit Plan

<b>Teacher(s)</b>	Rebecca Klein Theressa François	<b>Subject groups</b>	Visual Arts Drama		
<b>Unit title</b>	<b>The Director's Studio</b>	<b>MYP year</b>	3 (Grade 8)	<b>Unit duration</b>	<b>50 hours total</b> 20 Visual Arts 20 Drama 10 Interdisciplinary

### Inquiry: establishing the purpose of an interdisciplinary unit

<b>Purpose of integration</b>	
Successful theatrical productions are the culmination of intense collaboration between dramatic artists (actors, directors, stage managers) and visual artists (set, costume, props, lighting, and makeup designers). Actors are often frustrated when their productions lack polish or they are uninspired due to poor production values. Visual artists, meanwhile, do not often get the chance to apply their skills to a real-world production. For both groups, the act of collaborating on a shared project is a valuable lesson in cooperation and in compromise. These important learning skills will serve students well in their future endeavours.	
<b>Key concept(s)/(related concepts)</b>	<b>Global Context</b>
<p><b>Key Concept:</b> Communication (Arts) The plays are about (mis)communicating messages, there's the "meta" message about bullying in society, the sets and costumes involve sending messages to the audience using visual and corporeal cues, and there is intense collaboration and communication between team members during the project.</p> <p><b>Related Concepts (Visual Arts):</b> Representation</p> <p><b>Related Concepts (Drama):</b> Expression</p>	<p><b>Identities and relationships</b> Language and literature studies typically involve the analysis of written text, yet the majority of our communications occur socially. Our posture, our tone, our accents, the clothes we wear, the accessories we flaunt - all communicate essential and implicit information about our identities and our relationships not necessarily included in the spoken message itself. Theatre is a medium for exposing the subtexts of human communication and for exploring identity in subtle and unexpected ways.</p>
<b>Statement of inquiry</b>	

The ways in which we express and represent ourselves communicate our identities and relationships to others. Our dress, our posture - even our environments - transmit our status and our values to others before we open our mouths to speak.

### Inquiry questions

#### **Factual -**

What aspects of set and costume design transmit mood, character, and culture?

How do actors communicate identity and relationships implicitly (without speaking)?

#### **Conceptual -**

Shakespeare's plays are over 400 years old. Why are they still produced today?

Why does theatre exist? What purpose does it serve?

#### **Debatable -**

What is the role of theatre in popular culture? Does it shape cultural identities or merely reflect them?

Does theatre accurately represent cultural identity and values? Why or why not?

What transmits status and culture more effectively: visual cues (what others see) or auditory cues (what others hear)?

When it comes to questioning or awaking society over a impactful issue which is better to use Dramatic arts or Visual Arts techniques?

### Summative assessment—interdisciplinary performance(s) of understanding

#### **Interdisciplinary criteria**

A: Disciplinary grounding

B: Synthesizing

C: Communicating

D: Reflecting

#### **Task(s)**

Create a director's notebook for a selected scene from a play in *The Bullying Collection* by E. M. Bell. A director's notebook is a record of all elements of a theatrical production overseen by a play's director. For this summative task, students will be asked to include the following elements:

- Character analysis
- Line interpretation for guiding actor direction
- Stage direction and blocking
- Costume design
- Set design

Submissions may be paper-based, digital, or a combination of both. Students will be asked to submit costume designs using

