

TAMALPAIS UNION HIGH SCHOOL DISTRICT
Larkspur, California

Course of Study

Honors Drama 5-6

Overview:

Course Author(s): Erik Berkowitz, Ben Cleaveland, Peter Parish, Amy Baxt	Schools where the course will be taught: Redwood, Tamalpais, Sir Francis Drake High Schools
Length of Course: One Year	Subject Area and Discipline: Visual and Performing Arts (f) - theater
Grade Levels: 11-12	Is this course an integrated course? No
Is this course being submitted for possible UC honors designation? Yes	Are you seeking UC approval? If so, in what area (A-G)? F
Prerequisites (required or recommended): Drama 3-4 recommended	Co-requisites (required or recommended): Stagecraft 1-2 required
Check all that apply: <input checked="" type="checkbox"/> UC A-G course <input type="checkbox"/> Graduation Requirement <input checked="" type="checkbox"/> Elective <input checked="" type="checkbox"/> Honors/AP <input type="checkbox"/> ROP	

Introduction

Course Overview: Provide a brief summary/snapshot of the courses' content. Include overarching goals for the course (3-5 sentences).
 This honors level course is designed to deepen the work with students in all forms of theatre, including the structure, forms and history of theater. The course includes work in text analysis, period-specific acting, non-verbal physical theatre, Shakespeare, and improvisation. Individual and group activities center around self discipline, problem solving, group trust, personal trust in creative impulses, discovery of body and voice as the actor's

tools, sensory and emotional awareness, rhythm and movement, and acting theory. Vocabulary introduced in Drama 1 through 4 is expanded upon in Honors Drama 5-6, increasing the content literacy of each student in theatrical and creative work.

Stage 1 Desired Results	
Unit 1 Title: Text Analysis	
<p>ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level) <i>*can be referenced by number</i></p> <p>(VPA Standards 1.1, 1.3, 2.1, 3.1, 3.2, 3.3, 3.4)</p>	Transfer
	<p><i>Students will be able to independently use their learning to...</i></p> <p>read and discuss dramatic works in various genres, then interpret and respond both collaboratively and individually to the texts in written, verbal and visual forms.</p> <p>acquire skills in processing and analyzing; they will respond to sensory information in the text through the content-specific language and skills unique to theatre.</p> <p>practice active listening in a range of social and academic contexts.</p> <p>closely read literary texts to determine how meaning is conveyed explicitly and implicitly through language.</p> <p>researching cultural and historical elements of a character or event within a script to incorporate into the performance</p> <p>apply the reading to their own lives and analyze how the themes, characters and setting are similar and different to their personal experiences.</p>
	Meaning Making
<p>UNDERSTANDINGS <i>Students will understand that...</i> Scripts provide a roadmap for:</p>	<p>ESSENTIAL QUESTIONS What information is needed to understand the characters of a play?</p>

	<ul style="list-style-type: none"> ● relationships between characters; ● the sequence of events leading to a climax within the story; ● cultural and historical context for the world of the play; ● Themes, metaphors and symbols exploring the issues within the story 	<p>How are you similar or different from the character in the play? How have the characters' environments defined their self conceptions? How does the playwright differentiate how a character sees themselves versus how other characters perceive them? How does race and economic status specifically play a role in the script? How does the script function as a representation of the playwright's key ideas and themes? How do the themes of the play connect to you personally, based on your own life experience?</p>
Acquisition		
	<p><i>Students will know...</i></p> <p>the component parts of a script;</p> <p>The Aristotelian model of play structure;</p> <p>The role of research and preparation in the creation of a work of art.</p> <p>How to respond to what a playwright offers and transfer that into an authentic work of art.</p>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● Developing a character biography - including cultural and historical elements, social hierarchy, economic status, and relationships that develop a full and complete character profile. ● Make physical choices for the character that are aligned with the analysis ● Analyzing the play based on evidence from the script without the use of stereotypes and over-generalizations ● Identifying cultural and historical references and how they affect the story, events, and characters within the play

5-10 sentence summary of key learning in this unit.

Students will read and discuss dramatic works in various genres and cultural contexts, then interpret and respond both collaboratively and individually to the texts in written, verbal and visual forms. Students acquire skills in processing and analyzing; they will respond to sensory information in the text through the content-specific language and skills unique to theatre. Students will closely read literary texts to determine how meaning is conveyed explicitly and implicitly through language. Students will use the skills from this analysis to develop their own character work either for an in-class presentation or for a public performance.

