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RUTH ASAWA SAN FRANCISCO SCHOOL OF THE ARTS
THEATRE DEPARTMENT

Handbook
&
Course Descriptions
2017-2018

for
STUDENTS—PARENTS—ARTIST/TEACHERS



Keep for future reference

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RUTH ASAWA SAN FRANCISCO SCHOOL OF THE ARTS
THEATRE DEPARTMENT HANDBOOK

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San Francisco Unified School District
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Principal: Barnaby Payne
Director of the Theatre Program: Phillip Rayher

"San Francisco's premier public high school devoted to the arts"

— San Francisco Chronicle, November 11, 2001

"San Francisco's renowned Ruth Asawa School of the Arts."

— San Francisco Chronicle, May 21, 2015

"It's an amazing resource for kids who are interested in and are considering art as a career."

— Rachel Norton, school board member, San Francisco Chronicle, May 21, 2015

"... students and parents say the arts school has been a saving grace for artistic children ... offering a place that not only nurtures their talent, but also provides a safe haven where they feel at home."

— San Francisco Chronicle, May 21, 2015

PART ONE — Introduction

Read Me First!

(INTRODUCTION)

This Student Handbook contains important information for the Asawa SOTA theatre student. The student and parent/guardian should read and understand all of the information in this handbook. The Asawa SOTA Theatre Staff wants every student to succeed. We hope this information will help them to do just that.

This handbook has three purposes: (1) to inform the student and their parents/guardians about the Asawa SOTA Theatre program; (2) to help keep students on track; and (3) to guide our visiting guest artists/teachers. Students and parents should turn to it any time they have a question about the Theatre program.

At first reading this handbook may seem filled with a great many rules and regulations, saying "You can't do this!" and "Don't do that!" But, please remember that our intention is to make each student's time at SOTA **EXCITING, REWARDING, and FUN**. We try to create a joyous environment for learning and discovery; helping to create high school years that are simultaneously hard work and fun. This can be done only with well articulated standards and expectations. None of these rules are arbitrary or capricious.

The policies in this handbook are agreements — agreements between you and your fellow students, you and your faculty, you and your work.

You will notice that we use the terms "Theatre Department" and "Acting Program" interchangeably. This is because the Theatre Department is a conservatory-type program. It is not a series of independent classes, and as such it requires a serious commitment beyond regular class hours. A student's daily involvement does not end when the last school bell rings.

NOTE TO FIRST YEAR STUDENTS & THEIR PARENTS

We are aware of how difficult it is for a student in the 9th or 10th grade to decide that the type of training offered at Asawa SOTA is something they will want to do for all of their high school years. We know there are many variables involved in this decision. Therefore, we suggest that you consider your decision carefully before committing to Asawa SOTA. The details in this handbook (and our audition process) are designed to help you understand the commitment involved in joining the theatre program.

This handbook was compiled and written by Phillip Rayher, and incorporates the ideas and philosophies of the staff of the School of the Arts.

This Student Handbook is available on-line at any time on the Theatre Department Website @ www.sfsotatheatre.org

FUTURE COMMUNICATION

Parents/guardians are encouraged to contact the Theatre Faculty if you have any questions regarding the program, or your child's work and progress. **Contact us by Schoolloop. (<https://sota-sfusd-ca.schoolloop.com>)** or call us at (415) 695-5700. Please leave both a day and evening phone number. You can also reach us through fax (415) 695-5326 (school). Let's work together.

TO THE PARENT/GUARDIAN REGARDING COMMUNITY INVOLVEMENT

We value parents'/guardians' involvement and hope you will be an integral part of your students' progress and the Asawa SOTA Theatre Department family.

Any successful theatre needs everyone working together and doing their part. No one group can operate the Theatre Department program by itself— be it teachers/artists, or students, or parents/guardians. It needs all of us helping however we can.

A Theatre Department Parent/guardian volunteer form will be passed out during the school year by the staff or the Theatre Department Parent Liaison. Please fill out this questionnaire and send it back to school with your student. Please fill it out even if you have no experience or extra time to offer.

Also please watch for other notes sent home with your student or Schoolloop e-mails: which might also have "calls for help" listed.

HOW CAN YOU HELP? By selling tickets or concessions on evenings of performances, by helping with the yearly pot-luck dinner or any Theatre Department family picnics, by assisting with adult supervision (backstage, in lobby, and in theatre evenings of performances), by cleaning and decorating the lobby and theatre for performances, by photocopying, by coordinating mailing lists, by helping with publicity and promotion, or by fund raising.

DISCLAIMER: The following must be said, so that there are no misunderstandings and, therefore, no hard feelings. "All students, parents, artists, and teachers truly appreciate everyone who volunteers to help out, and we cannot do it without you, but your assistance does not give any student in the theatre program special treatment regarding any required assignments, or can it reflect on their class work grade or advancement."

- Please Volunteer! -

Asawa SOTA has an active Parent-Teacher-Student Association (PTSA) and The Friends of SOTA (FOSOTA), which meet regularly on the SOTA campus. News is published regularly on the website: www.sfsota.org which has information about these meetings and all Asawa SOTA events. You might also want to become one of the PTSA Theatre Department Parent Liaisons. You might also want to run for election to participate as a member of the school Site Council. The Friends of SOTA (FOSOTA) is also an active organization supporting SOTA. Go to their website at: <http://fosota.org>. Check out what our alumni are up to on this site!

STUDENT ACHIEVEMENT

Most of our students go on to colleges, universities, or professional training programs. We have theatre students currently attending or accepted to many national universities and arts conservatories, including UCLA, NYU-Tisch, Howard University, Boston University, University of Minnesota/Guthrie Theatre B.F.A. program, Fordham University, Mills College, Northwestern University, Sarah Lawrence College, Vassar College, Harvard, University of Washington, DePaul University, Carnegie-Mellon University, Cornish College, the North Carolina School of the Arts, Yale University School of Drama, Manhattan Marymount College, the Pacific Conservatory of Performing Arts (PCPA), the American Academy of Music and Dramatic Arts (AAMDA), the American Academy of Dramatic Arts (AADA), SUNY- Purchase, the California State University and College systems, and many, many more.

From 1994 to 2004 (the year we stopped counting), 130 theatre department students have won medallions as California State Arts Scholars and were accepted to attend the California State Summer School of the Arts (CSSSA). Yearly we have approximately 10 theatre students win places as California State Arts Scholars. To put this in perspective, the largest number of State Arts Scholars any other school had yearly was four students. The Asawa SOTA Theatre Department (and Asawa SOTA in general) has the distinction of placing more students in the California State Summer School for the Arts than any other high school in the state.

Our theatre students have attended The San Francisco Shakespeare Festival as performing interns and in their "Shakespeare Summer Camp" as backstage interns; the Make*A*Circus Teen Apprentice Program as summer interns; The California Shakespeare Festival summer program; and the A.C.T. Young Conservatory acting and directing classes.

From 1991 to 2014, ten Asawa SOTA theatre students have won the regional English-Speaking Union Shakespeare contest and received all-expense paid trips to New York to compete in the national contest — There was no regional contest in '94-'95. In 1997 a SOTA student won this national competition.



“Love the art in you, not you in the art.”

— Constantin Stanislavski (1863-1938)

PART TWO — About the theatre program

GENERAL INFORMATION & SCHOOL PROFILE

School & Department Overview

Ruth Asawa San Francisco School of the Arts (renamed in 2010) is a 9th through 12th grade diverse magnet specialized arts high school in a small school environment in the San Francisco Unified School District with approximately 700 students from throughout the San Francisco Bay area majoring in **pre-professional** programs in Theatre (where a small number of students may specialize as Production Management), Architecture & Design, Dance, Visual Arts, Creative Writing, Orchestra, Band, World Music and Dance, Guitar, Vocal Music (Classic & Jazz), Musical Theatre, Piano, Media (film, video, and T.V.), and Technical Theatre. It has been located since the Fall of 2002 on our campus at 555 Portola Drive, San Francisco (the former McAteer High School).

SOTA also offers most academic college preparatory classes. We are proud of the ethnic diversity of our high school. A current table showing the ethnicity of our students is available in the SOTA offices.

Entrance is by application and audition held two times a year (January, March). The school is open to students just entering high school or transfer students of any grade level. Students **MUST** reside in San Francisco.

The school year runs from late August to late May. The training is provided at no cost to students who pass the audition and are enrolled in the San Francisco Unified School District.¹ Applications with detailed audition requirements are available year around from the school’s Admissions Director on-line.

Students take their required academic subjects in the morning and 2 to 3 hours of arts classes daily in the afternoon. Asawa SOTA offers most academic college preparatory classes and all the high school courses required for UC admission.

Other pertinent information concerning overall policies of the Ruth Asawa San Francisco School of the Arts will be found in the current *S.F.U.S.D. STUDENT AND PARENT/GUARDIAN HANDBOOK*, and the *School Accountability Report Card* (published yearly). Copies of all are available in the SOTA Office.

THEATRE ENROLLMENT

We usually have approximately 80 ethnically diverse students enrolled in the acting program, with approximately 20 students in each of four classes, Basic, Intermediate 1, Intermediate 2, and Advanced theatre classes, taught by credentialed teachers and professional regional artists-in-residence (AIR). with approximately 30 males and 50 females.

THEATRE DEPARTMENT GOALS & OBJECTIVES

— A MISSION STATEMENT & OVERVIEW —

Asawa SOTA Theatre Department offers a program of study geared to the serious high school student of theatre in a pre-professional environment that focuses on a rigorous prescribed 4 years of training, studio work, and classroom study and experience in all aspects of the theatre process, in movement, voice, characterization and other aspects of theatre such as (but not limited to) playwriting, Shakespeare studies, monologue preparation, directing, movement and ethnic dance, voice and speech, periods and styles, improvisation, clowning and circus skills, script analysis, theatrical literature and history.

¹ Limited department fees for supplies, productions, and Artist-in-residence is strongly requested, but not a prerequisite to attend.

Asawa SOTA theatre students grow and flourish in a rigorous, supportive environment that requires dedication, commitment and a strong sense of responsibility. Asawa SOTA theatre students will showcase their training in a series of public performances, Brown Bags, and showcases, with further opportunities to participate in school-wide events such as the school musical, video productions and informal performances. IT AFFORDS THE STUDENT THE OPPORTUNITY TO EXPERIENCE DISCIPLINED TRAINING AS EXEMPLIFIED IN CONSERVATORY THEATRE TRAINING PROGRAMS NORMALLY FOUND AT THE COLLEGE LEVEL.

Drama/Theatre as taught in high schools is intended to fulfill four basic purposes:

- **Theatre as therapy**, to enhance students' personal growth and development, and self discovery — developing self-confidence, teaching group work, problem solving, etc.
- **Theatre as life enrichment**, to produce aesthetically responsive citizens with life-long interest in the arts.
- **Theatre as social and recreational activity**, giving the student a break from academic activities, fulfilling the same needs of a sports activity.
- **Theatre as training**, as preparation for continued and future studies in the field.

Drama curriculum is usually built around one of these purposes. Asawa SOTA fulfills all four, but its mission statement is focused primarily on the fourth goal.

Our objective is to prepare each student to continue her or his career or educational goals in the theatre, be it in college, university, conservatory, acting school, or an apprenticeship program. However, by creating good work habits, study skills, problem solving, and cooperative learning experiences, the student is better prepared to establish a career in any field of endeavor. Students acquire poise, self-confidence, and skills in self-expression and speaking that will be useful in any career or vocation. Theatre is particularly important for the development of the whole person — to produce aesthetically responsive citizens with life-long interest or involvement in the arts.

Our focus is on the actor's art and on the story. Our "product" stems from "process." The mounting of any theatre production is completely interrelated and integrated into our curriculum, based on the training needs of the students. We are a training program first, a production company second.

The acting program involves the student in *doing* the art. *The students learn by doing.* Students get *on their feet* as much as possible. They get the words in their mouths as soon as possible. We follow the traditional teaching practices of surgery doctors, what is known as the art of "SODOTO," or See One, Do One, Teach One. But, we do more than "one."