	<p>one of the following formats: watercolour painting or collage). Set designs should be submitted in one of the following formats: maquette or digital CAD such as Google Sketchup. Students must also prepare a floor plan from the set design for actor blocking.</p>
<b>Approaches to learning (ATL)</b>	
<b>Common ATL skills developed in this unit:</b>	
<p><b>Communication Skills:</b> Students will present their ideas and products (drafts, rehearsals, director's notebook) to others during peer-assessment sessions all while explaining and justifying their artistic choices. During the research phase they will interpret a play's messages, both explicit and implicit, and interpret them in ways that are accessible to audiences through speech, action, and visual design. They will use discipline-specific terms and symbols during project discussions such as blocking, props, subtext, etc.</p>	
<p><b>Collaboration Skills:</b> During group work students will be required to build consensus when settling on basic blocking and character motivations for their play's characters. They will need to listen actively to others, and to give and receive meaningful and constructive feedback during rehearsals as well as during peer-assessment sessions.</p>	
<p><b>Self-Management:</b> Students develop perseverance and resilience by responding to self-assessment, peer-assessment, and instructor feedback. Students will also manage their time by planning their creations through the Arts Process Journal. Developing a director's notebook requires strong organisational skills and the ability to juggle and to integrate a variety of tasks simultaneously. Students will also be responsible for managing their limited rehearsal time to be able to complete their group work.</p>	
<p><b>Reflection Skills:</b> Through the Arts Process Journal, students record their observations and reflections. During classroom discussions and activities they learn from the work of others and they also identify areas for further exploration. Students identify the strengths and weaknesses of their artistic interpretations (whether acting or design choices) and adapt their approaches accordingly. These changes are reflected in the final draft of the director's notebook.</p>	
<p><b>Research Skills:</b> Students will need to research their character's background and cultural context as well as imagery and symbolism reflecting time and place for their set and costume designs. Reflecting other cultures respectfully in their work build intercultural awareness. Students present information in a variety of formats during peer-assessment exercises and they tailor their presentations to their audiences.</p>	
<p><b>Critical-Thinking Skills:</b> Students identify potential obstacles and challenges to their acting choices, blocking, costumes, and set designs. They observe and assess</p>	

information from a variety of sources, considering others' perspectives and ideas during brainstorming sessions and during rehearsals. They identify problems and then develop constructive solutions to those problems which are reflected in their Arts Process Journals. Their solutions are novel, well-considered and they are recorded in the final draft of the director's notebook.

**Transfer Skills:** Students apply knowledge gained from Drama to the Visual Arts and vice-versa. The purpose of the unit is to reinforce that theatrical production is the product of cross-pollination and collaboration between two separate disciplines. The director's notebook pushes students to integrate the knowledge from both disciplines into one product.

### Action: Teaching and learning through interdisciplinary inquiry

Disciplinary grounding	
Subject: Arts (Drama)	Subject: Arts (Visual Arts)
<p><b>MYP objectives</b></p> <p>A1. demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of subject-specific terminology</p> <p>C1. develop a feasible, clear, imaginative and coherent artistic intention</p> <p>D2. create an artistic response that intends to reflect or impact on the world around them</p> <p>D3. critique the artwork of self and others.</p> <p><b>Ontario Curriculum:</b></p> <p>B1. Creating and Presenting: apply the creative process (see pages 19–22) to process drama and the development of drama works, using the elements and conventions of drama to communicate feelings, ideas, and multiple perspectives;</p> <p>B2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and</p>	<p><b>MYP objectives</b></p> <p>A1. demonstrate knowledge of the art form studied, including concepts, processes, and the use of appropriate language</p> <p>B1. demonstrate the acquisition and development of the skills and techniques of the art form studied</p> <p>C2. outline alternatives, perspectives, and imaginative solutions</p> <p>D2: create an artistic response inspired by the world around them</p> <p><b>Ontario Curriculum:</b></p> <p>D1. Creating and Presenting: apply the creative process (see pages 19–22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies;</p> <p>D2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and</p>

understandings in response to a variety of drama works and experiences;	understandings in response to a variety of art works and art experiences;
<p><b>Related concepts</b></p> <p>Representation and Expression</p>	<p><b>Related concepts</b></p> <p>Representation, Expression</p>
<p><b>Content</b></p> <ul style="list-style-type: none"> <li>• Learning the vocabulary for theatre specifically in regards to blocking, acting, and other directing elements</li> <li>• Exercises would allow for students to get a hands-on approach of how to direct a scene</li> <li>• Lecture style instruction will help them fill in the blanks of what one needs to keep in their director's notebook, what to think about when creating their show book, etc. <ul style="list-style-type: none"> <li>◦ Lighting design</li> <li>◦ Costume Design</li> <li>◦ Set Design</li> <li>◦ Blocking notes</li> <li>◦ Acting notes</li> <li>◦ Reflection notes</li> <li>◦ Overarching vision of the play (in this case their scene)</li> <li>◦ This is the Holy Grail of the production every decision needs to be in here</li> </ul> </li> <li>• Peer/ Self Reflection of the directing process of their scene from the play <i>The Bullying Collection</i> <ul style="list-style-type: none"> <li>◦ In their elbow partners they will answers daily reflection questions such as;</li> <li>◦ <i>What can their partner work on/focus on in tomorrow's rehearsal?</i></li> <li>◦ <i>Is there something missing from the DB (Director's Book) that</i></li> </ul> </li> </ul>	<p><b>Content</b></p> <ul style="list-style-type: none"> <li>• Costume design vocabulary</li> <li>• Set design vocabulary</li> <li>• Needs analysis for costume and set design including such aspects as: <ul style="list-style-type: none"> <li>◦ Actor comfort and freedom of movement;</li> <li>◦ Symbols and imagery that are accessible to intended audiences;</li> <li>◦ Available performance space;</li> <li>◦ Thematic coherence;</li> <li>◦ Available materials and human resources (carpenters, tailors/seamstresses).</li> </ul> </li> <li>• Exploring formats for presenting design ideas to direction and construction teams: <ul style="list-style-type: none"> <li>◦ Watercolour painting</li> <li>◦ Collage</li> <li>◦ Cardboard maquette</li> <li>◦ 3D CAD</li> <li>◦ Floor plans</li> </ul> </li> <li>• Receiving and responding to constructive feedback. Giving effective, constructive feedback.</li> <li>• Communicating themes and concepts to the audience using imagery and style.</li> </ul>

