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| **School Year** | 2018-2019 | **Teacher Name** | René BeVier Dill |
| **Office/Classroom #** | 303 | **Website** | <http://dilldrama.weebly.com> |
| **Phone** | 720-972-4685 | **Drama Club Updates** | Check the bottom right corner of the board, and/or ticket door in the theatre foyer for information |
| **Email Address** | [Rene.dill@adams12.org](mailto:Rene.dill@adams12.org) |

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| **Course Name** | | **Theatre I, II, and III: Ensemble Theatre** | | |
| **Course Description** | | **Theatre I and II:**  Comprehensive courses are intended to help develop students’ experience and skill in one or more aspects of theatrical production. Initial courses are usually introductory in nature, providing an overview of the features of drama such as acting, set design, stage management, and so on. The more advanced courses concentrate on improving technique, expanding students’ exposure to different types of theatrical techniques and traditions, and increasing their chances of participating in public productions. These courses may also provide a discussion of career opportunities in the theatre.  Theatre I and II is a course open to acting students who have successfully completed Drama I and Drama II and wish to continue with their acting skills, providing them a venue to workshop and perform monologues, improvisations, musical theatre pieces and scenes. Acting students will work one-on-one with directing students, who are learning to put their leadership skills into practice may also receive training in playwriting and technical leadership as they help mount the one acts.  **Theatre III:**  Acting/Performance courses are intended to promote students’ experience and skill development in one or more aspects of theatrical production, but they will concentrate on directing/acting and performance skills. Initial courses are usually introductory in nature, while the more advanced courses focus on improving technique, expanding students’ exposure to different types of theatrical techniques and traditions, and increasing their chances of participating in public productions.  This intensive yearlong course focused on the craft of directing, technical design, artistic collaboration, is only for the serious student of the theatre, preparing him or her for leadership in play production. Directing students will choose a one- act play, prepare for auditions, learn finite directorial skills, and see a one act through to production. Students will also study analysis, design and rendering of the technical demands of their play, while participating in the technical mounting of their production. This course is only open to Seniors who have taken Drama III their junior year. | | |
| **Unit of Study** | **Grade Level Expectations/Inquiry Questions/Content Standards** | | **Approximate Time Spent or Percent of time Spent** | **Targeted Date of Assessment** |
| Ensemble Building | * This is an upper-level course, so standards will follow the Extended Pathway, which is “directed at students who intend to pursue postsecondary education or vocation in theatre.” “The expectations in the Extended pathway meet all of the prepared graduate competencies with a much higher degree of rigor appropriate to the expectations of postsecondary theatre opportunities: (12 Standards in Drama and Theatre Arts) * *CA Create Standards Perform* (Extended) (2)Demonstrate the evolution of rehearsal and product through performance and/or production teamwork while simultaneously validating both as essential to the theatre making process.  *CA Create Standards Critically Respond*  (2) Discern and demonstrate appropriate theatre etiquette and content for the audience, self, venue, technician and performer. * **Inquiry: What is an ensemble and why is ensemble building essential in the theatre classroom community? Inquiry: Who is responsible for the collaboration of what happens on stage? (Standards Drama Theatre 53) Inquiry: What is the director’s role during the rehearsal process? (Standards Drama Theatre 53)** * Students work in a collaborative setting in ice-breaking and team-building games to create a community climate. * Directing Student lead theatre games and are assessed on leadership skills. * Acting students are assessed on their contribution to the team-building. | | 1 1/2 weeks | Daily/Weekly |
| Monologue Selection/Coaching | * *Content Area Standards Create* (Extended) (1) Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles (3) Create drama and theatre by interpreting and appreciating theatrical works and research. (4*) CA Create Standards Perform* (Extended) (1) Express drama and theatre arts skills in a variety of performances, including plays, monologues, improvisation, purposeful movement, scenes, technical craftsmanship, media, ensemble works, and public speaking. (2)Demonstrate the evolution of rehearsal and product through performance and/or production teamwork while simultaneously validating both as essential to the theatre making process.  *CA Create Standards Critically Respond*  (Extended) (1) Demonstrate an understanding and appreciation of theatre history, dramatic structure, dramatic literature, elements of style, genre, artistic theory, script analysis, and roles of theatre practitioners through research and application(2) Discern and demonstrate appropriate theatre etiquette and content for the audience, self, venue, technician and performer. (3)Make informed, critical evaluations of theatrical performance from an audience member and a participant point of view, and develop a framework for making informed theatrical choices. * **Inquiry: What skills are essential in portraying a believable character? (SDT 51) Inquiry: Why is it important to understand numerous theatrical genres and styles? (SDT 51)** * Acting students (A.S.) apply their knowledge of dramatic literature in the selection and preparation of their monologue as they select two monologues from monologue packet * Directing students (D.S.) apply dramatic analysis to the selection of their selected scenes as they select a scene from the scene packet * D.S. research the cultural and historical background of the play their scene is selected from. (SDT 80) * D.S. use group generated criteria to guide their coaching practice. (SDT 82)) * D.S.coach actor’s monologues in individual workshops. * Actor audition of monologues. * Actors are cast in director’s scenes by using group-generated criteria. (SDT 82) | | 3 weeks | Daily/Weekly |