WHAT IS STUDIED?

— THE CURRICULUM —

The program emphasizes studies that create professional work habits; vocal development; movement; script and character analysis — emphasizing the interpretation of dramatic literature; and various acting techniques — including Stanislavski, Meisner, and Spolin, plus others.

The entire curriculum is prescribed and requires a serious commitment. The student-actors do not decide which areas of theatre they wish to study. We teach the student what they NEED to know to *succeed* — not only in theatre, but in life — not just what they want to know to *perform*.

We also teach students — to paraphrase Stanislavski — to love the ART in themselves, not THEMSELVES in the art. We teach acting not "play acting," honesty not "performing," and to enjoy the process not only the product.

All arts classes meet 10 to 15 hours a week, in daily 1 to 3 hour blocks. The theatre class content varies from week to week. Our teaching units are offered both in continuous blocks — such as a movement workshop which might be offered one hour per week for an entire semester, or specialized limited class blocks — such as a one week masters class, or longer units such as playwriting (which has as its goals for students to be able to write, direct, and act in new plays, and understand new play development, and, through working on plays in this way, to gain an understanding of the mechanics and requirements of all dramatic literature), Shakespeare, Asian theatre, clowning, improvisation, or mask characterization. Lunch time Brown Bags performances provide the theatre teachers and AIRs the opportunity to show student work developed in class over the year and student progression in different units to small audiences in an informal setting.

The staff — with student input — develops, evaluates, revises, updates, and improves curriculum on an ongoing basis. Yearly department "postmortems" are held as part of the students' final examination.

Detailed current course & unit descriptions (Syllabus) are located in PART FIVE.

THEATRE CLASSES OFFERED

THEATER I (0071) (*name replaces BASIC THEATRE 1 & 2*) (*Taken usually in the freshman or sophomore year*) 10 credits

Includes THEATER FITNESS 1 unit

THEATRE II (0072) (*name replaces INTERMEDIATE THEATRE 1 & 2*) (*Taken usually in the sophomore or junior year*) 10 credits

FITNESS PERFORMANCE (FTNS 150) (*name replaces THEATRE FITNESS 3 & 4*) (fulfills second year of State P.E. requirement) 5 credits

(*Taken concurrently with THEATRE 2*)

THEATER III (0074) (*name replaces INTERMEDIATE THEATRE 2*) (*Taken usually in the junior or senior year*) 10 credits

SOTA THEATRE ADVANCED (0076) (*An advanced acting workshop ensemble offered by invitation only. Taken usually in the junior and/or senior years.*) 10 credits

THEATRE PRODUCTION MANAGEMENT UNIT

For a small select number of new and continuing theatre students we offer the involvement in our department's Production Management unit. If a student is interested in taking part in this unit he/she must discuss with the Theatre staff his/her desire to participate. The students in this unit meet the equivalent of 20 to 30 hours a week involving the hands-on training in the smooth operation and support of the intimate theatre space, including all elements of theatre production services, stage management, theatre business management, publicity and promotion, house and facility operation, back stage and front-of-house operation and activities.

See Part V the current course & unit descriptions (Syllabus) for details.

“Product from Process”

The SOTA Theatre Department has a rigorous public performance schedule which enhances classroom studies. Over the past few years we have presented our yearly performances of Playwriting: staged readings of student written and student directed one-act plays (on the Intermediate 2 and Advanced levels, and “Snippets” on the Intermediate One level); our annual Elizabethan evening featuring the Theatre Department Shakespeare monologue and sonnet competition; a fully-mounted Spring or Fall production featuring members of the Intermediate 2 and Advanced classes; and various evenings of scenes, monologues, and one-act plays (including BoB “*Best of Bootcamp*”); lecture/demonstrations of voice and movement activities; lunch-time Brown Bag performances; yearly production tours for Middle Schools; Intermediate 1, and Basic Theatre class showcases; and acting styles projects. Also, performing at various regional high school theatre festivals, including in the past, the Hayward State University Shakespeare Festival, the Ohlone College High School Festival, the University of San Francisco High School Festival, the Lenaea Festival (formally at Sacramento State University), and the California Educational Theatre Association NorCal High School Theatre Festival.

For a complete list of our past projects go to our website under ABOUT THE THEATRE DEPT. and click on THEATRE DEPARTMENT HISTORY.

SCHEDULE OF CLASSES

Classes are scheduled Monday through Friday between the hours of 1:10 p.m. and 4:30 p.m., but afternoon rehearsals can go longer. In addition there are some rehearsals and performances scheduled during the weekends and school holidays. Each academic year is 36 weeks long.

THE ARTIST-IN-RESIDENCE PROGRAM

“Those who can — do both!”

Students have the opportunity to work with experienced and respected staff artists, artists-in-residence (AIR), and various master class guest artists. Without our artists-in-residence we could not function. They teach two-thirds of our daily theatre classes.

Artists-in-residence are selected for their advanced professional training, current and past professional experience, and willingness to give back to students. All of our artists also concurrently act, direct, dance, write, or choreograph professionally both regionally and nationally.

Here is a list of current artists-in-residences: Michelle Martin (Afro-Haitian dance), Elizabeth Carter (Shakespeare, voice), Brady Lea (Improvisation), Elizabeth Casteneda (Movement & Dance: Classic & Modern), Aren Haun (playwriting & Script Analysis), Michael Mohammed (Singing for the Actor),.

Past Artists: Ron S. McCan (past Assistant Director of the Program, Costume & Technical Coordinator, Touring Projects Coordinator and Social Media Maven), Terry Bamberger (Alexander Technique, acting), David Madison (Circus Skills & Clowning), Revel Paul (Movement & Dance: Classic & Modern), Shannon Preto (dance, movement), Jim & Marilyn Letchworth (Commedia), Lluís Valls (Asian theatre), Jubilith Moore (Asian theatre) Amos Glick (physical theatre, improvisation), Andrew Sarouhan (improvisation), Ellen Brooks (Asian theatre), Sarah Leventer (movement, dance), Victor Toman (physical theatre, acrobatics), Sandy Fein (Afro-Haitian drummer), Joan Mankin (physical theatre, circus skills), Dawn-Elin Fraser (Shakespeare, voice, special projects), Bernard Wray (Afro-Haitian drummer), Lee Kizonas (Shakespeare), Jaron Hollander (stage combat), Bernard Wray (Afro-Haitian drummer), Christopher Morrison (stage combat), Aliza Shapiro (Laban movement), Karl Gajdusek (playwriting), Donna Cerio (dance, movement), Sakou Gibson (Afro-Haitian drummer), Andrea Weber (dance, movement), Kent Nicholson (playwriting, directing), Chantel Lucier (dance), Valerie O'Riordan (mask characterization), Jeff Raz (physical theatre, Commedia), Paoli Lacy (physical theatre), Roz Symon (Shakespeare), Kimberly Valmore (dance, movement), L. Peter Callender (acting, Shakespeare), Madeleine Pabis (acting), Kim Euell (playwriting, 1 week), Scott Rubsam (playwriting), Phil Ragozzino (Meisner acting technique), Frank M. Johnson (musical theatre for the actor), Aceituno (capoeira), Kay Kleinerman (voice), Valerie deJose (Shakespeare), Terry Petty (dance), Charla Cabot (musical for the actor, acting, movement, Shakespeare), Marc Bauman (Commedia, mask), Leslie McCauley (acting, voice, Shakespeare), Bonnie Akimoto (Shakespeare), Paul Mackley (acting, movement), David Grote (guest director), Jean Louis Mbemba (Congolese music & dance), Angelita Ralston (movement), Jenny King-Turko (make-up), Lydia Woods (Oral Interp.), Michael Cawelti (fight director), Marcia Kimmel (acting & improvisation), Danny Duncan, Terrence MacClure, Amy Mueller, Candace Natvig, Brenda Berlin, Stephen Drewes, Kathleen Feinblum, Elizabeth Shapiro.

Over the past few years our students have had masters classes and workshops by outstanding professionals, including:

- ◇ Kevin Spacey, two time Academy Award winning stage and film actor, film director, screenwriter, and film producer
- ◇ Oliver Stone, three time Academy Award winning film director, screenwriter, and producer.
- ◇ Herbert Siguenza, a cofounder of the groundbreaking Latino comedy troupe Culture Clash
- ◇ Aisha Tyler, SOTA Theatre Department Alumni, host of *Whose line is it, anyway?*, former host of *Talk Soup*, roles on *Friends*, *The Mad Show*, *Nip/Tuck*, and many others, and author of *Swerve*.
- ◇ Kira Soltanovich, SOTA Theatre Department Alumni, former host of Oxygen Network's comedy show *Girls Behaving Badly*, regular appearances on *The Tonight Show* with Jay Leno.
- ◇ Michael Fields, director of the CSSSA theatre program and founding member and the Producing Artistic Director of the Dell'Arte Company.
- ◇ Jacques d'Amboise, 15 years as principle dancer of the New York City Ballet, in the films: *Carousel* ('56), *Seven Brides for Seven Brothers* ('54), founded the National Dance Institute ('64), Kennedy Center Honors award winner ('95), 1990 MacArthur Fellowship recipient.
- ◇ Luis Valdes, director of the films *La Bamba* and *Zoot Suit* and Artistic Director of El Teatre Campesino and playwright
- ◇ Kevin McCarthy, stage, T.V., and screen actor, seen in the original *The Invasion of the Body Snatchers*, the original *Death of A Salesman*, *Interspace*, and hundreds of other films.
- ◇ Gene Hackman, stage, T.V., and screen actor
- ◇ Hector Elizondo, stage, T.V., and screen actor
- ◇ Eric Ehn, nationally known playwright, author of *The Saint Plays*
- ◇ Masters classes with Ken Ruta, original company member the Guthrie Theatre and ACT.
- ◇ Masters classes with staff members of the Theatre Department of Manhattan Marymount College
- ◇ Masters classes with professional actor and director Ken Ruta (founding company member of The Guthrie Theatre and ACT)
- ◇ Masters class with Casting Directors of the Pacific Conservatory of Performing Arts (PCPA)
- ◇ Master class with Richard E. T. White, chairman of the Theatre Department, Cornish College of the Arts
- ◇ Masters classes with James DePaul, Chairman of the BFA acting program at the University of Wisconsin, Milwaukee, and the past chairman of the undergraduate theatre program at Yale University,
- ◇ Masters classes with Stefan Haves, director of Teatro Zinzanni
- ◇ Masters class with Vicky Silva, former director of the theatre program, L.A. County School of the Arts
- ◇ Masters classes at A.C.T. in improvisation, with Brian Lohmann.
- ◇ Masters classes at A.C.T. in musical theatre, with Charla Cabot
- ◇ Masters classes at A.C.T. in Afro-Haitian dance, with Jean-Louis Mbemba
- ◇ Masters classes at A.C.T. in movement, with Letitia Bartlett
- ◇ Masters classes at A.C.T. in a creative project, with Benny Sato Ambush

- ◇ Masters classes with the Oregon Shakespeare Festival school visit program
- ◇ Masters classes in mask and mime with Ernesto Sanchez
- ◇ Third-hour workshops on make-up (with A.C.T. wig master and S.F. Opera make-up artist, Jenny-King Turko)
- ◇ Third-hour workshops on Mask characterization
- ◇ Third-hour workshops on stage management
- ◇ Third-hour workshops on armed combat

We have had visiting performances on our campus of:

- ◇ ACT Master's Student Performances
- ◇ The San Francisco Mime Troupe
- ◇ The San Francisco Circus Center
- ◇ Ashland Shakespeare Touring Troupe
- ◇ The Dell'Arte Company Master's Student Performance.
- ◇ Kaiser Permanente Touring Productions

We have also attended performances at:

- ◇ ACT Master's Student Performances
- ◇ ACT Main Stage Performances
- ◇ The Magic Theatre
- ◇ San Francisco State University
- ◇ The Zeum Theatre
- ◇ Berkeley Rep
- ◇ Aurora Theatre
- ◇ Cal Performances, Berkeley
- ◇ San Francisco Shakespeare Festival
- ◇ Theatre of Yugen
- ◇ The San Francisco Mime Troupe
- ◇ National Touring productions from the National Theatre of Greece, *Lysistrata* (2004), the Piccolo Teatro Di Milano Italy, *Arlecchino*, *Servant of Two Masters* (2005), the National Theatre of Japan, and musicals and plays.