Stage 2 - Evidence

<p>Learning Goals Measured: <i>*can be referenced by number</i></p> <p>Create</p> <ul style="list-style-type: none"> A. Generate and conceptualize artistic ideas and work B. Organize and develop artistic ideas and work C. Refine and complete artistic work <p>Respond</p> <ul style="list-style-type: none"> A. Perceive and analyze artistic work B. Interpret intent and meaning in artistic work D. Synthesize and relate knowledge and personal experiences to make art <p>Connect</p> <ul style="list-style-type: none"> A. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding 	<p>Success Criteria (e.g.. Learning progression, rubric, proficiency scale, etc.)</p> <p>Script Analysis Rubric: https://drive.google.com/open?id=1o9fEXqmq4wm43bVuVH5rNqyvN4qyjgHE</p> <hr/> <p>Sample Assessment (e.g. Performance tasks, anchor of student work, common assessment etc.)</p> <ul style="list-style-type: none"> - A written character biography, including cultural and historical research as well as personal attributes aligned with the needs of the script https://drive.google.com/open?id=1vuDrUYprIKt9-s7nf6xGNa5UjnXarFrw - Group presentation, covering aspects of the world of the play: music, morals, economics, art, food, and manners. Peers research and share in mini-lessons presented to the full class or cast of a production.
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Stage 3 – Learning Plan

<p>Learning Goals Addressed: <i>*can be referenced by number</i></p> <p>Create</p> <ul style="list-style-type: none"> A. Generate and conceptualize artistic ideas and work B. Organize and develop artistic ideas and work C. Refine and complete artistic work <p>Respond</p> <ul style="list-style-type: none"> A. Perceive and analyze artistic work B. Interpret intent and meaning in artistic work C. Apply Criteria to evaluate artistic work D. Synthesize and relate knowledge and personal experiences to make art <p>Connect</p> <ul style="list-style-type: none"> A. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding 	<p>Sample Assignment: A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences).</p> <p>Students will interpret Shakespeare’s famous “To be or not to be” speech. Students will work in groups to paraphrase the monologue in contemporary English as a starting point to understand the monologue. They will break down the text into parts utilizing scansion to uncover poetic structure and emphasis. Based on their own dramatic interpretations, students will stage the monologue as a group, parsing out the text and creating gestural or physical choices to support their ideas. After each group presents their interpretation of Hamlet’s monologue, the performers report out on their text analysis choices and receive feedback about the effectiveness and impact of those decisions. Following the performances and class conversation, students will reflect in their journals on what physical interpretations illuminated their specific text analysis choices.</p> <p>Students will be assessed on Text Analysis in two ways. The first is through a performance of the speech “To be or not to be...” based on staging choices that demonstrate their use of text analysis. Students will also be assessed on their individual journal entries demonstrating how they will transfer what is learned through the assignment to other acting projects.</p> <hr/> <p>Differentiated Approaches: Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p> <p>Working with diverse learners, for students for whom English is not their first language, students are encouraged to perform the monologue in their first language. For students with learning accommodations the work can be differentiated by adjusting the number of elements a student needs to identify while analyzing the text.</p>
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Stage 1 Desired Results

Unit 2 Title: Period Scene Study

ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level)
**can be referenced by number*

(VPA Standards 1.1, 1.3, 2.1, 3.1, 3.2, 3.3, 3.4, 4.1)

Transfer

Students will be able to independently use their learning to...

select a scene to study from a specific genre.

self-direct a scene, identifying specific elements of character, plot, and theme to create a performance for peer review.

Work with costuming, props, gesture, text, and language within specific time periods.

Research the cultural, historical, economic and social aspects and events of a specific time period.

Meaning Making

UNDERSTANDINGS

Students will understand that...

- Historical, economic, social and cultural aspects vary greatly and manifest in a variety of ways within a character and scene;
- Current events and personas can relate specifically to different historical and cultural contexts;
- Playwrights often make political or social commentary within the form of the script and characters within.

ESSENTIAL QUESTIONS

- How do the cultural and economic factors of the time influence the views, actions and behaviors of the characters?
- What can we learn about our own time period from studying historical drama?
- How do playwrights use specific theatrical forms to make political or social commentary?
- Can a play be entertaining and pose serious questions at the same time?

	Acquisition	
	<p><i>Students will know...</i></p> <p>How attitudes and beliefs have changed and developed over the years.</p> <p>How social context is manifested through costume, gesture, and language of a character.</p>	<p><i>Students will be skilled at...</i></p> <p>physical and vocal techniques associated with this specific period acting style.</p> <p>researching the cultural and artistic movements of different eras to mine the relevant circumstances that influenced the time period in question.</p>

5-10 sentence summary of key learning in this unit.

