

TAMALPAIS UNION HIGH SCHOOL DISTRICT  
Larkspur, California

Course of Study

**Honors Drama 7-8**

**Overview:**

Course Author(s): Erik Berkowitz, Ben Cleaveland, Peter Parish, Amy Baxt	Schools where the course will be taught: Tamalpais, Redwood, Sir Francis Drake High Schools
Length of Course: 1-year	Subject Area and Discipline: Visual and Performing Arts - theater
Grade Levels: 12	Is this course an integrated course? No
Is this course being submitted for possible UC honors designation? Yes	Are you seeking UC approval? If so, in what area (A-G)? F
Prerequisites (required or recommended): Drama 5-6 recommended	Co-requisites (required or recommended): Stagecraft 3-4 required
Check all that apply: <input checked="" type="checkbox"/> UC A-G course <input type="checkbox"/> Graduation Requirement <input checked="" type="checkbox"/> Elective <input checked="" type="checkbox"/> Honors/AP <input type="checkbox"/> ROP	

**Introduction**

Course Overview: Provide a brief summary/snapshot of the courses' content. Include overarching goals for the course (3-5 sentences).

This course is a continuation of honors Drama 5-6 expanding the knowledge, applications and experiences for students in all forms of theater. The course includes further investigation of text analysis, Period scene study, non-verbal physical theatre and improvisation from drama 5-6 and expands the knowledge of acting and theater to include preparing for auditions and festivals, devising original work, sustainable theatre practices and culminates in a senior project. In this course students transition from the role of performer into the role of creator of original works. Since each of these units are summative all of the performing arts standards are incorporated into each unit project.

Projects become student initiated and culminate in public performances. Vocabulary introduced in Drama 1 through 6 is expanded upon in Honors Drama 7-8, increasing the academic literacy of each student in theatrical and creative work.

**Stage 1 Desired Results**

***Unit 1 Title: Preparing for Auditions and Festivals***

<p>ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level) *can be referenced by number  (VPA Standards #1-5)</p>	<b><i>Transfer</i></b>	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> <li>- prepare for college auditions and festival competitions with confidence</li> <li>- understand the difference between working on a scene/monologues versus working on an entire play - differences in analysis, a focus on the self and showcasing skills, how a monologue best represents the actor</li> <li>- make strong physical and vocal choices that showcase the individual strengths of the performer through the character</li> </ul>	
	<b><i>Meaning Making</i></b>	
	<p><b>UNDERSTANDINGS</b> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>- the difference between acting in a monologue, a scene, and a play</li> <li>- preparation for a scene or monologue differs from rehearsal for a full-length play</li> <li>- finding suitable material as an actor makes a difference</li> </ul>	<p><b>ESSENTIAL QUESTIONS</b></p> <p>How does an actor choose material that best suits them (age, gender, race, etc.)? What will the material reveal about the actor? How does the preparation differ between an audition or festival and working on a play? How does the actor gather and incorporate meaningful feedback while working on auditions or festival pieces?</p>
	<b><i>Acquisition</i></b>	
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>- the myriad skills practiced in Drama 1-6 to develop a</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>- utilizing voice and movement to create a unique and memorable performance</li> </ul>	

	character and create a dynamic scene or monologue - how to accept and incorporate feedback gracefully	- reaching deep and meaningful emotional impact within a 2-minute monologue or scene - highlighting their performance strengths through choice of material and execution of performance
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5-10 sentence summary of key learning in this unit. Students research, analyze, and prepare scenes and/or monologues for festival performances and to audition for various college and university programs. They use dramaturgical practices to conduct comprehensive research and analysis of the context and history of the play. Students then begin to research the scene itself through the creation of specific character motivations and actions. Physical actions and blocking are created to support the analysis of the play and the character being explored. Finally, through rehearsals and performances in front of peers, faculty and visiting artists, students reflect on their work and make adjustments and improvements.