SEE OUR WEB SITE SFSOTATHEATRE.ORG "Teachers & Artists" for biographies of current staff.



“Wipe your emotional feet at the door.”

PART THREE — In the theatre class

CREATING A CLIMATE FOR LEARNING

CLASS & REHEARSAL BEHAVIOR, PARTICIPATION & ATTENDANCE

An acting student must arrive to class and rehearsal on time, prepared with assignments, and ready to work. Classes and rehearsals start promptly at the time listed. The acting student must be healthy and well-rested, physically, mentally and emotionally present and ready to work. If a student falls asleep in class they will be sent home. If the student is too tired to be in class, to do the work, he/she needs to go home and sleep, not be in class. The process is: sending the student to the office where a phone call home gets permission for the student to leave school.

Students do not lie down in class, students do not sitting on other student’s laps in class, students bring logbooks to every class, students wear proper “fits” to every class, students wear proper footwear to every class.

The Asawa SOTA theatre students are responsible for knowing all of the information on the two lists, **WHAT A STUDENT-ACTOR NEEDS TO SUCCEED** and **RULES FOR ACTORS IN REHEARSAL AND CLASS** in the book *Acting is Action*, which is issued to each student at the beginning of their first year.

ATTENDANCE & TARDY POLICIES

Theatre is a participatory activity and therefore regular attendance is crucial and is graded accordingly. Attendance is recorded on a daily basis. Students are responsible for making up missed class work, wherever possible, through arrangement with the teacher. It is not always possible to make up work due to absences. The nature of the work determines whether or not it can be made up. Theatre participation activities— such as exercises, scene and monologue work— cannot, by their very nature, be given in make-up tests. Parents who know their child will be absent should inquire of the teacher if make-up work is possible, or if the class work can be done early or later. It is obvious that a student cannot make up work if they miss a showcase or performance.

If a student is late to class or leaves early, she/he may not receive credit for that day’s activities. If a student is 15 minutes late to class, the instructor reserves the right not to allow the student to participate in the class activities, but to observe only and keep a record of the activities in their logbook (which will be graded). Also, if a student leaves class without permission she/he may be asked not to continue in class activities that day.

Any combination of 5 unexcused tardies or absences or non-dresses in a six-week grading period will result in the lowering of a student’s grade by 1/2 a letter grade.

ASAWA SOTA TARDY POLICY

For habitually tardy students an academic or arts teacher can recommend that they attend “Saturday School” for one or a number of Saturdays depending on the students number of tardies.

CRITERIA

- 6 tardies per semester
- 6 tardies in one class = 1/2 Day Saturday School
- 6 tardies in multiple classes = 1 full day Saturday School
- After Saturday School consequence the tardy tally is reset.

CONSEQUENCE

- An automatic U on the marking period grade.
- Saturday School held at Asawa Sota campus.
- Saturday School will be held on dates to be scheduled, Saturday school is held from 9am-1pm.
- Saturday school consists of: reading, quietly doing work, or School Campus Beautification.

WHO WILL ASSIGN:

- Classroom Teacher of Record
- Teacher of Record refers names to Counselor
- Student’s will be given one week advanced notice that they have been assigned to Saturday school.
- Grade level counselor will notify the family of the Saturday school date.

EXCUSED ABSENCES & PARENT/GUARDIAN NOTES

ABSENCE NOTES: Legal absences — due to illness, doctor’s appointment, court appearance, a death in the family or funeral (these are the legal excuses as defined by the S.F.U.S.D. Student Handbook)— are noted as such on a written note from a parent/guardian, with the dates, plus signature and contact information. The student takes the note to the attendance office, gives it to the attendance clerk where it is kept on record. Only legal excuses as defined by the Student Handbook result in excused absences. Family trips or vacations, personal appointments, job interviews or auditions, or going to work or other extra-curricular activities are not legal excuses for missing class and therefore the teacher does not have to allow the missed work to be made up.

All written excuses for absences, permits to leave school, permission slips, etc., must be signed by the student’s parent/guardian. At times the department will ask for an extended note from a parent/guardian to explain an absence or tardy. These notes will be kept on file. If we have any questions concerning authenticity, we will check with the parent/guardian concerning this.

SCHEDULING STUDENT’S PERSONAL APPOINTMENTS

In the past we have had a few parents/guardians who consider the arts classes expendable when it comes to their student’s outside appointments— such as doctor and dentist appointments, job interviews and auditions, and family matters— and scheduled all outside appointments during these classes. Please remember that we value all of our Asawa SOTA classes equally and do not wish to send a message to the student that their arts classes are secondary to the academic classes, or visa versa. We ask parents/guardians to consider this when scheduling student’s appointments. Of course, one or two appointments scheduled during the year is understandable, but appointments scheduled on a regular basis during the arts classes are not.

Students who wish to attend family events such as weddings or wish to observe religious holidays are strongly encouraged to keep their attendance in excellent order so that taking off for a family event or religious observation will not cause them to fall behind in their work or put their partner’s work at risk.

SITTING OUT & INJURIES

“Sitting out” is not acceptable behavior in the theatre. Any restrictions which will not allow you to participate fully in the day’s activities, including exhaustion or sleepiness, should be explained in a note from the parent/guardian, doctor, or the school office.

If a student attends a class and does not participate and does not have the above note of explanation, he/she will receive an “F” for that class session. This “F” will remain until a parent/guardian note is brought. The student’s participation for the “sick day” might include taking complete notes of the day’s activities in his/her logbook, which will be turned-in at the end of the day and graded.

If lack of participation is due to medical reasons or injury, a doctor’s note is necessary and should: (1) state the problem, (2) state what the student can or cannot do, and (3) state for how long they will be incapacitated. This is necessary so that teachers may assist them in regaining their progress.

PROPER DRESS & FOOTWEAR FOR CLASS & REHEARSAL— *Department “Fits”*



An acting student during exercises, movement classes, rehearsals, or class performances cannot have focus on, or be worried about, his or her clothing or appearance. Therefore, proper clothing is required for participation in all the theatre classes. Proper clothing is the THEATRE DEPARTMENT EXERCISE OUTFIT, what the students call their “fits.” Not dressing in their “fits” will result in a lowered grade for that activity. Again, any combination of 5 unexcused tardies or absences or non-dresses in a six-week grading period will result in the lowering of a student’s grade by 1/2 a letter grade.

PARENTS: The proper necessary “fit” is purchased by all incoming students in their first week of class.²

The outfit includes:

- Black sweat pants with “SOTA Theatre” logo (above)— not to be altered, changed, or decorated in any way.
- Black sweat shirt with “SOTA Theatre” logo.
- Black T-shirt with “SOTA Theatre” logo.

² If this requirement creates a financial burden on the family we will find a way for the student to meet this requirement.

- Lightweight tennis shoes (not “designer” tennis shoes), or deck shoes, or dance shoes.

“Proper participation attire” also means NONE of the following: tongue, lip, or nose-piercing, untied shoe laces, shoes with slippery soles, sunglasses or dark glasses, excessive jewelry or hanging chains, coats, hats or hoods worn in class, sleeves covering hands, and loose hair in face. Hair must be pulled back off the face and secured for both women and men. The face must be seen. The following should never be worn in class, heavy boots or shoes (combat boots or Doc Martens, etc.), high heel shoes, platform shoes, sandals, clogs, floppies, low riding or baggy pants, short (minis) or tight skirts.

No cellular phones, computer games, skate boards, bikes, gum chewing, food, or beverages (other than water) are allowed in class or rehearsal.

We highly recommend that students have bottled water with them at all times.

We also recommend that students have underarm deodorant with them at all times. The Theatre Department is very demanding physically.

SOTA ACTOR’S LOGBOOK INSTRUCTIONS

“There is a consistent correlation between an actor who writes effectively and one who performs effectively.”

RECORD YOUR ENTRIES EVERYDAY! Keep the logbook active, writing notes and reflections after every class. Logbook entries (other than reflections) are not solitary work; you may discuss the information with fellow students. RECORD EACH DAY ON ONE PAGE. (Use the front for one day, the back for the next. Don’t skip pages!)

DAILY ENTRIES MUST INCLUDE In outline form:

- Day / Date / Period of class / Teacher / Class or subject.
- Class material covered. Example: Acting Exercises— including exercise title, instructions, the purpose of the exercise— such as: the who, what, or where, sense memory, voice, movement.
- **Reflections:** Write a minimum of one paragraph of reflection on your class work (not in outline form). This is the MOST IMPORTANT element of your daily entry: What did I learn, discover, observe, or think? How did the class go? Relate it to your training and the arts as a creative process.

SAMPLE DAILY ENTRY

Monday, 11/1/09, 6° & 7° / Rayher: Acting

Material Covered:

1. Warm-up games: Bunny, Do you love your neighbor?, group stop
2. Discovering a character’s objective (intention wants) through script analysis.
 - Objectives always involve the second character. What do I want from him/her.
 - Look at the end of the monologue first to find out the character’s objective.
3. Reflection: Without an objective a character has nothing to do in a scene. He has no reason to be there. Always keep your objective in mind!

Personalize it. Glue stick or scotch tape handouts, instruction sheets, reviews, programs, and any pictures, drawings or quotes you might cut out, even things you might write when you are not near your logbook. The bottom line is that it is your record of what you learned. For more information on theatrical logbooks see your text *ACTING IS ACTION* (4th ed.), page 298.

If a “WEEKLY QUOTE” is posted on the Theatre Dept. CALLBOARD, write it in your logbook and HIGHLIGHT it. Write a paragraph or two of your thoughts on the quote. What it means to you.

LOGBOOK GRADING CRITERIA: All entries must be written legibly. Neatness, completeness, organization, clarity, and no days missing are a must and will be graded. Turn it in for grading when called upon and at the end of each grading period. You will be responsible for replacing and rewriting all materials in a LOST LOGBOOK.

Replacement Logbooks are \$2.00.

BRING YOUR LOGBOOK TO EVERY CLASS — TAKE NOTES! DO NOT DOODLE IN YOUR LOGBOOK. Keep ONLY Theatre Department notes in this logbook.

SOTA ACTOR’S THEATRE GAME FILE INSTRUCTIONS

Keep a list of all the theatre games and exercises played in class in the section of your logbook. Entries (other than reflections) are not solitary work; you may discuss the information with fellow students.

EACH GAME ENTRY MUST INCLUDE— In outline form:

- GAME TITLE (and alternative names).
- Teacher or Class where you learned it.

- **SOURCE OF THE GAME**— if known (examples: Viola Spolin, Chekhov).
- **GAME DIRECTIONS**— so that you could lead the playing of this game using these notes if called on. Use diagrams and drawings if helpful.
- **THE PURPOSE OF GAME OR EXERCISE**—such as: concentration, imagination, relaxation, sense memory, voice, movement, etc.
- **REFLECTIONS**— Minimum of a paragraph of reflection (NOT in outline form). This is an IMPORTANT element of your entry. What did I learn, observe, discover, or think.

GAME FILE GRADING PROCEDURE: All information must be written legibly. Neatness, completeness, organization, clarity, are a must and will be graded. You will turn it in for grading when called upon and at the end of each grading period.

You will be responsible for replacing and rewriting all materials in a LOST LOGBOOK/GAME FILE.

GRADES & GRADING POLICY

All units in the curriculum are required courses and must be passed each semester. There are no electives at this time.