All students participate in a culminating class performance and write self-reflections about their work during the process. At the beginning of this unit, in order to understand the world of the play, each student will select a specific area of culture to research and peer teach to the group. Examples of areas of culture include but are not limited to: race, politics, economics, dress, manners, religion, food, and education. Students will prepare through research and reading original source materials; they will develop a 7 to 10 minute oral presentation that will educate their group on their specific area of culture. Students will be assessed on the specificity and thoroughness of their research project and the extent to which they connect the relevant details to the world of the play.

Stage 2 - Evidence

<p>Learning Goals Measured: <i>*can be referenced by number</i></p> <p>Create</p> <ul style="list-style-type: none"> A. Generate and conceptualize artistic ideas and work B. Organize and develop artistic ideas and work C. Refine and complete artistic work <p>Respond</p> <ul style="list-style-type: none"> A. Perceive and analyze artistic work 	<p>Success Criteria (e.g.. Learning progression, rubric, proficiency scale, etc.)</p> <p>Script Analysis Rubric: https://drive.google.com/open?id=1o9fEXqmq4wm43bVuVH5rNqyvN4qyjgHE</p> <p>Elements from the Monologue Performance Rubric: https://drive.google.com/open?id=1NsVCy9oRu2ldvQI9MJfA2sYpVlXs9tqR</p> <hr/> <p>Sample Assessment (e.g. Performance tasks, anchor of student work, common assessment etc.)</p> <ul style="list-style-type: none"> - Formative assessment of research presentation (see script analysis rubric) - Completed performance of period-specific scene (see monologue performance rubric -
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<p>B. Interpret intent and meaning in artistic work</p> <p>D. Synthesize and relate knowledge and personal experiences to make art</p> <p>Connect</p> <p>A. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding</p>	
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Stage 3 – Learning Plan

<p>Learning Goals Addressed: <i>*can be referenced by number</i></p> <p>Create</p> <p>A. Generate and conceptualize artistic ideas and work</p> <p>B. Organize and develop artistic ideas and work</p> <p>C. Refine and complete artistic work</p> <p>Respond</p> <p>A. Perceive and analyze artistic work</p> <p>B. Interpret intent and meaning in artistic work</p> <p>C. Apply Criteria to evaluate artistic work</p> <p>D. Synthesize and relate knowledge and personal experiences to make art</p>	<p>Sample Assignment: A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences).</p> <p>Students choose socio-economic elements to research and peer teach to their fellow cast members. Student prepares a lesson with visual examples to introduce and illustrate the historical and cultural effects of the time period. Examples include: race, food, dress, belief systems, governance, manners, values, etc.</p> <p>The presentation can include a visual slideshow, artifacts, audio samples, and created handouts to illustrate the research and understandings.</p>
	<p>Differentiated Approaches: Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p> <p>Partnering students with co-presenter to help share the workload and help students contribute based on their strengths. Students can self-select what area of culture to research based on their strengths and interests. The artifact/evidence can be visual or oral (non-written) to demonstrate competency.</p>

<p>Connect</p> <p>A. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding</p>	
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Stage 1 Desired Results

Unit 3 Title: Movement and Physical Theater

<p>ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level) <i>*can be referenced by number</i></p> <p>(VPA Standards 1.1, 1.3, 2.1, 2.2, 2.3, 4.1, 4.2, 4.3, 5.3)</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>gain an understanding of nonverbal communication in theater.</p> <p>create compelling stories through gesture, shape and physical expression.</p> <p>apply gesture, viewpoints, tableaux, physical character attributes and behaviors to enhance performance.</p>	
	<i>Meaning Making</i>	
	<p>UNDERSTANDINGS <i>Students will understand that...</i> - physical choices change or enhance storytelling.</p>	<p>ESSENTIAL QUESTIONS - How do physical choices dramatically affect and enhance a character or scene? - How does the physicality of a character affect the emotions and tone of a scene conveyed to the audience?</p>
	<i>Acquisition</i>	
	<p><i>Students will know...</i> -Students will explore character through physicality and the relationship between</p>	<p><i>Students will be skilled at...</i> - exploring physical choices to communicate specific ideas and intentions using various physical</p>

	<p>abstract ideas and their expression in the body.</p> <p>-students will develop literacy in visual composition and non-verbal storytelling.</p>	<p>theater and movement techniques</p> <p>- communicating specific emotions, text, and ideas non-verbally (gesture, movement, posture, and full-body expression)</p>
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5-10 sentence summary of key learning in this unit.
 Students learn a movement vocabulary through rehearsal and performance (solo or group) that uses various physical theater and movement techniques. These techniques include but not limited to: Viewpoints, Leban, mask, mirroring, circus and clowning, Halprin, contact improv, Suzuki, and Biomechanics.