<p><i>they need to add? If so what?</i></p> <ul style="list-style-type: none"> <li>○ <i>Etc.</i></li> </ul> <p><i>All of these questions are intended to help keep each other on track with the assignment</i></p> <ul style="list-style-type: none"> <li>• Class/ Individual Reflection on how themes in this play relate to their personal experiences and globally.           <ul style="list-style-type: none"> <li>○ For example how does the theme of bullying in <i>The Bullying Collection</i> relate to the student directly and to our society as a whole? How do they intend on showing or making these connections for their intended audience?</li> </ul> </li> </ul>	
<p><b>Disciplinary learning engagements</b></p> <ul style="list-style-type: none"> <li>• Exploring different approaches to Directing through exercises and videos <b>2 hours</b></li> <li>• Understanding what the specific role and responsibilities are of a director of a production through formal lecture and class discussions (ongoing) <b>1-2 hours</b></li> <li>• Using the creative process to determine their vision for their scene from <i>The Bullying Collection</i> (ongoing) through elbow partners, teacher conferences, and personal reflections. <b>2 hours</b></li> <li>• Creating their Director's Notebook from exit tickets, self-reflection, peer reflections, teacher-student conferences, etc. (ongoing) <b>3+ hours</b></li> <li>• Applying their knowledge to direct a scene from <i>The Bullying Collection</i> <b>3+ hours</b></li> </ul>	<p><b>Disciplinary learning engagements and teaching strategies</b></p> <ul style="list-style-type: none"> <li>• Small groups: Analysis of photos from field trip to establish the vision of the play's director as expressed through set and costume design. <b>1 hour</b></li> <li>• Sharing wall: Students select and submit images of real-world "costumes" and rooms. Images are organised into categories such as wealth, culture, trendiness, and political affiliation (conservative/liberal). <b>1 hour</b></li> <li>• Workshop - Introduction to watercolour painting: sketch on parchment paper, transfer to watercolour paper, wet-on-wet and dry painting techniques, working from lightest to darkest colours. <b>2 hours</b></li> <li>• Workshop - Introduction to collage: collecting and curating images and materials, safe cutting techniques using X-acto blades, working with rubber cement. <b>2 hours</b></li> </ul>

- Performance and evaluation of their scene **1-2 Hours**

### Teaching Strategies

Elbow Partners- Students will be assessing and reflecting on their partner's directing process throughout the unit through reflection questions of the day

Portfolio (Director's Notebook): Throughout the unit students will be creating different sections and pages to add to their Portfolio as known as the Director's Notebook. This is also one component of their summative assessment.

Traditional Instruction: By using this teaching strategy students will gain the necessary vocabulary they will need to navigate this unit.

Hands-On Instruction: Students will use different exercises to help get hands-on experience of directing blocking, making production design elements, to meet their overarching vision for their scene.

Exit Tickets/ Teacher-Student Conferences: By using these tactics I will be able to check in with my students and allow them to check in with themselves to see if they are on track or if I need to step in and assist.

Rehearsal Times are as followed;

During Lunch Time

After school for an hour

Sometime in class

- Classroom debrief to review notes taken of director's response to questions regarding costume and set design and revision process.