Our department grading policy focuses heavily on (1) participation, (2) the student’s ability to “focus” on the task at hand, (3) the student’s willingness to TRY and experiment, (4) the student’s ability to establish and use good work habits, (5) completing assignments, and (6) the adequate preparation, practice, and rehearsal of assignments inside and outside of class. Since each student “volunteered” to attend Asawa SOTA and be in the theatre program, rather than at another school, we expect the student, with the instructor’s guidance, to succeed. Any student selected into the program should be capable of a passing grade (“C” or better) in his/her theatre classes.

Q: Is an “A” an automatic or average grade in the theatre courses?

A: NO. An “A” is not an automatic or average grade in the theatre department.

Q: How do I get a good grade in theatre?

A: If you focus consistently on doing the “best” work you can in ALL of the units of the program you will receive a “good” grade. If you focus more on “the grade” than what you are “learning,” you have your focus in the wrong place.

Q: What if I find that I don’t like one of the units offered in my curriculum, such as playwriting or a dance class, can I still pass the entire course.

A: Yes. But you cannot receive an “A” in the entire course without functioning adequately in ALL of the units offered. Students must demonstrate a proficiency in all units of the program, be it voice, acting, or playwriting.

Q: How do you average together the grades of all the different units and artists-in-residence (AIRs) that I will be working with?

A: As the actual final contact hours with each AIR may vary from the number of hours scheduled at the beginning of the semester, we can only present here the formula used in calculating the grade. The foundation for the formula is:

(1) There are approximately 180 days in a school year, this means you will be attending between 360 hours to 540 hours in the theatre program. Therefore, each class period (hour) of the semester equals about 0.75% of the semester grade. But required attendance at all Theatre Department performances, completing written assignments (book reports, critique sheets, Logbooks, etc.) also contribute.

(2) A weekly calendar might be figured something like this: movement - 2 hours a week (or 20% of grade), playwriting - 2 hours a week (or 20% of grade), Afro-Haitian dance - 1 hour a week (or 10% of grade), acting - 5 hours a week (or 50% of your grade). Or, at the end of the six week grading period, if you were in class 18 hours with your movement teacher (or 22.5%), 14 hours with your playwriting teacher (or 17.5%), 8 hours with your Afro-Haitian dance teacher (or 10%), 40 hours with your acting teacher (or 50%), for a total of 80 hours (100%).

Q: If I earned a “C” in my first six week grading period, is getting an “A” for the semester grade out of the question?

A: No. The various class activities are graded on a system with progress and improvement on each activity taken into consideration.

Q: How do I get an “A” in theatre?

A: To receive an “A” you must:

- Receive nothing below a “B” from all of your AIRs and teachers.

- Willingly attend or participate in ALL Theatre Department productions and the post-mortem reviews/evaluations.
- Willingly attend ALL department field trips.
- Complete ALL department reading assignments and accompanying required reports.
- Not have more than 15 combined unexcused absences and tardies.

Please note that attendance, effort, and commitment are the major considerations in the determination of grades. It's a simple equation: quantity of time = quality of product, or to quote an old theatre saying: "Acting is 10% inspiration and 90% perspiration."

REPORT CARDS

On your report card is recorded:

Scholarship: A, B, C, D, and F (all can have "+" or "-", except semester grades)

Citizenship: E = Excellent, S = Satisfactory, W = Warning, U = Unsatisfactory

Absences and Tardies: correct number

Comments: Students and parents please WATCH for codes marked under comments on your report cards. It details your progress and what you need to improve.

The Grading System used for establishing averages is:

A+ = 12 pts.	B+ = 9	C+ = 6	D+ = 3
A = 11	B = 8	C = 5	D = 2
A- = 10	B- = 7	C- = 4	D- = 1
			F = 0

The following is the grading scale— % of points necessary to receive each grade. This is calculated by a computer software program.

A+ for %> = 100	C+ for %> = 50
A for %> = 90	C for %> = 40
A- for %> = 82	C- for %> = 32
B+ for %> = 75	D+ for %> = 25
B for %> = 65	D for %> = 16
B- for %> = 57	F for %> = 0

STUDENT PROGRESS, PLACEMENT AND ADVANCEMENT

Each semester, a student's work is reviewed by the Department Director and AIR/faculty to evaluate the student's progress. When needed a faculty/student conference occurs which allows students to review progress and to set goals.

Placement in a theatre class is by demonstration of levels of proficiency in the prerequisite theatre class or classes, or equivalent past theatre experience.

Since the theatre experience is based on personal growth, evaluation is a natural result of the process. Also, since acting is a cumulative experience, the student is evaluated continually throughout their course of work. Written and verbal evaluation by the student himself, his class, and the teachers is, therefore, more relevant to the student and his progress than a letter grade.

There is no automatic advancement in the theatre program. At the end of each semester, and in particular at the end of the course year, each student is evaluated for placement. Advancement is determined by the student's demonstration of his/her ability to put into practice the material covered in the class, including good work habits— especially self-direction, ability to focus on task at hand, and keeping to task— and, when the need arises, by passing a placement audition given each year— which is often part of the final examination— or permission of the instructor. Everyday is an audition.

You must receive a semester grade of "A" to guarantee an advancement to the next class. Depending on the number of "A" students in each class, there is the possibility that a student with a "B" could advance to the next class. A student will probably not advance with a grade of "C," and will absolutely not advanced with a "D" or "F."

PROCEDURE FOR AT RISK STUDENTS & ACADEMIC RESTORATION

If a student has either received two or more F's in any class for the 1st semester or is struggling academically or he/she is in danger of failing to fulfill the requirements necessary to earn a high school diploma they will be placed in Academic Restoration. It is held as a morning class and during 6^o Arts block. A certified academic support teacher runs the program Monday through Friday. The students report for the first hour of Art Block and return to their art discipline for the second half. The instructor offers study skill support and one-on-one tutoring. Attendance is logged and reported to art discipline heads and counselors on a daily basis. This situation should be avoided if at all possible as it also jeopardizes the students grade in their arts class, as they miss half of the material covered daily.

At risk in the arts: Even though evaluation is a daily, weekly, and monthly process, Asawa SOTA has a school-wide end of 10th grade demit policy. If we have not worked together (teacher, student, parent) to improve the "at risk" student's behavior and commitment to the department and his/her own work, we will ask the student to leave the school. This end of Sophomore year demit policy will not be a surprise to the student or parent. This evaluation starts on the first day of the first year and the "at risk" student will have years to improve.

THE ARTS PROGRAM IS A GRADUATION REQUIREMENT

If a student receives an "F" as a semester grade in his/her theatre class, he or she CANNOT receive a diploma from Ruth Asawa School of the Arts in the graduation ceremony, without making up the "F" to a grade of "C" or better.

STUDENT GRIEVANCE PROCEDURE

The procedure for a student's grievance will be detailed in a separate document which will be circulated at a later date.

SMOKING, DRUGS AND ALCOHOL USE

The department has a ZERO tolerance policy concerning the use of drugs and alcohol. No smoking is allowed on the campus or on the sidewalks surrounding the Asawa SOTA campus **at any time**. This means during ANY school activity, including PERFORMANCES. If a cast or crew member breaks these rules it will be cause for IMMEDIATE dismissal from the production. No exceptions or excuses will be accepted.

Asawa SOTA Policy Regarding Student Use/Possession of Illegal/Forbidden Substances

It is incumbent upon all Asawa SOTA community members—Faculty, Staff, Students, Artists, and Parents/Guardians—to work to ensure that Asawa SOTA is a safe, healthy, and positive learning environment for everyone. In the interest of our community, and in accordance with California Education code, we maintain a zero tolerance policy towards possession, use, or sale of any illegal substance, drug-related paraphernalia, alcoholic beverage, or tobacco product.

In the event that our policy is broken, the administration will assign consequences in a consistent and uniform fashion. Students and families that are unwilling, or unable, to abide by this policy should seek a different school placement for their child.

- A student who is suspected to be in possession/under the influence of any illegal or forbidden substance will be escorted to the administrative office. If this is the first offense, a parent/guardian will be contacted and required to pick up their child immediately. If an infraction is confirmed, the student will be referred to the Wellness Center for a minimum of two mandatory Brief Intervention Service (BIS) sessions beginning when the student returns to school, and depending on the severity of the infraction may be officially suspended from school. (*If the student does not complete her BIS sessions, a formal suspension will be assigned*).
- In the event that a student is cited with a second infraction, the student will be automatically, and officially, suspended from school, parents will be notified and the student will be referred again for a minimum of two more mandatory Brief Intervention Service (BIS) sessions, with parent/guardian participation required for at least one session. Additionally, a second infraction will result in exclusion from all school-sponsored extra-curricular activities, including dances, sporting events, etc.
- A third infraction will result in an automatic three day suspension and a referral to Pupil Services for possible further consequences, such as counseling conference, expulsion hearing, or school placement change.

It is expected that every student and every parent/guardian in the Asawa SOTA community understands and agrees that to have, use, or appear/be under the influence of any illegal/forbidden substance at school or at

school-related functions (on or off campus) is unacceptable. We require that all parents/guardians and students review this policy together.

SOTA PERFORMANCE ATTENDANCE REQUIREMENTS

The department requires the attendance at various Asawa SOTA public performances, especially Theatre Department performances— if the student is not a participant— to enhance the student’s personal development and establish a “common ground” for discussion. These usually number about six per year. Not only do we want the student to see her/his fellow students work, we discuss the plays and performances in detail in a class “post-mortem” and periodically review them in writing. We place a great deal of importance on department productions and expect ALL students to participate. To get credit for each performance the student must “check in” with the teacher in charge BEFORE and AFTER the performance, and be an active participant in the “post-mortem” discussion.

If for any reason a student cannot attend a performance, the parent/guardian should call the department as soon as possible to make other arrangements. It might be possible for a student to attend a dress rehearsal. Only legally excused absences— due to illness, doctor’s appointment, court appearance, a death in the family or funeral— are allowed to miss a required performance. A student who does not attend an assigned event, and does not have a parent/guardian signed note BEFORE the day of the event, will have his class grade lowered by 1/2 a grade (i.e., current “B+” will be lowered to a “B”).

If attendance at a performance is required (at other than department performances), a copy of the printed program of that event, signed by a SOTA staff member at the end of the event, must be presented to the theatre teacher on the following school day after the event to receive attendance credit.

Since these are class assignments, MONEY IS NOT AN OBSTACLE TO THE STUDENT’S ATTENDANCE. We can make arrangements for discounts on tickets, IOUs, for the student to usher at the event, or, if necessary, find funds to pay for a ticket. It is not an excuse for missing attending to inform the department AFTER the event that the student “*didn’t have any money and couldn’t go the play,*” since we have many ways of solving this issue BEFORE the performance.

FIELD-TRIPS AND OFF-CAMPUS PERFORMANCE REQUIREMENTS

We believe that attendance at live arts events is necessary for the development of any theatre student. Like attendance at on-campus performances, these events expand the student’s “know” and create points of reference and a common ground for future discussions and studies.

Therefore, the Theatre Department requires attendance at various off-campus performances, field-trips, masters classes, lecture/demonstrations, exhibits, and festivals. These usually number from two to four per semester. They are held at various times, some during regular school hours, others after school, and some on evenings or weekends. We do not have control over the timing of many of these events— or how much advanced notice we receive— as we get complimentary tickets for many of these events and must follow the performance schedule. As much advanced notice as possible will be given to students and parents. We do make an effort to avoid school nights for such activities.

Field-trip permission slips signed by the parent/guardian are required for all off-campus events. Only legally excused absences— due to illness, doctor’s appointment, court appearance, a death in the family or funeral— are allowed to miss a required performance. A student who does not attend an assigned event, and does not have a parent/guardian signed note BEFORE the day of the event, will have his class grade lowered by 1/2 a grade (i.e., current “B+” will be lowered to a “B”).

If any trip occurs during morning academic classes, permission must also be received, in writing, from the instructor whose class(es) the student will be missing. Students are required to make up all missed work for these classes. Permission to miss academic classes is not automatic and may be withheld by the academic teacher.