**Stage 2 - Evidence**

Learning Goals Measured: <i>*can be referenced by number</i> Create A. Generate and conceptualize artistic ideas and work B. Organize and develop artistic ideas and work	<b>Success Criteria</b> (e.g.. Learning progression, rubric, proficiency scale, etc.)  Monologue Performance Rubric: <a href="https://drive.google.com/open?id=1NsVCy9oRu2ldvQI9MJfA2sYpVlXs9tqR">https://drive.google.com/open?id=1NsVCy9oRu2ldvQI9MJfA2sYpVlXs9tqR</a>
C. Refine and complete artistic work Perform A. Analyze, interpret and select artistic work for presentation B. Develop and refine artistic techniques and work for presentation C. Convey meaning through the presentation of artistic work	<b>Sample Assessment</b> (e.g. Performance tasks, anchor of student work, common assessment etc.)  A fully prepared monologue or scene for audition or competition

**Stage 3 – Learning Plan**

<p>Learning Goals Addressed: *can be referenced by number</p> <p>Create</p> <ul style="list-style-type: none"> <li>A. Generate and conceptualize artistic ideas and work</li> <li>B. Organize and develop artistic ideas and work</li> <li>C. Refine and complete artistic work</li> </ul> <p>Perform</p> <ul style="list-style-type: none"> <li>A. Analyze, interpret and select artistic work for presentation</li> <li>B. Develop and refine artistic techniques and work for presentation</li> <li>C. Convey meaning through the presentation of artistic work</li> </ul>	<p><b>Sample Assignment:</b> A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences).</p> <p>Students research and find an applicable scene or monologue that fits the criteria for a college audition or theater festival. Students regularly rehearse and receive feedback from teachers, peers and guest artists. The work is revised according to feedback and refined for a final performance, either at the intended audition or at the theater festival.</p>
	<p><b>Differentiated Approaches:</b> Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p> <p>Customized pairing to support learning.</p> <p>Teacher support in identifying and choosing potential pieces for specific student needs.</p> <p>Shortened or briefer scene and monologue length. Extended time for rehearsals.</p> <p>Performance opportunities in the 1st language for English Language Learners.</p>

**Stage 1 Desired Results**

<b>Unit 2 Title: Devised/Original Work</b>	
<p>ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level) *can be referenced by number</p>	<b>Transfer</b>
	<p><i>Students will be able to independently use their learning to...</i></p> <p>Identify a theme, topic, or issue to explore and generate an original theatrical piece</p> <p>Adapt an idea or action for a new artistic purpose</p>

VPA - Theater Content Standards #1-5	<b>Meaning Making</b>	
	<p><b>UNDERSTANDINGS</b> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>- Any idea or problem can be used to launch a theater piece</li> <li>- Theater can communicate and engage an audience with current and relevant topics</li> <li>- script structure comes into play when devising an original piece</li> </ul>	<p><b>ESSENTIAL QUESTIONS</b></p> <ul style="list-style-type: none"> <li>- how do personal reactions intersect with theatrical representations to create tension and dynamism on stage?</li> <li>- what are the different theatrical forms, and how can they be used to enhance the audience's understanding and experience in the theater?</li> <li>- how does theater communicate ideas and generate discussion?</li> <li>-what is the dramatic structure of the devised piece you are creating?</li> <li>- Is there a clear beginning, middle and end to devised work?</li> <li>- What makes a good devised play?</li> <li>- Does there need to be a clear protagonist/antagonist in a devised play? If so, what is it if not a character?</li> </ul>
	<b>Acquisition</b>	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>-processes to generate material for performance</li> <li>-how to collaboratively work with peers to create material</li> <li>-how to create spaces, relationships and rhythms as a group</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>-creating something from nothing</li> <li>-working through conflict and difficulty</li> <li>-listening to impulses</li> <li>-listening to each other</li> </ul>
<p>5-10 sentence summary of key learning in this unit.</p> <p>Within this unit, students will use theater games, improvisation techniques, and the plethora of theater skills gained in Drama 1-6 to collaboratively create a new theatrical work. Whether a dance/movement piece or full-length drama, this work begins as a single issue, theme or even just an object and is developed into a work including characters, interactions, plot, and other theatrical devices to explore the meanings, issues, and relevance of that initial spark.</p>		

## Stage 2 - Evidence

Learning Goals Measured:  
*\*can be referenced by number*

**Create**

- A. Generate and conceptualize artistic ideas and work
- B. Organize and develop artistic ideas and work
- C. Refine and complete artistic work