| Scene Study | * *Content Area Standards Create* (Extended) (1) Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles. (2) Use a variety of methods, new media, and technology to create theatrical works through the use of the creative process for performance and design. (3) Create drama and theatre by interpreting and appreciating theatrical works and research. (4*) CA Create Standards Perform* (Extended) (1) Express drama and theatre arts skills in a variety of performances, including plays, monologues, improvisation, purposeful movement, scenes, technical craftsmanship, media, ensemble works, and public speaking. (2)Demonstrate the evolution of rehearsal and product through performance and/or production teamwork while simultaneously validating both as essential to the theatre making process.  *CA Create Standards Critically Respond*  (Extended) (1) Demonstrate an understanding and appreciation of theatre history, dramatic structure, dramatic literature, elements of style, genre, artistic theory, script analysis, and roles of theatre practitioners through research and application(2) Discern and demonstrate appropriate theatre etiquette and content for the audience, self, venue, technician and performer. (3)Make informed, critical evaluations of theatrical performance from an audience member and a participant point of view, and develop a framework for making informed theatrical choices. * **Inquiry: How does theatre vocabulary effectively communicate one’s point of view for a theatrical observation? Inquiry: How does the production process impact the final product? (Standards Drama Theatre 77)** * All students will review stage terminology and staging basics as they fill out an interactive staging packet. * Students work collaboratively with a student director demonstrating knowledge in emphasis, tempo, and characterization. * Scene rehearsal with directors. * Scene previews (Formative) * Scene finals (Summative) * Director’s will complete a self-reflection on the process * Actors will complete an evaluation of the director. | | 4 ½ weeks | Daily/Weekly |
| Playbuilding/  Interdisciplinary Drama  Part I (Through first semester) | * *Content Area Standards Create* (Extended) (1) Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles. (2) Use a variety of methods, new media, and technology to create theatrical works through the use of the creative process for performance and design. (3) Create drama and theatre by interpreting and appreciating theatrical works and research. (4*) CA Create Standards Perform* (Extended) (1) Express drama and theatre arts skills in a variety of performances, including plays, monologues, improvisation, purposeful movement, scenes, technical craftsmanship, media, ensemble works, and public speaking. (2)Demonstrate the evolution of rehearsal and product through performance and/or production teamwork while simultaneously validating both as essential to the theatre making process.  *CA Create Standards Critically Respond*  (Extended) (1) Demonstrate an understanding and appreciation of theatre history, dramatic structure, dramatic literature, elements of style, genre, artistic theory, script analysis, and roles of theatre practitioners through research and application(2) Discern and demonstrate appropriate theatre etiquette and content for the audience, self, venue, technician and performer. (3)Make informed, critical evaluations of theatrical performance from an audience member and a participant point of view, and develop a framework for making informed theatrical choices. * **Inquiry: Why is creating an interdisciplinary drama or theatre project significant? Inquiry: How does improvisation aid in the development of believable dialogue and characters? Inquiry: How does playwriting form and structure assist in creating a one-act play? (Standards Drama Theatre 77)** * **PBL**: What is a social issue going on in our school and community that can be expressed through an original theatrical work created and performed by our class? * Students will participate in improvisation as a means to brainstorm about possible one act play ideas. * Students will brainstorm and process a play through a storyboard presentation through collaboration on Google docs. * Students will explore the basics of playwriting: structure, character, dialogue, stakes, and conflict as they collaboratively write a pilot scene. * There will be multiple workshop experiences for the pilot scenes before the final. * Pilot scenes and story boards will be presented to an authentic audience and the panel will choose the play that will be chosen to as a class to write and perform. * If time allows before end of quarter, the class will write the play in small collaborative groups with the lenses of:   + Director/Scenic Designer/Producer/Actor/Playwright * This writing work might be carried over into 2nd semester | | 7 Weeks |  |
| Playbuilding/  Interdisciplinary Drama  Part II (Through second semester) | * *Create Standards Perform* (Extended) (1) Express drama and theatre arts skills in a variety of performances, including plays, monologues, improvisation, purposeful movement, scenes, technical craftsmanship, media, ensemble works, and public speaking. (2)Demonstrate the evolution of rehearsal and product through performance and/or production teamwork while simultaneously validating both as essential to the theatre making process. * Then 2nd part of this work will be working towards production with casting and rehearsal. This will be ongoing until production, but will only be limited to Tuesdays, our block day. * Students will be keeping a reflective journal to record their process during this experience. | | Ongoing  (Intensive: 8 weeks of final writing stages and casting.)  Weekly rehearsals on block day until show time. | Daily/Weekly |