Public transportation will be used for off-campus field trips. Students are not allowed to drive in private cars— as drivers or passengers— on field trips without express written permission of the parent/guardian.

Students who sign up for a field trip but fail to attend are given a “cut” for that day.

STUDENT MEDIA ACCESS, USE OF YOUR NAME, IMAGE AND WORK

At the start of your first year at Asawa SOTA a form will be distributed to be signed by you and your parent/guardian which gives permission to the Ruth Asawa San Francisco School of the Arts to publicize the school, its activities, and your participation in these activities. This includes, but is not limited to using your name, image and department work while attending Asawa SOTA— on stage, in activities, or in classes— in print media, on a website, on radio, on film, in video or audio recording, or on television. We reserve the right to submit your name or any

material that was created at Asawa SOTA (especially playwriting) to student contests or scholarship applications that will advance your career.

Although we understand the legal reasons why a parent/guardian would not want their child's name or image publicized, we also wonder why a student would be studying a performing art in an arts high school.

VISITORS TO CLASS AND REHEARSAL

Because theatre class and rehearsal are places where you must feel safe to experiment, and because this work, for the most part, is not intended to entertain visitors, including parents, outside students, or other Asawa SOTA students, each teacher or AIR will establish a policy regarding allowing guests to observe, audit, or participate in classes or rehearsals.

A student visiting from another school must get a "Visitor's Pass" from the Administration. This pass gives the student permission to be on the Asawa SOTA campus, not necessarily in the class room. Permission is only granted by the teacher or AIR. The teacher has the right to restrict admission to the class or rehearsal.

We do have regular "prospective student visitor days" with which we cooperate.

PROCEDURE FOR TRANSFERRING TO ANOTHER ASAWA SOTA DISCIPLINE

- First, the student must have completed one full year at Asawa SOTA before applying for transfer.
- Second, the student must be in good standing in her/his current major.
- Third, the student must audition on the scheduled "general audition date." Special audition dates will rarely be arranged.
- Fourth, the student must follow all department guidelines for the auditions.

A student cannot change disciplines once her/his senior (12th grade) year has started. Transfer forms and complete information on this process are available in the Asawa SOTA office.



PART FOUR — About extra-curricular activities

PARTICIPATION IN EXTRA-CURRICULAR ACTIVITIES & FIELD DAY

Participation in extra-curricular activities and field day is a privilege, not a right. Field Day is a major school-wide activity in which all of the arts departments compete in friendly field competitions. To participate in this activity a student must be in good standing with their department.

Students must receive permission from the Asawa SOTA Theatre Department before participating in any extracurriculars that could interfere with the successful participation in Asawa SOTA academic or theatre activities. Also, if these activities conflict with the Asawa SOTA performance schedule or the student is at risk, permission may be denied.

As a member of the Asawa SOTA Theatre Department you have agreed (by accepting admission) to abide by the following rule: To not participate without prior permission from the department in any extra curricular activities, be it after school, nights, weekends, fall, winter, spring, or summer recesses, in any extra curricular activities, including sports teams³, Mock Trial, events, lessons and academic classes, other on or off-campus arts classes, tutoring, extended vacations or holidays, or on or off-campus productions, or employment. Missing the theatre program classes for sports or other extra-curricular activities is just that: "missing the program!" The student will be mark as absent and will be grading accordingly by teachers and AIRs. If a student says that another student is "*somewhere else*," the student will still be marked as absent and graded accordingly.

Procedure for receiving permission is:

- BEFORE the first meeting, class, job interview, or audition talk to the Department Director about what you would like to do and why, and how it fulfills any future plans, etc.
- You must have a current GPA of 2.0 (Academic) and 3.0 (Arts)— on last report card issued.
- You must not have a failing “F” grade in ANY CLASS— on the last report card issued.
- You must be “in good standing” in the theatre program.
- You must tell any perspective activity director that your school day ends at 4 p.m.
- If wishing to participate in an acting class, workshop, or drama activity, this program must not conflict with the philosophies of the SOTA program.

We highly recommend that students in their first year at Asawa SOTA do not participate in any theatrical activities other than those offer by Asawa SOTA. You may participate in any school-wide productions offered.

Reasons for this policy are:

- So you do not overextend yourself. This will protect students from taking on too much and jeopardizing their grades, their success at Asawa SOTA, and their future plans. Asawa SOTA activities, academics and arts come first.
- To avoid any scheduling conflicts that would interfere with your Asawa SOTA activities. Also, you might not be aware at a particular time of the schedule or schedule changes of department activities.
- To avoid training philosophy conflicts. A young actor should not be called on to sort through what might be contradictory programs or techniques.

We are not alone in this philosophy, many nationally recognized theatre programs and conservatories restrict their students’ outside activities.

OUTSIDE AUDITIONS & CASTING

The Asawa SOTA Theatre Department has developed a reputation for being a premiere arts training school in the region. We regularly receive audition information from — or are visited by — casting agents for major motion pictures, local theatre companies, independent video and film-makers, college, university and professional conservatory staff members. The Asawa SOTA staff is asked to make casting recommendations to these groups. We hope you understand, we must be absolutely honest in our recommendations to these individuals or they will no longer seek our advice or come to our school as a source for casting.

³ To participate on Academy sports teams, the Academy only requires a medical examination and a GPA requirement, but Asawa SOTA students must also meet other requirements stated by their arts discipline.

STUDENT SELF-DEVELOPED PROJECTS

The Theatre Department has always encouraged students to “*create their own work, start their own troupes.*” We do not discourage students from developing their own projects— but not during class time or interfering with our production schedule. We have had many student self-directed projects in the past.

There are a number of elements that must be considered in the decision making regarding a self-directed student production and the use of the facilities of the S.F.U.S.D. This includes ANY PART of the Asawa SOTA campus (either inside or outside of buildings).

As it is with any class, a CREDENTIALLED teacher must supervise any activity or club sponsored by the School District. This does not mean simply asking a teacher to put the activity under their name, but they must “supervise” the activity and be present at all rehearsals and performances occurring on campus. If the students find a facility supervisor, they must make the teacher aware that they are responsible for the students health and welfare while they are participating in the activity on campus.

If the student group do not get a credentialed teacher to sign-on as a sponsor they have to understand the following: since this is a personal self-run project and does not have an “official school sponsor” they cannot use any part of a S.F.U.S.D. facility without submitting a request to the District facilities department. This request will ask for the name of an ADULT person who is making the request and is responsible. The District checks the clearance of your selected dates with the school site. If accepted, a fee is attached that also includes the hiring of a custodian to open and close the facility, etc.

OFF-CAMPUS EMPLOYMENT

We are aware that many students must hold after-school and weekend jobs, and that these jobs are a step to adulthood. And we know how important clothing, car upkeep, and leisure activities are to students. We will try to understand student work schedules when it comes to after-school activities, but a student must always keep up with class and homework needs. Asawa SOTA theatre requires a commitment beyond regular class hours and its schedule varies. Remember, students must obtain a work-permit from the Asawa SOTA office to apply for a job and must check with the department chairman before accepting a job. Also, it is against state law for an employer to require a student, as a condition of employment, to miss any part of the school day or a class assignment, and remember that Asawa SOTA classes usually end at 4 p.m., and productions ARE part of the school’s class assignments.

BALANCING ACADEMICS AND ARTS

We do not sacrifice academics for the arts. Remember our goal is to help you achieve your career goals— be they in college or elsewhere— and academics are an important part of this.

Academic grades must be kept in good order during the period of participation in extra-curricular activities. Students must have a current G.P.A. of 2.0 (“C”) to be allowed to audition for any extra-curricular (after-school) productions— including professional or student produced films or videos. Transcripts will be checked as part of the audition process. Excessive absences from academic class during the rehearsal and production period will be dealt with.

PRODUCTION CONTRACTS

Know what you are taking on BEFORE you take it on. A “Production Contract” that cites your obligations to the production will be signed by students and parents as part of the audition process. Violation of the contract can lead to dismissal from the production. A detailed rehearsal schedule and complete scene breakdown will be distributed to students and parents allowing for enough advanced time to adjust personal schedules.

STUDENT GOVERNMENT & DEPARTMENT SOTA STUDENT REPS

We encourage students to participate in student government and student organizations. Asawa SOTA has student body and class officers, Site Council Committee and many organizations in which a student can be involved. Most meet during lunch time and provide valuable services to SOTA. A Theatre Department grade of B or better must be maintained to participate and a permission slip to participate must be signed by the department chairman and the student must return on time to their arts classes. STUDENT DEPARTMENT REPRESENTATIVE (SOTA Reps) are selected by a vote of all department students and attend lunch time bi-weekly meetings with the Principal and the other department SOTA REPS to present and discuss any school wide concerns and report back to the department the topics discussed. This student cannot concurrently hold a major student body office.

THIRD HOURS

Third Hour workshops (the phrase still hangs on, even though they are really Fourth Hours) and classes are offered to Asawa SOTA students on an irregular basis. These after-school and weekend classes of various duration are conducted by working professionals. These workshops are announced on our websites.

STUDENT PARKING

The student parking area at Asawa SOTA is the first parking lot as you enter the O'Shannassey Avenue campus gates. Students must have written permission from parent/guardian to bring a car on campus, and permission from the principal must also be granted (as per the SFUSD Student Handbook).



PART FIVE — *Current course & unit descriptions (Syllabus)*

COURSE OVERVIEW

In the theatre we must train the following three elements as one unit: the mind (intelligence), the body (activity), and the heart (soul). In the teenager they are often considered three different things and developed individually. A student usually considers an activity either physical or mental. I am in an academic class and must use my mind. I am in a P.E. class and I use my body, and in my day to day activities with my fellow students I am ruled by my feelings. But in the theater these three elements must be considered as one entity, they must be dealt with as one entity or you create what I call the mind body dichotomy, my body does one thing while my mind does another. Our training makes these three elements a whole. Grounding is reinforced in Asian Theatre, gesture is reinforced and expanded in Afro-Haitian dance, the lyric of language is reinforced in Singing for the Actor, working in an ensemble and listening is improved in Clowning and contact improvisation in Dance. To know precisely the value of the spoken word, the power of the operative word and the architect of a written speech are brought into focus in Playwriting, Voice and Shakespeare.

Here is a check list which helps explain what you will learn in your first year in the Asawa SOTA Theatre Department and in all future years. We strive:

- Not to “play act”
- Not to “play for results”
- Not to “indicate”
- To focus and “listen”
- To be grounded
- To use their entire being to present a complete character.
- To use appropriate movement & gesture for the character. Not to be frightened of the authentic gesture.
- To avoid “happy feet”
- To avoid “wandering and unspecific movement and gesture”
- To move on the “emotion” of the line (variation)
- To gesture appropriately and fully.
 - Not to gesture from the elbows
 - Not to “windmill”
 - Not to be a “hem grabber”
- To find the Arc
- To have a reason & a point
- To have an objective
 - To have emotional variation (expressed in vocal, emotional, and movement variation)
 - Not to make everything equal
- To have a vivid and seeable second character
- To have a seeable “where”
- To love the art in them, not them in the art
- To work outside of your comfort zone
- To know precisely the value of the spoken word, the power of the operative word and the architect of a written speech.



