

<b>DEPARTMENT: ENGLISH</b>	<b>COURSE TITLE: DRAMA</b> <b>COURSE NUMBER: 032A</b>
<b>GRADE(S): 11-12</b>	<b>PRE-REQUISITES (IF ANY): NONE</b>

<b>UNIT</b>	<b>LENGTH</b>	<b>CONTENT</b>	<b>SKILLS</b>	<b>METHODS OF ASSESSMENT</b>	<b>FRAMEWORK STRAND(S) &amp; STANDARD(S)</b>
Reading Representative Plays Independently and Writing Essays	Term-long	9-10 scripts from a full span of dramatic literature, classical and modern: <ul style="list-style-type: none"> <li>• Greek tragedy</li> <li>• Elizabethan drama</li> <li>• Non-Western drama (from China, Japan, India, or Africa)</li> <li>• Henrik Ibsen</li> <li>• Post-Ibsen European playwrights (Chekhov, Strindberg, Brecht, Shaw, Wedekind)</li> <li>• American masters: O’Neill, Tennessee Williams, Arthur Miller</li> <li>• Experimental theater: Beckett, Ionesco, Shepard, and other anti-realists</li> <li>• Minority and female American playwrights: August Wilson, Tony Kushner, Tina Howe, David Hwang, Maria Irene Fornes, Charles Fuller</li> </ul>	Students will: <ul style="list-style-type: none"> <li>• Read plays as a distinct form of literature.</li> <li>• Read plays in formats new to their experience.</li> <li>• Write essays on independently conceived topics, fitted to the play.</li> <li>• Use creative options (script writing or design) as alternative responses to readings.</li> </ul>	Achievement of a wide reading-range, with students finding their own texts to meet requirements.  Variety in critical approaches to plays read.  Self-sufficiency of written essays (since they are created independently).  Critical writing that achieves a narrowly -defined analysis of one aspect of a play, instead of reiterating plot.	Language: 1, 2, 4, 5, 6 Literature: 8, 9, 10, 11, 13, 15, 17 Composition: 19, 20, 21, 22, 23, 24, 25
In-class Performance	Term-long	Performance-exercises in fundamental concepts of performance: <ul style="list-style-type: none"> <li>• Interaction</li> <li>• Characterization</li> <li>• Interpretation</li> <li>• Style</li> <li>• Blocking</li> <li>• Punctuation of a scene</li> <li>• Tempo</li> <li>• Spontaneity</li> </ul>	Students will: <ul style="list-style-type: none"> <li>• Perform simple pantomimes, alone and then with partners, to define objects and tasks.</li> <li>• Join improvisational exercises, the purpose of which is spontaneous partnership with another actor.</li> <li>• Write and perform monologues, to define distinct characters.</li> <li>• Rehearse extended scene material, to demonstrate characterization, interpretation and staging skills.</li> </ul>	Improvement of personal performance skills.  Risk-taking.  Co-operative work with a variety of partners.  Expansion of performance style (since the class-audience sees the actor repeatedly, range is naturally a criterion).	Language: 1, 2, 3, 6

Log of Observed Behavior	Term-long	Writing near-daily objective accounts of everyday behavior observed: <ul style="list-style-type: none"> <li>• Unconventional behavior</li> <li>• Characters</li> <li>• Conflict behavior</li> <li>• Behavior in couples</li> <li>• Dialogues</li> </ul>	Students will: <ul style="list-style-type: none"> <li>• Observe others' behavior dispassionately.</li> <li>• Develop an objective writing style that records behaviors observed.</li> <li>• Learn to vary subject matter and written approaches.</li> </ul>	Work is evaluated for. <p>Having a range of subjects that demonstrates a curiosity and empathy with a wide range of "others".</p> <p>Precision of descriptive language.</p> <p>Authenticity of spoken, colloquial dialogue.</p>	Literature: 8, 9, 10, 11,12, 13, 14, 15, 16, 17 Composition: 19, 20, 21, 22, 23, 24, 25
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