| Tech Theatre | * *Content Area Standards Create* (Extended) (2) Use a variety of methods, new media, and technology to create theatrical works through the use of the creative process for performance and design. (3) Create drama and theatre by interpreting and appreciating theatrical works and research.  *CA Create Standards Perform* (Extended) (1) Express drama and theatre arts skills in a variety of performances, including plays, monologues, improvisation, purposeful movement, scenes, technical craftsmanship, media, ensemble works, and public speaking. (2)Demonstrate the evolution of rehearsal and product through performance and/or production teamwork while simultaneously validating both as essential to the theatre making process.  *CA Create Standards Critically Respond*  (Extended) (1) Demonstrate an understanding and appreciation of theatre history, dramatic structure, dramatic literature, elements of style, genre, artistic theory, script analysis, and roles of theatre practitioners through research and application(2) Discern and demonstrate appropriate theatre etiquette and content for the audience, self, venue, technician and performer. (3)Make informed, critical evaluations of theatrical performance from an audience member and a participant point of view, and develop a framework for making informed theatrical choices. * **Inquiry: Why is the technical design crucial to a theatrical endeavor? (Standards Drama Theatre 21) Inquiry: How do the technical aspects of a production support the overall presentation? (Standards Drama Theatre 25)** * Students will learn the basics of safety, publicity, lights, construction, sound-design through hands-on activities/on-line demonstrations, and hands-on application. (SDT 25) * Students will complete a tech-theatre interest inventory for placement of crews. * Technical Theatre and Safety Summative Assessment. | | 2 weeks | Daily/Weekly |
| Production Crew Work | * *Content Area Standards Create* (Extended) (2) Use a variety of methods, new media, and technology to create theatrical works through the use of the creative process for performance and design. (3) Create drama and theatre by interpreting and appreciating theatrical works and research. (4*) CA Create Standards Perform* (Extended) (1) Express drama and theatre arts skills in a variety of performances, including plays, monologues, improvisation, purposeful movement, scenes, technical craftsmanship, media, ensemble works, and public speaking. (2)Demonstrate the evolution of rehearsal and product through performance and/or production teamwork while simultaneously validating both as essential to the theatre making process.  *CA Create Standards Critically Respond*  (Extended) (1) Demonstrate an understanding and appreciation of theatre history, dramatic structure, dramatic literature, elements of style, genre, artistic theory, script analysis, and roles of theatre practitioners through research and application(2) Discern and demonstrate appropriate theatre etiquette and content for the audience, self, venue, technician and performer. (3)Make informed, critical evaluations of theatrical performance from an audience member and a participant point of view, and develop a framework for making informed theatrical choices. * **Inquiry: How do the efforts of theatrical managers, technical designers, and artisans affect the final presentation or production? (Standards Drama Theatre 21)** * Students will demonstrate their technical knowledge as they are placed as crew heads or crew members on publicity, lighting, construction, and sound crews. * One Act Directors and Crew Heads will analyze, research, and design scenery, lighting, makeup, costumes, stage properties, sound, film, and cinema or electronic media as they prepare for their Production Meeting. (SDT 21) * One Act directors and Crew Heads will employ a publicity campaign for a given production: * One Act directors and Crew Heads will develop theatrical production concepts through collaboration with directors, designers, and actors. (SDT 21) | | 6 Weeks | Daily/Weekly |
| Directing a One Act Play | * *Content Area Standards Create* (Extended) (2) Use a variety of methods, new media, and technology to create theatrical works through the use of the creative process for performance and design. (3) Create drama and theatre by interpreting and appreciating theatrical works and research.  *CA Create Standards Perform* (Extended) (1) Express drama and theatre arts skills in a variety of performances, including plays, monologues, improvisation, purposeful movement, scenes, technical craftsmanship, media, ensemble works, and public speaking. (2)Demonstrate the evolution of rehearsal and product through performance and/or production teamwork while simultaneously validating both as essential to the theatre making process.  *CA Create Standards Critically Respond*  (Extended) (1) Demonstrate an understanding and appreciation of theatre history, dramatic structure, dramatic literature, elements of style, genre, artistic theory, script analysis, and roles of theatre practitioners through research and application(2) Discern and demonstrate appropriate theatre etiquette and content for the audience, self, venue, technician and performer. (3)Make informed, critical evaluations of theatrical performance from an audience member and a participant point of view, and develop a framework for making informed theatrical choices. * **Inquiry: How can a one-act play that is relevant to a time, place, or social situation be selected? Inquiry: What are the best methods to determine effective casting, staging, and technical choices? (Standards Drama Theatre 23)** * Directing Students will select a one-act play for public performance, and write a director’s concept statement for the interpretation of the work. (SDT 23) * Directing Students will develop a plan for the audition casting process, and create and implement a complete rehearsal production schedule. (SDT 23) * Directing Students will prepare a director’s promptbook to record blocking and other notation, while maintaining a journal of approaches to coaching actors and solving artistic problems. (SDT 23) * Directing Students will use their Supplemental Directing Packet to follow all deadlines and assignments, including two monthly play reports. | | Ongoing all year | Daily/Weekly |