THEATER I

THEATER I (0071) (name replaces BASIC THEATRE 1 and 2): 10 credits per semester. One-year course starting in Fall. 10 hours includes THEATRE FITNESS unit. Prerequisites: audition and acceptance into program. The class explores the basic principles of the acting process (especially Stanislavski and Meisner) through theatre games, acting exercises, vocal development, Shakespeare, movement, and contemporary audition monologue and scene preparation, practice, and performance. The course emphasizes studies that create professional work habits, script and character analysis— emphasizing the interpretation of contemporary dramatic literature, and various acting techniques. Usually taken in the freshman or sophomore year. *This class is foundation for all future study.*

Course includes work on:

1. **Establishing good work habits** (rules for actors).
2. **Basic Acting Techniques and Exercises**, including exercises and theatre games exploring concentration, memory, observation, imagination, listening, sensory perception, emotional and sense memory recall— including touch, sight, hearing, and smell.
3. **Voice**, to expand the freedom and flexibility of the voice, includes vocal support, articulation, projection, and establishing a warm-up voice routine. Focus is on breath as the foundation. Introduces Cicely Barry's work as well as Patsy Rodenburg, Kristen Linklater and Alexander Technique students build a voice that is relaxed and free while supported and strong. Adding articulation and vocal variation creates a full and flexible vocal instrument. This class is an ongoing development throughout the 4 years.
4. **Audition Monologue Preparation and Performance**, which focuses on contemporary authors, and includes a Resume Preparation Unit and Future Training and Career Preparedness Unit, culminating CSSSA application and monologue presentation and in the end of year Basic Showcase.
5. **Creating WHO'S, WHAT'S, and WHERE'S**, Work on characters (WHO'S), including age, occupation, etc.; character and script analysis (WHAT'S), including objective/obstacle, triggers, scoring the role; and establishing locales (WHERE'S), which leads to scene preparation.
6. **Stage Vocabulary and Acting Terms**, including blocking and other script notation.
7. **Theatre Games**.
8. **Acting Shakespeare**, in this unit we introduce and explore the rhythm and meter of Shakespeare's work through monologues and sonnets. We look at verse, scansion exercises, paraphrasing, Shakespeare games, upward inflection, sustaining breath through end of idea, word specificity, and the elements of poetry to activate the language, building skill and confidence with classical theater, culminating in participation in the department Monologue & Sonnet Contest. Students work periodically with a specialist from a regional Shakespeare company.
9. **Singing for the Actor**, Voice study is an integral part to the success of contemporary actors and vocal artists. *Singing for the Actor* is a sequence of courses designed to teach students how to use vocal technique to expand range and expression. The first year is tailored to ensemble instruction, include fundamentals of singing including breathing, awareness of body, and allowing vowels to support the natural sound of the voice. Students will also be introduced to basic music theory and ear training, culminating in the end of year Basic Showcase. This section is designed for students with little or no previous voice training.
10. **Evaluation and Criticism**, including self-evaluation, peer evaluation (with use of evaluation forms and critique sheets), and evaluation as an audience member (critical standards and writing reviews).
11. **Playwriting**, the basic elements are introduced, building a foundation in dramatic storytelling and dramatic literature, culminating in *Snippets*: a staged reading of very short works in progress in *The Basic Year in Revue* performance.



THEATRE FITNESS I

THEATRE I, THEATRE FITNESS unit (0071): 5 to 10 hours per week, taken concurrently with THEATER I. Prerequisites: entrance into program. Usually taken in the freshman or sophomore year.

Course covers basic theatre movement exercises & games dealing with the actor's primary tool— the body— including:

1. **Body awareness**, including analysis, posture, alignment, body mechanics
2. **Relaxation and energizing**, including aerobics
3. **Movement**, including gesture and stage pictures
4. **Physical Theatre and the physical approach to characterization.** Physical theatre exercises geared toward using our bodies to communicate and how to find characters physically. Also, space work. Students are introduced to the basics of the technique with a set of regimented kinesthetic body awareness exercises using breath work(use of diaphragm), isolations, core strengthening, grounding and repetition. At the end of the Basics school year, students should be able to demonstrate a memorized series of warm- up techniques and be proficient in their progressions across the floor.
5. **Afro-Haitian dance and movement**, is an introduction with the objective to develop the connection of mind and body using movement techniques, music and choreography. Skills will be developed using discipline, movement notation and performance goals to enhance the actors understanding of working with the ensemble. The learning outcomes are based on two core principles of Dunham Technique: center-floor and progressions. They will be clear about stage terminology, be able to take and understand directions; this is demonstrated at Brown bag performances and the Basic Showcase.
6. **Circus skills and clowning**, first year of a progressive two year program developing clowning and circus skills, including slap stick, comic timing, juggling, tumbling, acrobatics, human pyramids, etc., culminating in the end of year Basic Showcase. (Not offered every year.)
7. **Contemporary dance and movement**, including a warm up regimentation, contact improvisation, strength training and conditioning of the body, placement, dance techniques and improvisational skills (flocking, mirroring..etc.), culminating in the end of year Theatre I Showcase.
8. **Laban and Contact Improvisation:** Students will learn four of the eight Laban Effort Shapes; learn the different planes in space; learn two types of rhythms; perform dance exercises and choreography that focuses on coordination, increasing their range of motion; understand the basic foot and arm positions in dance. (Not offered every year.)
9. **Ethnic dance and music techniques and styles**, experimenting with various ethnic dance and music techniques and styles. (Not offered every year.)
10. **Fencing** (Not offered every year.)
11. **Unarmed combat**, including proper technique for punching, kicking, gouging, head bashing, falls and rolls. (Not offered every year.)
12. **Asian Theatre** (the art of grounding and stillness). (Not offered every year.)



THEATER II

THEATER II (0072) (name replaces INTERMEDIATE THEATRE I): 5 credits per semester. One-year course starting in Fall. 5 to 10 hours per week, taken concurrently with FITNESS PERFORMANCE. Prerequisites: THEATER I, or equivalent experience. Advancement is by passing a placement audition given at the end of the previous year or permission of the instructor. Usually taken in the sophomore year.

Course includes continued work on:

1. **Good work habits** (rules for actors).
2. **Acting Techniques and Exercises**, including exercises and theatre games. Emphasis is placed on creating detailed and believable characters, by continued work on: WHO'S (characters), WHAT'S (script analysis, especially objectives, scoring the role), and WHERE'S (establishing locales), which lead to a Ten-minute play and scene preparation.
3. **Voice**, continues work from previous year to expand the freedom and flexibility of the voice, adding Linklater, vocal variation, proper vowel placement and introducing standard American speech (Skinner). This class is an ongoing development throughout the 4 years.
4. **Audition Monologue Preparation and Performance**, and includes a Resume Preparation Unit and Future Training and Career Preparedness Unit.
5. **Ten-minute One-Act Play Preparation**, including presenting polished two to four-person scene, which includes a possible middle school tour production.
6. **Playwriting**, the basic elements are continued, advancing the foundation of dramatic storytelling and dramatic literature, culminating in *Snippets*: a staged reading of works in progress.
7. **Acting Shakespeare**, see description under THEATRE I. Continues work from the previous year while expanding scansion technique, status, physical life and character work. Using the text as the guide to deep character work, the student learns the clues to deciphering and realizing the psychology of each character. This unit culminates in the participation in the department Monologue & Sonnet Contest.
8. **Singing for the Actor**, culminating in the end of year Intermediate I Showcase. Voice study is an integral part to the success of contemporary actors and vocal artists. *Singing for the Actor* is a sequence of courses designed to teach students how to use vocal technique to expand range and expression. This year is tailored for small ensemble instruction. The course explores how to sing simple harmonies with one to four other people in popular music and standard theatre music repertoire. Students will continue to explore vocal technique through awareness of breath and body movement as well as a higher level of music theory and ear training.
9. **Evaluation and Criticism**, see description under THEATRE I.
10. Preparation of summer scenes and summer reading assignments.

Production Management unit

For a small select number of new and continuing theatre students (starting in the Sophomore year) we offer the involvement in our department's **Production Management & Services unit**. If an auditioning student is interested in taking part in this unit he/she must complete the regular theatre audition, and discuss with the Theatre staff his/her desires to further his audition for the Theatre Departments Theatre Production Management & Services Unit. This audition section will be arranged individually. If a current student is interested in being part of this unit he/she must discuss with the Theatre staff his/her desire to participate. The students in this unit meet the equivalent of 20 to 30 hours a week involving the hands-on training in the smooth operation and support of the intimate theatre space, including all elements of theatre production services, stage management, theatre business management, publicity and promotion, box office, front of house and facility operation, back stage operation and activities.



FITNESS PERFORMANCE

FITNESS PERFORMANCE (FTNS 150) (name replaces P.E. I and THEATER FITNESS 3): 5 credits per semester. 5 to 10 hours per week, taken concurrently with THEATER II. Fulfills 1 year of State of California two year Physical Education requirement. Prerequisites: THEATRE FITNESS I unit or equivalent. Usually taken in the sophomore year.

Course covers continuation of basic theatre movement exercises & games including:

1. **Body awareness**, including analysis, posture, alignment, body mechanics
2. **Relaxation and energizing**, including aerobics
3. **Movement**, including gesture and stage pictures
4. **Physical Theatre and the physical approach to characterization**, continuation of physical character development and skills with emphasis on creating physical theatre ensemble work. (Not offered every year.)
5. **Afro-Haitian dance and movement**, is integrated into the second year of study for theatre students. In the course goals, we take two core principles of Dunham Technique introduced in the Theatre I year and deepen the development of breath work, isolation and core strengthening. There is an incorporation of rhythm and musicality, not only in the learning objectives for the center— floor and progression sequences, but in the specific Haitian dances that are a part of the performance goals and continued work with the ensemble, culminating in the end of year Intermediate 1 Showcase.
6. **Contemporary dance and movement**, including a warm up regimentation, strength and conditioning, placement, techniques, improvisation, musicality, rhythm, beginning choreography composition, contact improvisation, culminating in the end of year Intermediate I Showcase.
7. **Mask Characterization** (Not offered every year.)
8. **Circus arts and clowning**, second year of a progressive two year program developing a personal clown character and circus skills, including slap stick, comic timing, writing a clown skit, juggling, tumbling, acrobatics, human pyramids, etc., culminating in the end of year Intermediate 1 Showcase. (Not offered every year)
9. **Asian Theatre** (the art of grounding and stillness). (Not offered every year.)
10. **Laban and Contact Improvisation**, Continue to understand the second group of four of the eight Laban Effort Shapes; begin to develop a sense for choreographing movements; begin to apply the Laban Effort Shapes in expressing the body in dancing and acting. (Not offered every year.)
11. Fencing (Not offered every year.)
12. **Unarmed combat**, See description under THEATRE FITNESS 1. (Not offered every year.)
13. **Ethnic dance and music techniques and styles**, experimenting with various ethnic dance and music techniques and styles (Not offered every year.)
14. Specific techniques such as Viewpoints, Alexander technique, and Suzuki. (Not offered every year.)



THEATER III

THEATER III (0074) (name replaces INTERMEDIATE THEATRE 2)): 10 credits per semester. One-year course starting in Fall. 10 to 15 hours per week. Prerequisites: THEATER I & THEATER II, or equivalent experience. Advancement is by passing a placement audition given at the end of the previous year or permission of the instructor. Usually taken in the junior year.