**Perform**

- A. Analyze, interpret and select artistic work for presentation
- B. Develop and refine artistic techniques and work for presentation
- C. Convey meaning through the presentation of artistic work

**Respond**

- A. Perceive and analyze artistic work
- B. Interpret intent and meaning in artistic work
- C. Apply Criteria to evaluate artistic work
- D. Synthesize and relate knowledge and personal experiences to make art

**Connect**

- A. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding

**Success Criteria** (e.g.. Learning progression, rubric, proficiency scale, etc.)

Rubric for Devised Theatrical Work:

<https://drive.google.com/open?id=1hquLlptiAum4z5LfopSRIv8rvKONKPx>

**Sample Assessment** (e.g. Performance tasks, anchor of student work, common assessment etc.)

Show diverse sample assessments of writing and performance through scripts and videos

### Stage 3 – Learning Plan

<p>Learning Goals Addressed:  <i>*can be referenced by number</i></p> <p>Create</p> <ul style="list-style-type: none"> <li>A. Generate and conceptualize artistic ideas and work</li> <li>B. Organize and develop artistic ideas and work</li> <li>C. Refine and complete artistic work</li> </ul> <p>Perform</p> <ul style="list-style-type: none"> <li>A. Analyze, interpret and select artistic work for presentation</li> <li>B. Develop and refine artistic techniques and work for presentation</li> <li>C. Convey meaning through the presentation of artistic work</li> </ul> <p>Respond</p> <ul style="list-style-type: none"> <li>A. Perceive and analyze artistic work</li> <li>B. Interpret intent and meaning in artistic work</li> <li>C. Apply Criteria to evaluate artistic work</li> <li>D. Synthesize and relate knowledge and personal experiences to make art</li> </ul> <p>Connect</p> <ul style="list-style-type: none"> <li>A. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding</li> </ul>	<p><b>Sample Assignment:</b> A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences).</p> <ul style="list-style-type: none"> <li>-Choose a season</li> <li>-List the words or images associated with that season</li> <li>-The whole group chooses three words or images to work with - one word/image per group</li> <li>-The groups divide into movement, rhythm and spoken word</li> <li>-Each group makes a scene using their theatrical form to convey their chosen words/images</li> <li>-Each group presents their scene and gets feedback</li> <li>-Groups incorporate the feedback into another round of working on their scenes and present them again</li> </ul> <hr/> <p><b>Differentiated Approaches:</b> Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p> <p>Non-verbal and movement-based work - image-based theater techniques to explore issues and topics with ELL students.</p> <p>Small group and customized pairing to support learning for specific student needs.</p> <p>Culturally responsive topics can be explored utilizing experiences from a diverse group of students</p>
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**Stage 1 Desired Results**

**Unit 3 Title: Sustainable Theater Practices**

<p>ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level)  <i>*can be referenced by number</i></p> <p>VPA - 5.1, 5.2, 5.3, 5.4</p>	<b>Transfer</b>	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>Run a theater company and production design departments - training, managing and working with the lowerclassmen and passing on the knowledge.</p>	
	<b>Meaning Making</b>	
	<p><b>UNDERSTANDINGS</b>  <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>-Skills and capabilities are passed down from student to students with teacher support and coaching.</li> <li>-Running a project or production involves students experiencing both leading and following.</li> <li>-Developing shared goals is essential for short and long term planning.</li> <li>-Preparation and action-planning are essential steps for guiding group projects.</li> <li>-Collaboration requires many working as one in a team.</li> <li>-Challenges and problems are an opportunity.</li> <li>-Evaluation and reflection can inform transfer and future choices.</li> </ul>	<p><b>ESSENTIAL QUESTIONS</b></p> <ul style="list-style-type: none"> <li>-How can every student be actively involved in a project?</li> <li>-What knowledge will students take from the project and apply in their next project?</li> <li>-How can the entire team be involved in developing goals and objectives?</li> <li>-How do you sustain your team's investment and commitment to a long term project?</li> <li>- What are the best forms of communication and delivery to pass skills and information, and how do those communication skills improve the functioning of a production team and theater company?</li> </ul>
	<b>Acquisition</b>	
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>- how each element of the theater company functions as a part of the whole production experience: from box office and concessions to stage management and publicity.</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>- generating working calendars and plans to move (for example) from a design sketch to a costume build, to an actor's fitting, to receiving notes from the director, to the dress rehearsals</li> </ul>	