Stage 2 - Evidence

<p>Learning Goals Measured: <i>*can be referenced by number</i></p> <p>Create</p> <p>A. Generate and conceptualize artistic ideas and work</p> <p>B. Organize and develop artistic ideas and work</p> <p>C. Refine and complete artistic work</p> <p>Perform</p> <p>A. Analyze, interpret and select artistic work for presentation</p> <p>B. Develop and refine artistic techniques and work for presentation</p> <p>C. Convey meaning through the presentation of artistic work</p>	<p>Success Criteria (e.g.. Learning progression, rubric, proficiency scale, etc.)</p> <p>Elements of the Monologue Performance Rubric - https://drive.google.com/open?id=1NsVCy9oRu2ldvQI9MJfA2sYpVIXs9tqR</p>
	<p>Sample Assessment (e.g. Performance tasks, anchor of student work, common assessment etc.)</p> <ul style="list-style-type: none"> - Students are assessed on their use of at least three elements in their performance piece. After each group presents their performance pieces, individual students reflect in their journals discussing how to transfer their learning from this assignment to future acting challenges.

Stage 3 – Learning Plan

<p>Learning Goals Addressed: <i>*can be referenced by number</i></p> <p>Create</p>	<p>Sample Assignment: A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences).</p> <ul style="list-style-type: none"> - Students will collaborate on a Viewpoints exercise in which the
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<p>A. Generate and conceptualize artistic ideas and work</p> <p>B. Organize and develop artistic ideas and work</p> <p>C. Refine and complete artistic work</p> <p>Perform</p> <p>A. Analyze, interpret and select artistic work for presentation</p> <p>B. Develop and refine artistic techniques and work for presentation</p> <p>C. Convey meaning through the presentation of artistic work</p> <p>Respond</p> <p>A. Perceive and analyze artistic work</p> <p>B. Interpret intent and meaning in artistic work</p> <p>C. Apply Criteria to evaluate artistic work</p> <p>D. Synthesize and relate knowledge and personal experiences to make art</p> <p>Connect</p> <p>A. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding</p>	<p>instructor gives students a viewpoint of ‘shape.’</p> <ul style="list-style-type: none"> - Students choose levels, behavioral and gestural responses, and explore the architecture of space in relationship to other bodies and physical objects in the environment. - Each group of students presents their created short movement piece, then students use their journal to reflect on how ‘shape’ as a Viewpoint communicates various theatrical intentions and ideas.
	<p>Differentiated Approaches: Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p> <p>Students who have physical limitations can demonstrate their learning using modified movements that still convey variations in Tempo, Shape and Gesture.</p> <p>ELL students excel in this project given the non-verbal nature of the assignment.</p>

Stage 1 Desired Results

Unit 4 Title: Improvisation

<p>ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level)</p>	<p><i>Transfer</i></p>
	<p><i>Students will be able to independently use their learning to...</i></p> <p>demonstrate teamwork, ensemble skills, staying on task, concentrating, and independent practices.</p>

<p><i>*can be referenced by number</i></p> <p>(VPA Standards 1.1, 2.1 2.2, 3.2)</p>	investigate basic improvisation principles such as "saying yes" and storytelling.	
	Meaning Making	
	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <p>Discrete skills are involved in learning improv</p> <p>Specific skills can be honed and practiced</p> <p>How affirmation and denial impact the course of a scene</p> <p>Awareness of how story structure drives a scene</p>	<p>ESSENTIAL QUESTIONS</p> <p>*How will the quality of the ensemble's cohesion impact the final product?</p> <p>*What role does side coaching play in improvisation?</p> <p>*How does risk-taking support the development of a scene?</p> <p>-How can improv skills support your work on a scripted project?</p> <p>*What happens when improvisers say either yes or no to an offer?</p>
	Acquisition	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> - C.R.O.W.E (character, relationship, Objective, Where, Emotion) - Story Spine - Status - Accepting offers - Saying Yes - Shifting the balance of a scene 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> - C.R.O.W.E (character, relationship, Objective, Where, Emotion) - Story Spine - Status - Accepting offers - Saying Yes - Shifting the balance of a scene - Sharing the stage - Throwing focus - Sustaining tension - Leading and Following/Initiating and Supporting
<p>5-10 sentence summary of key learning in this unit.</p> <p>Through whole-class warm up games such as "Kitty Wants a Corner," "Soundball," and mnemonic exercises students focus on spontaneous cooperative work as a group. Group improvisation games also develop team building through exploration and free play. Each class day begins with a 5 - 15 minute group warm up where each student is a valued member. Improv skills are introduced and exercised, building the vocabulary and skill set for</p>		

successful improvised scenes. The unit culminates with a class performance of various improvised scenes and stories.

