



Fine & Performing Arts Department Curriculum Guide

Drama 2 - Honors

Course Description

Open to all students in grades 9-12, this course is a continuation course from Drama 1, which deals in further investigation and application of performance skills. Students will perform monologues, scene-work, improvisation activities and classical drama with further analysis on dramatic structure, themes and styles. Emphasis will be on performance, reading and written work, including reflections, character creation, analysis and theater history. Students will also play the role of director and audience member for their peers in multiple iterations. The prerequisite to join this class is the completion of Drama 1 or approval by the Director.

Content Standards**Cluster 1: Creating art with artistic intent.**

Artistically literate students generate, organize, and refine artistic ideas using a variety of strategies and tools to serve an intended purpose for their artistic work.

Practice 1. Generate and conceptualize artistic ideas and work. Through exploration, students generate a wide variety of innovative ideas while expanding the boundaries of connection, style, genre, or medium.

Practice 2. Organize and develop artistic ideas and work. Using a myriad of tools (e.g., brainstorm, sketches, outlines), students plan and organize their ideas to best support their artistic intent.

Practice 3. Refine and complete artistic work. Through a variety of strategies (e.g., teacher or peer feedback, exploration, research, self-reflection), students conceive and revise their artistic ideas to better express, evoke, or communicate their artistic intent.

Cluster 2: Presenting or performing artistic works to evoke, express, or communicate.

Artistically literate students share their creations with an audience or viewers to evoke, express, or communicate an intended purpose or meaning. They recognize choices and make improvements within their own work or performance aligned with their artistic intent.

Practice 4. Select, analyze, and interpret artistic work for presentation. When performing work written by others, students interpret the creator's script or score to convey the artist's intention. When sharing their own work, students reflect on how their performance or presentation best supports their artistic intent.

Practice 5. Develop and refine artistic techniques and work for presentation. Through the practice and development of technical skills, and the refining of details, students polish a work for presentation.

Practice 6. Convey meaning through the presentation of artistic work. Through the presentation of an artistic work, students successfully evoke, express, or communicate the artistic intent.

Cluster 3: Responding to arts through intellect and emotion.

Artistically literate students regularly analyze and evaluate their own and others' works of art, including the work of peers and important artwork from varied historical periods and cultures. These students understand that artistic intent is profoundly intertwined with an artist's cultural milieu, and they use this understanding to guide their own reactions to works of art. Learning to appreciate artistic works is a lifelong cumulative experience. It is fostered through repeated performing, listening, looking, reading, and by pondering questions such as What did the artist mean to convey? Why has this work of art endured? What makes a work of art significant to its time and place?

Practice 7. Perceive and analyze artistic work. Through observation of a completed work or exploration of the creative process, students understand how aspects of the artwork, such as the elements and principles of design, support the creator's intent.

Practice 8. Interpret intent and meaning in artistic work. Through observation, discussion, or research, students reflect on an artistic work to discern what it evokes, expresses, or communicates to them.

Practice 9. Apply criteria to evaluate artistic work. Students evaluate an artwork's effectiveness at evoking, expressing, or communicating artistic intent using either self-, group-, teacher-, or externally created criteria.

Cluster 4: Connecting the arts to the self, society, history, culture, and other disciplines and bodies of knowledge.

Artistically literate students discern connections between personal, societal, historical, and cultural contexts as well as multi-disciplinary knowledge when they reflect upon, interpret, respond to, and create artwork. These students understand that diverse forces influence how they view their own artwork as well as the art of others. As artistically literate people, they recognize the powerful influence and impact of the arts on society, history, and culture, as well as their own lives.

Practice 10. Synthesize and relate knowledge and personal experiences to make art. Students draw from their personal and artistic experiences and their multi-disciplinary knowledge when envisioning and creating original art works that reflect their own artistic identity.

Practice 11. Relate artistic ideas and works to societal, historical, and cultural contexts to deepen understanding. Students can articulate how societal, historical, and cultural forces have influenced artistic works, styles and genres, and vice versa.



Fine & Performing Arts: Drama 2 - Honors

| Units | Essential Questions |
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| Monologue Performance "Your Monologue" | <ul style="list-style-type: none"> ▪ Drama 1 Review <ul style="list-style-type: none"> ○ Basics of theater, architecture ○ Improv, voice, movement, emotional connection ○ Posture, projection, diction. ▪ Audition techniques, monologue cold reads, character creation ▪ Uta Hagen's 9 Character Questions ▪ Basics of dialects (New England/New York/British) ▪ Monologue Selection (find "your" piece), Rehearsal, Performance |
| Dramatic Scenes Performance Character Creation Script Analysis | <ul style="list-style-type: none"> ▪ Rosencrantz & Guildenstern Are Dead by Tom Stoppard, Waiting for Godot by Samuel Beckett, Who's Afraid of Virginia Woolf by Edward Albee ▪ Listening/Reacting, Character investigation/development ▪ Sample dramatic scenes, Actioning & Verb association ▪ Meisner Excerpts & activities - learning the method ▪ Dramatic Play Performances |
| Comedic Scenes Performance Character Creation Script Analysis | <ul style="list-style-type: none"> ▪ All in the Timing by David Ives, Odd Couple by Neil Simon, You Can't Take It With You by George S. Kaufman, Vanya & Sonia & Masha & Spike by Christopher Durang, She Kills Monsters by Qui Nguyen ▪ Improv - long form/short form, heralds, improv night ▪ Sample/comedic cold reads ▪ Comedic Play Performances |
| Shakespearean Scenes Monologues History Script Analysis Performance | <ul style="list-style-type: none"> ▪ Sample Shakespearean scenes, monologues ▪ Elizabethan history/sociology/political science, ▪ Character/script/film analysis ▪ Sonnet/prose/verse ▪ Iambic Pentameter review |
| Variety | <ul style="list-style-type: none"> ▪ Ensemble Monologue work ▪ Sonnets for an Old Century - by Jose Rivera ▪ Advanced stage combat ▪ Viewpoints - movement based character creation, choreography/dance basics, audition/interview techniques & pieces |