Course includes continued work on:

1. **Voice**, continues work from the previous year adding increasing vocal range, whole voice applications to various texts, introduce Chamber Theater, introduce International Phonetic Alphabet and individual work.
2. **Audition Monologue Preparation and Performance**, which focuses on an Acting Styles and Historical Periods Unit, including: Greek, Spanish or French Renaissance (Moliere), Restoration & 18th Century, Rise of Realism (Chekhov or Ibsen), and Absurdism, and includes a Resume Preparation Unit and Future Training and Career Preparedness Unit.
3. **Acting Shakespeare**, see the description under THEATRE I. Continues work from previous years while expanding scansion technique, developing specificity, and stretching archetypes across type, culminating in participation in the department Monologue & Sonnet Contest.
4. Evaluation and Criticism: See description under THEATER I.
5. **One-Act Play Preparation**, taking more creative responsibility by rehearsing and presenting of plays, which emphasizes the ensemble approach, which includes a possible middle school tour production. All students participate in an evening of short plays. (Not offered every year.)
6. **Improvisation for the Actor**, geared toward helping the actors character development and comfort level on stage, as well as exploring improvisation as performance and a material generating tool, culminating in the Intermediate 3 showcase. Building on their two years of Circus arts and clowning, students will deal with developing Improvisation skills, these include saying YES, learning the basics of— CROW, Character, Relationship, Objective, Where— with a focus on space work and learning to support each other in games and scenes. We will deal with character work and relationships with the goal of grounding their improvised scenes in reality. They will start exploring long form improvisation, creating more complex and interwoven pieces, with a focus on narrative and balancing the verbal with the physical. By the end of the year, they will be performing multi-scene pieces and able to both spontaneously find new characters in front of an audience and bring the recurring characters they've worked on developing into any situation. (Not offered every year.)
7. **Playwriting**, developing full plays with a beginning, middle, and end, identifying through-lines and actions, writing for an audience, format and submission procedures, culminating in the Intermediate II performance.
8. **Singing for the Actor**, culminating in the end of year Intermediate III Showcase. Voice study is an integral part to the success of contemporary actors and vocal artists. *Singing for the Actor* is a sequence of courses designed to teach students how to use vocal technique to expand range and expression. In the third year, students will begin to experience solo performance. As the course progresses, they will gain the skills to sing in various styles with greater facility and awareness. Effective warm-ups, practice routines, and understanding vocal health will teach them to sing with more freedom and expressivity. They will also work on a higher level of sight-singing and music notation.
9. **Afro-Haitian dance and movement**, the third year curriculum students continues to work with principles of Dunham Technique as the foundation of center— floor work. Students develop the correlations between technique, progressions and traditional Haitian dances. As a part of the core objectives and learning goals, students acquire skills in leadership and direction by beginning to lead their peers in progression sequences across the floor and participating in constructive feedback by peers and instructor. Students continue to work on their performance goals by being showcased in Brown Bag and end of year Intermediate III Showcase.
10. **Contemporary dance and movement**, including a warm up regimentation, contact improvisation, strength and conditioning, placement, technique, improvisation, musicality, complex rhythm,

- higher complexity of choreographic, composition and structured improvisation, culminating in the end of year Intermediate 2 Showcase.
11. **Chamber Theatre** introduces the concept and method of adapting literary works to the stage using a maximal amount of the work's original text and often minimal and suggestive settings. In Chamber Theater, narration is included in the performed text and the narrator might be played by multiple actors. This work focuses using words and voice to create a new theatrical work that can evoke a place or time, and requires strong ensemble work. This unit culminates in a performance in the Theatre III Showcase.
 12. **Meisner acting technique** (Not offered every year.)
 13. **Mask Characterization** (Not offered every year.)
 14. **Play reading and analysis**, which introduces students to the range of theatrical literature, focusing on structural similarities and differences among representational, absurdist, verse, presentational, and farce scripts.
 15. **Directing**, basic elements and fundamentals of blocking and use of space, especially blocking, staging, and directing for the intimate thrust (open) stage.
 16. **Preparation of summer scenes and summer reading assignments.**
 17. **Laban and Contact Improvisation**, Begin to improvise and create movement using the Laban Effort Shapes and eight of the 16 choreographic tools found in *Intimate Act of Choreography* book; through movement exercises and intellectual study begin to learn how human anatomy, including the bones and muscles, can be applied to expression in dance and acting; create and perform a simple score; Apply Laban Effort Shape vocabulary in analyzing movement; begin learning about different somatic technique, i.e. Alexander, Feldenkrais, Body Mind Centering, etc, and how they might support their dancing and acting. (Not offered every year.)
 18. **Asian Theatre** (the art of grounding and stillness). (Not offered every year.)
 19. Possibility to audition for Fall or Spring Acting Project, a full-length or one-act plays. (Not offered every year.)



SOTA THEATRE ADVANCED

SOTA THEATRE ADVANCED (0076): 10 credits per semester. One-year course starts in Fall. 10 to 15 hours per week. Prerequisites: THEATER I, THEATER II, THEATER III, or equivalent experience. Advancement to this class is by passing a placement audition given at the end of the previous year or permission of the instructor. This is an advanced acting ensemble usually taken in the junior or senior year. This is a master class for students with previous acting and performing experience.

Other requirements are: Ability to schedule time well, Academic GPA of 2.0 with no “F”s, recommendation of all AIRs, excellent attendance record, demonstration of ensemble team work, absolute reliability, excellent physical stamina, limited number of other extra curricular activities and job commitments, letter of approval from student and the parent/guardian with whom they are living. (if needed)

Course includes continued work on:

1. **Voice**, continues work from previous year adding work on English RP and Southern dialects.
2. **Audition Monologue Preparation and Performance**, which covers contemporary and classic authors, serious and comic works in preparation for senior year national college auditions held locally in February, and includes a Resume Preparation Unit and Future Training and Career Preparedness Unit and preparation for a Senior Brown Bag performance or Senior Recital, or Senior Finale, or Senior Showcase (a graduation requirement for all theatre students).
3. **Acting Shakespeare**, see the description under THEATER I. Continue work from previous years while working on student’s individual goals, including college audition monologues and introduction short scene work, culminating in participation in the department Monologue & Sonnet Contest.
4. **Evaluation and Criticism**, see description under THEATER I.
5. **Improvisation**, more focus on using the skills built over the previous years to create original performance pieces, and improvisation both as an actor's tool and as a performance technique, culminating in the Advance showcase. Students will work both towards using their year of improvisation to rehearse and inform their scripted work, and towards learning how to build completely improvised performances with structures of their own creation. Continuing to investigate long form improv, they will focus on developing truthful characters and relationships and look at creating their own way of performing. Students will work on “side-coaching” each other’s scenes in order to improve their own skills by identifying what scenes need to make them go forward. They will learn some common long form structures like the Harold and work on making their own long form pieces have depth, truth and character-driven humor. By the end of this, their second year of improv, they will be able to structure and direct a performance in a style of their choosing, showcasing the strengths of their particular ensemble. They will also have the tools to use improv games and exercises to inform their acting, playwriting and directing work. (Not offered every year.)
6. **Singing for the Actor**, culminating in the end of year Advanced Showcase. Voice study is an integral part to the success of contemporary actors and vocal artists. *Singing for the Actor* is a sequence of courses designed to teach students how to use vocal technique to expand range and expression. By the end of the fourth year, students will develop coordinated breath support, body alignment, and diction; establish beneficial practice habits to help growth and development; and sing more dramatically and confidently. This year will explore the many aspects of vocal performance, using the principles of interpretation, language, and performance practice. Students will begin to explore audition repertoire and etiquette. These more experienced singers will also receive scene assignments, allowing them to dive more deeply into the dramatic aspect of vocal performance.
7. **Afro-Haitian dance and movement**, culminating in the end of year Advanced Showcase. In this fourth year the course goals are geared toward developing students as fully realized artists, who understand the expectations and responsibilities of an artist in the professional and collegiate fields. There is a continued deepening of the principles of Dunham Technique; core strengthening, breath work and isolations. In the progressions series, there is an incorporation of

- rhythm, musicality and voice while stressing the importance of individual growth, leadership and ensemble cohesiveness.
8. **Contemporary dance and movement**, including a warm up regimentation, continuing the activities of the first three years plus the addition of a more complex end of the year dance including elements of improv and choreographic direction which culminates in the end of year Advanced Showcase.
 9. **Playwriting**, focus on rewriting and editing, dramatic writing styles, themes, working with directors, culminating in the Advanced Playwriting performance.
 10. **Chamber Theatre**, continues work from the previous year in the methods of adapting literary works to the stage using a maximal amount of the work's original text and often minimal and suggestive settings, while devising a student lead work. This Unit culminates in a performance for Graduation Ceremony.
 11. **Asian Theatre** (the art of grounding and stillness). (Not offered every year.)
 12. **Laban and Contact Improvisation**, apply Laban Effort Shapes in dancing; choreograph group dances using the Laban Effort Shapes and eight more of the 16 choreographic tools found in "Intimate Act of Choreography" book; Perform their group dances; through movement exercises and intellectual study continue to learn how human anatomy, i.e. the bones and muscles, support their dancing and acting; continue learning about different somatic technique, i.e. Alexander, Feldenkrais, Body Mind Centering, etc, and how they might support their dancing and acting. (Not offered every year.)
 13. **One-Act and full length Play Preparation and Presentation**, which emphasizes the ensemble approach.
 14. **Meisner acting technique** (Not offered every year.)
 15. **Mask characterization**. (Not offered every year.)
 16. Possibility to audition for Fall or Spring Acting Project, a full-length or one-act plays. (Not offered every year.)



Grades Nine Through Twelve-Proficient

Note: The proficient level of achievement for students in grades nine through twelve can be attained at the end of one year of high school study within the discipline of Theatre after the student has attained the level of achievement in Theatre required of all students in grade eight.

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre
Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

Development of the Vocabulary of Theatre

1.1 Use the vocabulary of theatre, such as acting values, style, genre, design, and theme, to describe theatrical experiences.

Comprehension and Analysis of the Elements of Theatre

1.2 Document observations and perceptions of production elements, noting mood, pacing, and use of space through class discussion and reflective writing.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Theatre

Students apply processes and skills in acting, directing, designing, and script writing to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

Development of Theatrical Skills

2.1 Make acting choices, using script analysis, character research, reflection, and revision through the rehearsal process.

Creation/Invention in Theatre

2.2 Write dialogues and scenes, applying basic dramatic structure: exposition, complication, conflict, crises, climax, and resolution.

2.3 Design, produce, or perform scenes or plays from a variety of theatrical periods and styles, including Shakespearean and contemporary realism.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Theatre

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

Role and Cultural Significance of Theatre

3.1 Identify and compare how film, theatre, television, and electronic media productions influence values and behaviors.

3.2 Describe the ways in which playwrights reflect and influence their culture in such works as *Raisin in the Sun*, *Antigone*, and the *Mahabharata*.

History of Theatre

3.3 Identify key figures, works, and trends in world theatrical history from various cultures and time periods.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Critiquing Theatrical Experiences

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

Critical Assessment of Theatre

4.1 Compare a traditional interpretation of a play with a nontraditional interpretation and defend the merits of the different interpretations.

Derivation of Meaning from Works of Theatre

4.2 Report on how a specific actor used drama to convey meaning in his or her performances.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

Connections and Applications

5.1 Describe how skills acquired in theatre may be applied to other content areas and careers.

Careers and Career-Related Skills

5.2 Manage time, prioritize responsibilities, and meet completion deadlines for a production as specified by group leaders, team members, or directors.

5.3 Demonstrate an understanding of the professional standards of the actor, director, scriptwriter, and technical artist, such as the requirements for union membership.

Grades Nine Through Twelve-Advanced

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre
Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

Development of the Vocabulary of Theatre

1.1 Use the vocabulary of theatre, such as genre, style, acting values, theme, and design, to describe theatrical experiences.

Comprehension and Analysis of the Elements of Theatre

1.2 Research, analyze, or serve as the dramaturg for a play in collaboration with the director, designer, or playwright.

1.3 Identify the use of metaphor, subtext, and symbolic elements in scripts and theatrical productions.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Theatre

Students apply processes and skills in acting, directing, designing, and script writing to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

Development of Theatrical Skills

2.1 Make acting choices, using script analysis, character research, reflection, and revision to create characters from classical, contemporary, realistic, and nonrealistic dramatic texts.

Creation/Invention in Theatre

2.2 Improvise or write dialogues and scenes, applying basic dramatic structure (exposition, complication, crises, climax, and resolution) and including complex characters with unique dialogue that motivates the action.

2.3 Work collaboratively as designer, producer, or actor to meet directorial goals in scenes and plays from a variety of contemporary and classical playwrights.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Theatre

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

Role and Cultural Significance of Theatre

3.1 Research and perform monologues in various historical and cultural contexts, using accurate and consistent physical mannerisms and dialect.

History of Theatre

3.2 Analyze the impact of traditional and nontraditional theatre, film, television, and electronic media on society.

3.3 Perform, design, or direct theatre pieces in specific theatrical styles, including classics by such playwrights as Sophocles, Shakespeare, Lope de Vega, Aphra Behn, Moliere, and Chekhov.