	<ul style="list-style-type: none"> <li>- the production calendar - how deadlines are coordinated to produce all elements of a play or musical; why keeping to deadlines aids in the communication of ideas and sharing of a single vision</li> <li>- how routes of communication are used to disseminate ideas from rehearsals to the scene shop, from the design lab to the stage, and from the box office to backstage.</li> <li>- production meeting etiquette - how to discuss ideas that elevate the world of the play, given the unique perspective of each branch of design and production</li> </ul>	<ul style="list-style-type: none"> <li>- running and attending work calls within a specific discipline: set construction, scenic painting, costume build and alteration, props construction, light hang and focus, sound effect and score creation, sound and lighting cue programming, technical rehearsals</li> <li>- maintaining and cataloguing inventories for the multiple stockpiles of production supplies: costume storage, set elements, painting equipment and supplies, sound effect and video libraries and archives, props storage</li> <li>- developing budgets for the various departments within a production, per production; communicating those budgets; recording expenses and managing surplus and overages</li> <li>- Managing supplies and stock for everything "front of house": tickets per show, concessions, programs, merchandise, staff uniforms (ushers, backstage, and front-of-house staff), cleaning supplies, and lobby displays</li> </ul>
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5-10 sentence summary of key learning in this unit.

Student teams will initiate, develop, and produce projects, events, productions, and artifacts as part of a student run theatre company. Formal peer mentoring and collaboration are cornerstone skills that are introduced and central to student learning. Entrepreneurial and school-to-work skills will be practiced through real-world projects experienced by the school and community. Students will drive the time management and short and long range planning for the theatre company's activities. Reflection and evaluation are essential activities for growth and transfer of skills.

**Stage 2 - Evidence**

<p>Learning Goals Measured: *can be referenced by number</p> <p>Create</p>	<p><b>Success Criteria</b> (e.g.. Learning progression, rubric, proficiency scale, etc.)</p> <p><b>Collaboration Rubric</b> - Buck Institute for Education  <a href="https://drive.google.com/a/tamdistrict.org/file/d/1B-wgebhAI7IF-8HHF_4-vCaF-gvho3Qi/view?usp=sharing">https://drive.google.com/a/tamdistrict.org/file/d/1B-wgebhAI7IF-8HHF_4-vCaF-gvho3Qi/view?usp=sharing</a></p>
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<p>B. Organize and develop artistic ideas and work</p> <p>C. Refine and complete artistic work</p> <p>Connect</p> <p>A. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding</p>	<p><b>Sample Assessment</b> (e.g. Performance tasks, anchor of student work, common assessment etc.)</p> <ul style="list-style-type: none"> <li>- Weekly reflections in journal</li> <li>- Peer and Self-evaluations</li> <li>- Document teamwork with minutes and project management reports</li> <li>- Rehearsal and Production Meeting Reports, Accounting Forms, Punch Lists and Purchase Lists</li> </ul>
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**Stage 3 – Learning Plan**

<p>Learning Goals Addressed: <i>*can be referenced by number</i></p> <p>Create</p> <p>B. Organize and develop artistic ideas and work</p> <p>C. Refine and complete artistic work</p> <p>Connect</p> <p>A. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding</p>	<p><b>Sample Assignment:</b> A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences).</p> <p><b>Production Meeting Presentation:</b></p> <ul style="list-style-type: none"> <li>- Prepare a 5-10 minute presentation for the director and other members of the production team to share your progress in your department of the production design (set, props, costume, sound, lighting, video projection, stage management, etc.)</li> <li>- Include any images gathered to communicate your research, theme, concept, and needs of the play</li> <li>- Share all images, sketches, technical drawings, and samples through the production folder in Google Drive</li> <li>- Your presentation should have a logical flow that shows your process, the conclusions you reached through your research, and the feedback received from the director thus far.</li> <li>- Include a working list of the needs of the play, what has been accomplished, and working deadlines for both rehearsal items and final performance items</li> <li>- Speak clearly, utilize your visual aids, and cover your process and progress.</li> <li>- After your presentation, listen and respond to questions; take good notes on the feedback both from the director and the other members of the production team</li> </ul>
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	<p><b>Differentiated Approaches:</b> Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p> <ul style="list-style-type: none"> <li>- ELL students can present through Google Slides and other presentation software, utilizing translations to help describe their process and annotate their visual representations.</li> <li>- IEP and SPED Students can be paired and work in small groups to ease the stress of a solo presentation - dividing the workload between research, creation of the visual presentation, and delivery of research, theme, concept, and needs of the play.</li> </ul>
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**Stage 1 Desired Results**