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| **Grading Scale** | | **Grade Percentages/Weights** | |
| **A** | 90-100 | **Summative Assessments & Projects** | **80%** |
| **B** | 80-89 | **Formative Assessments & Projects** | **20%** |
| **C** | 70-79 | **\*Weekly progress grades are posted at https://ic.adams12.org/campus/portal/adams12.isp** | |
| **D** | 60-69 |
| **F** | 59 or below |

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| **General Expectations**   * Grades are based upon the demonstration of proficiency on units associated with a standard given during each formative or summative assessment. Formative grades in addition to summative unit assessments will be used to holistically determine your grade. * **Summative: 80%** Summative measures of achievement are taken when unit master is expected. (i.e., unit tests, culmination of a project, embedded assessments, etc.) * **Formative: 20%** Formative assessments measure the scaffolding skills and/or content embedded in the unit. Formative assessments are taken frequently, after a student has practiced a skill or become familiar with content. Examples of formative assessments include but are not limited to exit tickets, paragraphs, oral check for understanding, warm-ups, stages in a large project, etc. * Assessments will be graded based on teacher/district/state rubrics. * On group projects, students will receive a grade for individual work and a group grade. * Grades are based on achievement of Content Standards and Grade Level Expectations. |
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| **Class Expectations**  **Missing or incomplete assignments/assessments for this course:** Superintendent Policies 6280 Homework and 6281 Make-Up Work, will be followed for this course. |
| 1. The Six P’s: Be Prompt; Be Prepared; Be Polite; Have P.M.A; Participate, and Produce! |
| **Student Expectations** |
| * 1. You will need a spiral notebook for an interactive journal, as well as a folder to keep important handouts/scripts in.   2. This is an upper-level extended course, which will prepare you for college and the world beyond. You will be expected to do college entry-level work.   3. Late work will be accepted as per the Superintendent Policy: “Students will have two days per excused absence to complete make-up work. It is the student’s responsibility to obtain make-up work from the teacher on the day of return, but a student cannot earn credit for work during an unexcused absence.”   4. Most performances will be scheduled in advance, and you need to be ready on your performance day, even if you have been absent. Many performance opportunities are collaborative, and others are relying on your attendance. Depending on the performance opportunity, performing in front of a live audience is part of the standard, so performances can only be performed in class. If you miss a summative performance and we are still on the performance cycle in class, you will perform FIRST the day you get back from your absence. You will not get extra time because you had the same amount of preparation time as the other performers.   5. Students will have one opportunity to make up a Summative performance/test. The teacher will decide if the higher score will be taken or an average of the two scores.   6. If you aren’t absent, you can only turn in late work with a “Just because” PASS. This pass allows students to have a four day extension on a formative homework assignment. **These passes may not be used for performances, which are often scheduled in ADVANCE!**   7. Homework is collected in color coded folder and numbered according to period. Your folder is\_\_\_\_\_\_\_\_#\_\_\_\_\_\_\_\_\_\_\_\_\_. It can be found in the plastic box by MRS. Dill’s desk and if you get an assignment in by 3:15 the day it is due, it will not be late.   8. Class time is given for performance preparation for collaborative presentations. If students are absent, they will not get extra time to work on their performances. They must make the effort to meet outside of class with their fellow performers to prepare for their performance.   9. The conference is December 6-8 at the Colorado Convention Center. It is an overnight trip and costs approximately $225-250 per student. The price fluctuates a bit according to how many students attend. There will be fundraising opportunities. If you are interested in attending the conference with us, **you must attend the following after school meetings:** * August 17th (1st fundraising opportunity) * September 5th (1st fundraising due) * October 17th (1st installment of $110 or less according to our fundraiser will be due to our bookkeeper before the meeting and all permission slips will be given out.) * October 17th we will also be giving out our 2nd fundraiser this day. * November 6t (2nd fundraiser due) * November 13th 2nd installment due of approximately $120-150 depending on the 2nd fundraiser. * Most likely all of these Wednesday meetings will occur during or after Opportunity time from 12:00-1:00.   1. Every month two class ambassadors will be chosen. Ambassadors communicate class norms and objectives to visitors and act as the class spokespeople.   *Accommodations will be made on an individual basis for students with special needs and learning differences.* |