3.4 Compare and contrast specific styles and forms of world theatre. For example, differentiate between Elizabethan comedy and Restoration farce.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Critiquing Theatrical Experiences

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

Critical Assessment of Theatre

4.1 Use complex evaluation criteria and terminology to compare and contrast a variety of genres of dramatic literature.

4.2 Draw conclusions about the effectiveness of informal and formal productions, films/videos, or electronic media on the basis of intent, structure, and quality of the work.

Derivation of Meaning from Works of Theatre

4.2 Report on how a specific actor used drama to convey meaning in his or her performances.

Derivation of Meaning from Works of Theatre

4.3 Develop a thesis based on research as to why people create theatre.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

Connections and Applications

5.1 Create projects in other school courses or places of employment, using tools, techniques, and processes from the study and practice of theatre, film/ video, and electronic media.

Careers and Career-Related Skills

5.2 Demonstrate the ability to create rehearsal schedules, set deadlines, organize priorities, and identify needs and resources when participating in the production of a play or scene.

5.3 Communicate creative, design, and directorial choices to ensemble members, using leadership skills, aesthetic judgment, or problem-solving skills.

5.4 Develop advanced or entry-level competencies for a career in an artistic or technical field in the theatrical arts.



PART SEVEN

ASAWA SCHOOL OF THE ARTS STUDENT LEARNING OUTCOMES (SLOs)

School of the Arts students will graduate as

I Communicators who:

- (a) express -ideas effectively and appropriately when speaking and writing
- (b) receive and interpret the messages of others without distortion

II Thinkers who:

- (a) utilize critical thinking skills in solving problems and applying knowledge in real- world contexts
- (b) distinguish between facts, opinions and assumptions when forming conclusions
- (c) use arts and ideas to represent significant concepts
- 9d) analyze current issues from a variety of perspectives

III Developing Artists who:

- (a) create and produce mew work reflecting originality and high standards
- (b) demonstrate the ability to critically evaluate artistic products
- (c) have knowledge of the historical/cultural context of the arts
- (d) use the language of the arts for expressing aesthetic concepts
- (e) understand the interrelationships of the arts to each other and to academic subjects

IV Community Contributors who:

- (a) demonstrate and exercise productive citizenship
- (b) make positive contributions to the community both at school and in a larger context
- (c) demonstrate knowledge and appreciation for the global environment and its resources

V Collaborative Workers who:

- (a) demonstrate effective leadership skills in various settings
- (b) show respect for diverse opinions, feelings and beliefs
- (c) interact effectively -in intercultural/interpersonal relationships

VI Learners who:

- (a) develop and use effective learning and planning strategies such as time management, self-evaluation and goal-setting
- (b) use technology to access information, analyze and solve problems and communicate ideas
- (c) communicate effectively, at a survival level,, in a second language
- (d) demonstrate the achievement of academic and artistic standards through a variety of performance tasks

SOTA ROSE

School of the Arts insists upon an environment where the ASAWA SOTA Rose is true.

RESPECT — **O**PEN — **S**AFE — **E**NGAGED





**RUTH ASAWA SAN FRANCISCO SCHOOL OF THE ARTS
THEATRE DEPARTMENT**

ALL students are required to:

- **BRING YOUR LOGBOOK** (and a Pencil) **TO EVERY CLASS & RECORD DAILY NOTES FOR EVERY CLASS.**
- **ATTEND ALL SOTA THEATRE DEPARTMENT PRODUCTIONS** and contribute to the in-class post-mortem discussion.
- **ATTEND TWO SOTA PERFORMANCES/EXHIBITS/CONCERTS OF OTHER DISCIPLINES PER SEMESTER** (art exhibits, creative writing readings, vocal, instrumental, media, or dance department performances). Submit the two **event programs** (signed by a teacher or administrator who is in attendance) **to the Department when you turn in your logbook at the end of each semester.** One written “concert/performance/exhibit” report will be required each semester, following the school-wide rubric and writing standards.
- **PARTAKE IN ALL DEPARTMENT FIELD TRIPS OFFERED.**
- **COMPLETE WINTER & SPRING BREAK AND SUMMER READINGS AND BOOK REPORTS**, using the Asawa SOTA WRITING CONVENTION CHECKLIST in the Department Handbook page 35. Tab: Syllabus & Standards (on sfsotatheatre.org)
- **COMPLETE ASSIGNED SUMMER SCENE OR MONOLOGUES.**
- **PARTICIPATE IN ALL REQUIRED “USHER AND TECH CALLS” AND STRIKES** (if required, approximately 20 hours per year).
- **WEAR YOUR DEPARTMENT “FIT” TO ALL THEATRE CLASSES**, unless told otherwise by the AIR/teacher.

GRADING AND ADVANCEMENT POLICIES:

- You may not pass onto the next class level or receive an “A” without fulfilling all of the above requirements.
- **PARTICIPATION & DRESSING:** Any 5 combined absences, tardies, or non-dress days per grading period reduces your grade by 1/2 a letter grade.
- You must receive an “A” from every artist/teacher with whom you have contact to be able to receive an “A” in your theatre classes.
- You cannot pass onto the next class level if you do not receive a satisfactory recommendation/evaluation from every artist/teacher with whom you have contact.



ASAWA SOTA WRITING CONVENTION CHECKLIST

NAME: _____

The below are basic writing skills that every high school student must know.

Your writing assignment:

- ___ 1. uses the MLA template as per the handout.
- ___ 2. is in third person (no “I” or “you”) unless otherwise specified.
- ___ 3. uses the appropriate tense consistently.
- ___ 4. remains on topic and **supports all assertions with evidence.**
- ___ 5. HAS NO EXTRA SPACES BETWEEN PARAGRAPHS (if your computer automatically creates extra spaces between paragraphs, go to “settings” and make the necessary changes).
- ___ 6. **avoids deadwood (DW):** “brilliant masterpiece,” “language is something beautiful,” etc. Deadwood is any statement that is vague, unnecessary, overly broad, or irrelevant to your argument. Most sweeping generalizations about mankind are deadwood. Try to focus on the specifics of your text.
- ___ 7. Every sentence must have a distinct purpose. **Read your sentences out loud.**
Avoids inappropriate diction (word choice): EXAMPLES:
 - ___ 8. a) **Overly casual** writing, such as “nice,” “cool,” “a lot,” etc. Writer does not refer to the artist by his/her first name.
 - ___ 9. b) **Hyperbole** (exaggeration): adverbs such as “extremely,” “obviously,” “really,” or “very”; adjectives such as “incredible,” “amazing,” “super,” etc.
 - ___ 10. c) **Placeholder words** that have no precise meaning, such as “basically,” “essentially,” etc.
 - ___ 11.d.) **Clichés** (trite, overused expressions that are lifeless and reveal a lack of imagination and/or lazy thinking on the part of the writer).
- ___ 12. has no errors of capitalization, punctuation, or spelling.
- ___ 13. correctly uses colons, semi-colons, and apostrophes (hint: **only** it is = it’s)

___/TOTAL

NOTE: You are to use this rubric as a TOOL. After you finish your draft, proofread your work for each item, one at a time. After you have marked your draft for errors in any of the above, revise your draft, **score yourself** on the rubric, and staple it to your assignment before turning in. I will be assessing **your** self-assessment; you will be marked down for any of the above items that you did not fully address. *Your report will not be accepted without this completed rubric attached.*

You WILL be judged by your writing. It is often the first time an employer, funder, or arts organization will learn about you. Your writing will set you apart—one way or another.

ASAWA SOTA ACADEMIC INTEGRITY POLICY

From SFUSD Handbook:

“Academic Honesty:

All students are expected to complete their own academic assignments and examinations. Any type of academic dishonesty, including cheating, plagiarism, submitting work done by another as your own, or using unauthorized technology are not valid. A student violating the academic honesty policy is subject to disciplinary action.”

Process—How we make sure students are aware of what cheating and plagiarism entail:

- At the beginning of the year, during grade-level assemblies students will hear about the academic integrity policy.
- During the first week of school, in English classes, students receive and review this academic integrity policy.
- Also during the first week of English class students will receive and discuss the *examples of plagiarism* document. Reviewing it annually will keep it real and fresh in students’ minds.
- In each class, during the first week of school each teacher will clarify what plagiarizing/cheating looks like in that class.

Prohibited Activities:

- Copying homework or class work—from another student, by hand or electronically. This includes work done by students in that course in previous years.
- Downloading reading notes, research or essays—turning in anything acquired online as one’s own work
- Looking at a phone or notes during an exam—unless specifically told otherwise.
- Copying from another student during an exam.
- Giving your work to another student to copy by hand or electronically.
- Sending or receiving answers, notes, outlines or any other work that you are supposed to complete individually via an online study group.
- Pressuring another student to share work—this may also be treated as bullying.
- If you are not certain about the expectations and rules in relating to a specific assignment, ask your teacher. If a deadline is imminent and you are not sure of the policy, do your work independently. Never assume that you have permission to do an assignment, problem set or lab report collaboratively.*
- Understand the guidelines for informal modes of electronic communication in the course. For example, the course may have an online discussion group to which students are expected to contribute. Make sure you are using these resources correctly.*

* From <http://www.princeton.edu/pr/pub/integrity>

Actions:

1st offense

- Notification on Schoolloop of student, parent, counselor and that student’s other teachers—it is vital that other teachers know so they can help make sure the student realizes he/she must do her/his own work—this is a professional courtesy not stigmatization.
- Zero for the assignment—assignment not returned to student. The teacher will also hold the assignment the work was copied from.

2nd offense

- Parent/teacher/counselor meeting—notification of other teachers
- “F” for the marking period
- May lead to a discussion of the suitability of placement in AP or honors.
- Dismissal from student government.
- Teachers generally are not willing to compromise their own integrity by writing letters of recommendation for students who have plagiarized more than once.

We require that all parents/guardians and students review this policy document together.

- Rule 1 FIND A PLACE YOU TRUST AND THEN TRY TRUSTING IT FOR A WHILE.
- Rule 2 GENERAL DUTIES OF A STUDENT:
PULL EVERYTHING OUT OF YOUR TEACHER.
PULL EVERYTHING OUT OF YOUR FELLOW STUDENTS.
- Rule 3 GENERAL DUTIES OF A TEACHER:
PULL EVERYTHING OUT OF YOUR STUDENTS.
- Rule 4 CONSIDER EVERYTHING AN EXPERIMENT.
- Rule 5 BE SELF DISCIPLINED. THIS MEANS FINDING SOMEONE WISE OR SMART AND CHOOSING TO FOLLOW THEM.
TO BE DISCIPLINED IS TO FOLLOW IN A GOOD WAY.
TO BE SELF DISCIPLINED IS TO FOLLOW IN A BETTER WAY.
- Rule 6 NOTHING IS A MISTAKE. THERE'S NO WIN AND NO FAIL. THERE'S ONLY MAKE.
- Rule 7 The only rule is work.
IF YOU WORK IT WILL LEAD TO SOMETHING.
IT'S THE PEOPLE WHO DO ALL OF THE WORK ALL THE TIME WHO EVENTUALLY CATCH ON TO THINGS.
- Rule 8 DON'T TRY TO CREATE AND ANALYSE AT THE SAME TIME. THEY'RE DIFFERENT PROCESSES.
- Rule 9 BE HAPPY WHENEVER YOU CAN MANAGE IT. ENJOY YOURSELF. IT'S LIGHTER THAN YOU THINK.
- Rule 10 "WE'RE BREAKING ALL OF THE RULES. EVEN OUR OWN RULES. AND HOW DO WE DO THAT? BY LEAVING PLENTY OF ROOM FOR X QUANTITIES." JOHN CAGE
- HELPFUL HINTS: ALWAYS BE AROUND. COME OR GO TO EVERYTHING. ALWAYS GO TO CLASSES. READ ANYTHING YOU CAN GET YOUR HANDS ON. LOOK AT MOVIES CAREFULLY, OFTEN. SAVE EVERYTHING-IT MIGHT COME IN HANDY LATER.
THERE SHOULD BE NEW RULES NEXT WEEK.

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