**Unit 4 Title: Senior Project**

<p>ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level) *can be referenced by number</p> <p>VPA - 1-5</p>	<b>Transfer</b>	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>create a culminating project that they collaboratively write and perform to a public audience incorporating each of the various units they have learned throughout Drama 1-8.</p>	
	<b>Meaning Making</b>	
	<p><b>UNDERSTANDINGS</b> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>-each individual impacts the group.</li> <li>-collaboratively creating a theater piece is a balance between the individuals' needs and the groups' needs</li> <li>-Working through discomfort is essential to the group's success</li> <li>-Collaboration requires many working as one in a team.</li> <li>-Challenges and problems are an opportunity.</li> <li>-Evaluation and reflection can inform transfer and future choices.</li> </ul>	<p><b>ESSENTIAL QUESTIONS</b></p> <p>How does the individual artist support the group process?</p> <p>How does the group balance individual vs group needs?</p> <p>What is the value of cliché and angst in creating an original work?</p>

<b>Acquisition</b>	
<p><i>Students will know...</i></p> <p>-how to create a theater piece using research, theater vocabulary, physical and vocal techniques and collaboration processes.</p>	<p><i>Students will be skilled at...</i></p> <p>Using repetition to master skills</p> <p>Using their voices and bodies to clearly communicate their intended message</p> <p>writing a performance piece</p> <p>performing in front of an audience</p> <p>collaborating with others</p> <p>Incorporating feedback for revision and growth</p>

This unit is the culmination of learning seen in a performance project collaboratively created by the seniors in Advanced Drama. Students will use research, personal experience, investigation, theater vocabulary, vocal and physical techniques to demonstrate what they have learned throughout their time in the theater company. The project culminates in a live performance in front of an audience of their peers, instructors and community.

**Stage 2 - Evidence**

<p>Learning Goals Measured: <i>*can be referenced by number</i></p> <p>Create</p> <p style="padding-left: 20px;">A. Generate and conceptualize artistic ideas and work</p> <p style="padding-left: 20px;">B. Organize and develop artistic ideas and work</p> <p style="padding-left: 20px;">C. Refine and complete artistic work</p> <p>Perform</p> <p style="padding-left: 20px;">A. Analyze, interpret and select artistic</p>	<p><b>Success Criteria</b> (e.g.. Learning progression, rubric, proficiency scale, etc.)</p> <p>Devised Work Rubric- <a href="https://drive.google.com/open?id=1hquLlptiAum4z5LfopSRIv8rvKONKPx">https://drive.google.com/open?id=1hquLlptiAum4z5LfopSRIv8rvKONKPx</a></p> <hr/> <p><b>Sample Assessment</b> (e.g. Performance tasks, anchor of student work, common assessment etc.)</p> <p>Show diverse sample assessments of writing and performance through scripts and videos</p>
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<p>work for presentation</p> <p>B. Develop and refine artistic techniques and work for presentation</p> <p>C. Convey meaning through the presentation of artistic work</p> <p>Respond</p> <p>A. Perceive and analyze artistic work</p> <p>B. Interpret intent and meaning in artistic work</p> <p>C. Apply Criteria to evaluate artistic work</p> <p>D. Synthesize and relate knowledge and personal experiences to make art</p> <p>Connect</p> <p>A. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding</p>	
<b>Stage 3 – Learning Plan</b>	
<p>Learning Goals Addressed: <i>*can be referenced by number</i></p>	<p><b>Sample Assignment:</b> A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences).</p>