To save trees this year, Mrs. Dill’s **Ensemble Theatre** syllabus is available on-line. Go to Drama Class Docs and your individual class.

<http://dilldrama.weebly.com>



* Theatre I, II and III Course Expectations Agreement form is due in class on: Monday, August 20th, 2018

As a member of this class, you are invited to attend the Colorado State Thespian Conference with us! (This is not a course requirement, however.) The conference is December 6-8 at the Colorado Convention Center. It is an overnight trip and costs approximately $225-260 per student. The price fluctuates a bit according to how many students attend. There will be fundraising opportunities. If you are interested in attending the conference with us, **you must attend the following after school meetings:**

* August 17th (1st fundraising opportunity)
* September 5th (1st fundraising due)
* October 17th (1st installment of $110 or less according to our fundraiser will be due to our bookkeeper before the meeting and all permission slips will be given out.)
* October 17th we will also be giving out our 2nd fundraiser this day.
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* Most likely all of these Wednesday meetings will occur during or after Opportunity time from 12:00-1:00.

Please tell me three reasons why you took this class:

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I agree to adhere to the expectations in Ensemble Theatre.

Student Signature\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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I want to be a class ambassador: Yes No

I support my student’s success in Ensemble Theatre, and I have read the expectations for the course.

Parent Signature\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_