Students break into small groups to debate what advice was "most" important. **1 hour**

- First Formative Individual Task: Draft of a costume design for a single character from selected play from *The Bullying Collection*. **1 hour + homework**
- Peer assessment: Presentation and feedback on costume drafts using Google Forms and classroom discussion. **2 hours**
- Group collaboration: Students conduct a set needs analysis of their selected play from *The Bullying Collection*. Brainstorm and record design ideas. **1 hour**
- Small group session: measuring and recording performance space dimensions for developing set design and floor plan. **1 hour**
- Workshop - Introduction to 3D CAD design using Google Sketchup: Introduction to basic drawing tools, grouping and cloning objects, painting and textures, lighting effects, accessing and downloading objects from Sketchup Library. **2 hours**
- Workshop - Introduction to cardboard maquette building: Safe cutting techniques using X-acto blade, safe gluing techniques using hot glue gun, building simple shapes using bristol board, acrylic painting techniques. **2 hours**
- Second Individual Formative Task: Draft a set design for a single scene from selected play from *The Bullying Collection*. **1 hour + homework**
- Peer assessment: Presentation and feedback on set design drafts using Google Forms and classroom discussion. **2 hours**
- Lunch hour and after-school labs for students requiring access to design

	tools and materials. <b>10 hours (optional)</b>
<b>Interdisciplinary learning process</b>	
<b>Interdisciplinary learning experiences and teaching strategies</b> <ul style="list-style-type: none"> <li>• Review of Arts Process Journal requirements <b>1 hour</b></li> <li>• Field trip to see a play (ideally including a backstage tour) <b>3 hours</b></li> <li>• Develop questions to ask of a director regarding the blocking process as well as overseeing visual production. <b>1 hour</b></li> <li>• Invite an experienced theatrical director to answer pre-determined and spontaneous questions from students regarding all elements of theatrical production. <b>1 hour</b></li> <li>• Creation of teams to select play from <i>The Bullying Collection</i> <b>1 hour</b></li> <li>• Analysis of sample Director's notebook in class <b>2 hours</b></li> <li>• Sharing of final Director's notebooks <b>2 hours</b></li> </ul>	<b>Formative assessment</b> Peer assessment on first drafts of: <ul style="list-style-type: none"> <li>• Costume design</li> <li>• Set design</li> <li>• Character analysis</li> <li>• Blocking notes</li> </ul> Arts Process Journal check-in Instructor feedback during labs Student-Teacher conferences during rehearsals Peer feedback in rehearsals
<b>Differentiation</b> Elbow/ Group Collaboration Traditional Instruction led by teacher Student Led Exercises Option of adapting design, creation, and presentation options based upon: <ul style="list-style-type: none"> <li>• Physical abilities/limitations</li> <li>• Access to technologies</li> <li>• Cultural considerations</li> </ul>	
<b>Resources</b>	
The Bullying Collection by <u>Alan Haehnel</u> , <u>Jonathan Dorf</u> , <u>Jonathan Rand</u> , <u>Don Zolidis</u> , <u>Ian McWethy</u> , <u>E. M. Bell</u> , <u>Sam Guzman</u> , <u>Kendra Martin</u> , <u>Aaliyah Williams</u> , and <u>C. R. Wright</u> <a href="http://www.origintheatrical.com.au/author/3905">http://www.origintheatrical.com.au/author/3905</a>	

### Reflection: considering the planning, process and impact of the interdisciplinary inquiry

Prior to teaching the unit	During teaching	After teaching the unit
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My apprehension is the time limit. I do not feel like 50 hours is enough for what Theressa and I want to accomplish. However, this apprehension could just be because of my lack of experience in the classroom. Aside from that fear I really like how this unit is taking shape. It was a great way to explore to incredible art fields that intertwine a lot. ---Rebecca

*20 hours sounds like very little, but that's over a month worth of classes, plus another 10 classes for shared interdisciplinary lessons.*

*I'm more concerned about giving my students the time they need to experiment with techniques and to learn from each other, rather than over-scheduling the experience with tons of lessons. My students may not have access at home to the materials needed to accomplish their tasks, so in-class experimentation and after-school labs will be essential to their success. Plus nothing teaches like doing!*

*I think Rebecca has the harder job of getting 8th graders to take risks and to be vulnerable in front of their peers.*  
--Theressa

I would definitely agree with Theressa I feel that getting students to expose them would be hard. One of the ways I think I could conquer this would be to role model what they would need to do, creating a barrier or trust. --Rebecca