Stage 2 - Evidence

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

Create

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

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

Improv Performance Rubric -

<https://drive.google.com/open?id=1QmDH1nchOGAJ1nIx2LWNeNcbDL4G45r>

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

Students will be assessed on their ability to sustain coherence, clarity, and focus while telling a complete story using the Story Spine. Essential elements include stories with a clear beginning, middle and end.

Stage 3 – Learning Plan

Learning Goals Addressed:
**can be referenced by number*

Create

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

Respond

- A. Perceive and analyze artistic work
- B. Interpret intent and meaning in artistic work
- C. Apply Criteria to evaluate artistic work

Sample Assignment: A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences).

In this opening activity students are introduced to Story Spine. Students work in pairs telling a story to one another alternating one word at a time. As they master this, pairs move into small groups of 4, and then into larger groups, culminating in the whole class attempting to tell a story one word at a time. As a part of developing the class collaborative culture and the storytelling skill, students raise their hands when the story stops making sense to them. When a majority of hands are raised, the story is thrown out and a new one begins. Students use the Story Spine below to create stories that have a beginning, middle and end:

“once upon a time, there was ____ . Every day, _____. One day, _____. Because of that _____. (three times). Until finally, _____. And ever since then _____.”

<p>D. Synthesize and relate knowledge and personal experiences to make art</p> <p>Connect</p> <p>A. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding</p>	<p>Differentiated Approaches: Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p> <ul style="list-style-type: none"> -Customized small groupings and pairings. -Opportunities for formative small group showings preceding summative presentations. -Non verbal improv scenes build confidence and teach improv concepts. -Performance opportunities in first language to build confidence, fluency and ensemble appreciation.
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Instructional Materials:

<p>IV. Instructional Materials: All books have been previously approved:</p> <p><i>An Actor Prepares</i> Constantin Stanislavski (ISBN-13: 978-0878309832) Routledge 1989 www.routledge.com</p> <p><i>A Sense of Direction</i> William Ball (ISBN-13: 978-0896760820) Drama Publishers 2003 www.quitespecificmedia.net</p> <p><i>Impro</i> Keith Johnstone (ISBN-13: 978-0878301171) Routledge Publishing 1987 www.routledge.com</p> <p><i>Improvisation For The Theater</i> Viola Spolin (ISBN-13: 978-0810140080) Northwestern University Press 1999 3rd edition</p> <p><i>Games For Actors and Non-actors</i> Augusto Boal (ISBN-13: 978-0415267083) Routledge Publishing 2002 www.routledge.com</p> <p><i>Mask Characterization: An Acting Process</i> Libby Appel (ISBN-13: 978-0809310395) Southern Illinois Press 1982 www.siupress.com</p> <p><i>The Complete Stanislavski Toolkit</i> Bella Merlin (ISBN-13: 978184824067) Nick Hern Publishing 2007 www.nickhernbooks.co.uk</p>
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Honors Classes Only (*this is new from UC Fall 2017*): Include a 5-10 sentence description of the comprehensive final exam/culminating project. The purpose of the final exam/project is for students to exhibit depth of knowledge and sustained mastery of subject material.

This Course Differs from Drama 5-6 with the following four elements:

- **Statement of Artistic Purpose-** students will use their journal, portfolio, and major capstone project along with research over the year to create a statement of artistic purpose. The statement of artistic purpose synthesises the student's past work (including the major capstone project), articulates the student's strengths and challenges and gives direction to their goals of what they intend to study more specifically in Honors Drama 7-8. In preparation for creating the statement of artistic purpose, students will read and experience a variety of works and artists from their specific field of study.
- **Major Capstone Project** outside of class time ranging from 40-100 hours in production or design where students lead as a team leader of a major area of production. Students select outside projects based on their interests and goals. Students at the honors 5-6 level will have overarching responsibility for a specific aspect of a production leading a team of peers who work under their guidance. This work becomes a source for the honors portfolio.
- **Honors Portfolio** documenting their process throughout the year including the final post-performance analysis of the student capstone project
 - Students gather sketches, research, photos, videos, mood/look boards, technical drawings, and models they've created and generated to develop a portfolio. The portfolio process is used to monitor understanding, assess mastery, and for student self-reflection.
- **Culminating Class Presentation** The culminating presentation includes self-curated selections from the portfolio, as well presentation of self-reflection findings, and culminates in the final refinement of the Statement of Artistic Purpose all of which is presented to the advanced drama classes.

Board Approved: September 11, 2018

UC(f) Approved: August 23, 2018