<p>Create</p> <ul style="list-style-type: none"> <li>D. Generate and conceptualize artistic ideas and work</li> <li>E. Organize and develop artistic ideas and work</li> <li>F. Refine and complete artistic work</li> </ul>	<p>Students work together to create a culminating original piece of theater using the knowledge and skills they have learned in Drama 1-8. On a daily basis students create material and perform it for the group. The group then analyzes the work and discusses how it can be improved. The work is then revised and performed again for further discussion. Students respond to each other’s work using theater vocabulary to critique and clarify if the message/meaning of the piece is effectively conveyed. Students work together to write and clarify their message so their work can be contextualized within a larger cultural and historical perspective.</p>
<p>Perform</p> <ul style="list-style-type: none"> <li>D. Analyze, interpret and select artistic work for presentation</li> <li>E. Develop and refine artistic techniques and work for presentation</li> <li>F. Convey meaning through the presentation of artistic work</li> </ul> <p>Respond</p> <ul style="list-style-type: none"> <li>E. Perceive and analyze artistic work</li> <li>F. Interpret intent and meaning in artistic work</li> <li>G. Apply Criteria to evaluate artistic work</li> <li>H. Synthesize and relate knowledge and personal experiences to make art</li> </ul> <p>Connect</p> <ul style="list-style-type: none"> <li>B. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding</li> </ul>	<p><b>Differentiated Approaches:</b> Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p> <p>Non-verbal and movement-based work - image-based theater techniques to explore issues and topics with ELL students.</p> <p>Small group and customized pairing to support learning for Specific student needs..</p> <p>Culturally specific topics can be explored utilizing experiences from a diverse group of students</p>

## Instructional Materials:

*An Actor Prepares*

Constantin Stanislavski (ISBN-13: 978-0878309832) Routledge 1989  
www.routledge.com

*A Sense of Direction*

William Ball (ISBN-13: 978-0896760820) Drama Publishers 2003  
www.quitespecificmedia.net

*Impro*

Keith Johnstone (ISBN-13: 978-0878301171) Routledge Publishing 1987  
www.routledge.com

*Improvisation For The Theater*

Viola Spolin (ISBN-13: 978-0810140080) Northwestern University Press 1999 3rd edition

*Games For Actors and Non-actors*

Augusto Boal (ISBN-13: 978-0415267083) Routledge Publishing 2002 www.routledge.com

*Mask Characterization: An Acting Process*

Libby Appel (ISBN-13: 978-0809310395) Southern Illinois Press 1982 www.siupress.com

*The Complete Stanislavski Toolkit*

Bella Merlin (ISBN-13: 978184824067) Nick Hern Publishing 2007  
www.nickhernbooks.co.uk

**Honors Classes Only** (*this is new from UC Fall 2017*): Include a 5-10 sentence description of the comprehensive final exam/culminating project. The purpose of the final exam/project is for students to exhibit depth of knowledge and sustained mastery of subject material.

### **This Course Differs from Drama 7-8 with the following four elements:**

- **Artist's Statement** - students, guided by their Statement of Artistic Purpose (from Honors Drama 5-6), will use their journal, portfolio, major capstone projects and research over the year to articulate an Artist's Statement. The Artist's Statement evaluates the student's past work and highlights their conclusions within their drama experience (especially focusing on their two capstone projects). A further refinement of the portfolio is used as a basis for clarifying the artist's journey.
- **Major capstone project** is an outside of class project ranging in time from 40-100 hours in production or design. Students either choose a new area to lead (different than their focus in honors 5-6) or take a larger leadership role producing a major

project where they are responsible for leading all aspects of that production. Students select outside projects based on their interests and goals. This work becomes a source for the honors portfolio. Students at the honors 7-8 level will have overarching responsibility for leading a production team who work under their guidance.

- **Honors Portfolio** documenting their process throughout the year including the final post-performance analysis of the student capstone project.
  - Students gather sketches, research, photos, videos, mood/look boards, technical drawings, and models they've created and generated to develop a portfolio. The portfolio process is used to monitor understanding, assess mastery, and for student self-reflection. This portfolio includes material from each year the student was in the drama program.
- **Culminating Community Presentation** The culminating presentation includes self-curated selections from the portfolio as well presentation of self-reflection findings, and culminates in the final refinement of the Artist's Statement, all of which is presented at a public event for community members, drama students and teachers.

Board Approved: September 11, 2018  
UC(f) Approved: August 23, 2018