

# Table of Contents

	Acknowledgements.....	v
<b>Section I: Overview and Rationale</b>	Purpose and Rationale.....	2
	Non-linear and Cumulative Impact of Outcomes.....	3
	Drama Enriches Lifelong Learning.....	4
	Building a Learning Community.....	4
	Meeting the Needs of Learners .....	5
	Differentiated Instruction and Multiple Intelligencies .....	5
	Process and Product .....	6
	Participation in Artistic Life of Community .....	7
	Literacy Through Drama.....	8
	Links to English Language Arts Curriculum.....	8
	Links to Arts Curricula.....	9
	Target Audience .....	9
	Unifying Concepts of the Course .....	10
	Understanding Self and Others .....	10
	The Creative Dramatic Process.....	10
	Reflection and Critical Thought.....	10
	Key Features of Drama Curriculum.....	11
<b>Section 2: Curriculum Outcomes</b>	Essential Graduation Learnings and Drama.....	14
	Organizing Strands and General Curriculum Outcomes .....	18
	Creating, Making, and Presenting .....	18
	Understanding and Connecting Contexts of Time, Place, and Community.....	18
	Perceiving, Reflecting, and Responding .....	19
	General Curriculum Outcomes .....	19
	Specific Curriculum Outcomes .....	20
<b>Section 3: Program Design and Components</b>	Role of Administrator.....	60
	Role of Teacher.....	61
	Role of Student .....	61
	The Functions and Responsibilities of Teachers and Students in Drama.....	62
	Creating a Safe Environment - Physically and Emotionally .....	63
	Working Within the Drama: To Perform or Not to Perform.....	64
	Suggestions for an Effective Classroom.....	66
	Suggestions for an Effective Lesson.....	67

<b>Section 4: Drama Forms</b>	Drama Forms..... 70
	Movement
	Clowning..... 70
	Dance..... 70
	Mask Work..... 70
	Mime..... 70
	Stage Fighting..... 70
	Tableau..... 71
	Improvisation
	Character in Role..... 71
	Improvisational Drama..... 71
	Role Play ..... 71
	Spontaneous Stories..... 71
	Speech
	Choral Work..... 71
	Monologues..... 71
	Radio Drama..... 71
	Reader’s Theatre..... 71
	Recitation ..... 72
	Soundscape..... 72
	Storytelling ..... 72
	Scene Work
	Collective Creation ..... 72
	Docudrama..... 72
	Puppetry..... 72
	Story Theatre..... 72
<b>Section 5: Assessment and Evaluation</b>	Assessing and Evaluating Student Learning ..... 74
	Assessing and Evaluating Student Writing ..... 76
	Suggested Weighting Scale..... 77
<b>Section 6: Resources</b>	Learning Resources..... 80

**Section 7:  
Appendices**

Appendix 1: Minimum Content .....	82
Appendix 2: Sample Yearly Plan for Drama 2206 .....	84
Appendix 3: Sample Holistic Rubrics for Strands in Drama .....	87
Appendix 4: Sample Rubric for a Classroom Performance .....	90
Appendix 5: Assessing and Evaluating Student Work in Drama Forms .....	91
Appendix 6: Sample Rubrics Role Drama .....	93
Appendix 7: Sample Scoring Scales Drama Forms .....	96
Appendix 8: Sample Activity Enactment Speech .....	106
Appendix 9: Careers in Drama .....	107
Glossary .....	112



# Acknowledgements

The Department of Education acknowledges the collaborative efforts of many individuals who contributed their time, efforts, and suggestions during various stages of the development of this curriculum guide. Appreciation is expressed to all of them. Special appreciation is extended to the teachers who comprised the working group for the revision of Drama 2206. Their valuable contributions and suggestions are reflected in the curriculum guide:

Anne Burke, Memorial University of Newfoundland  
Louise Kearley, Mount Pearl Senior High  
Rex Roberts, Program Development Specialist, Division of Program Development, Department of Education  
Krista Vokey, Program Development Specialist, Division of Program Development, Department of Education  
Pam Whelan, Carbonear Collegiate

Thanks are also extended to the pilot teachers who so generously provided their time and expertise.

Peter McCormack, Menihek High School  
Stephen Perchard, Templeton Academy  
Yvonne Powell, John Burke High School  
Brent Sharpe, Mealy Mountain Collegiate  
Jennifer Stanley, Gander Collegiate

The Department of Education would also like to thank Ruby Hillier for word processing and technical editing, Division of Program Development, Department of Education, for producing this document for printing.



**Section I**  
**Overview and**  
**Rationale**

## Overview

### Purpose

This curriculum document for Drama 2206 is based upon the *Foundation for the Province of Newfoundland and Labrador Arts Education Curriculum* that provides the framework for art education and reflects research theories and classroom practice. It also is grounded in the *Foundation for the Atlantic Canada English Language Arts Curriculum*. This framework document supports drama in education and contains many links to drama in the context of English Language Arts.

*Drama 2206: A Curriculum Guide* offers a practical overview for drama education to be used for learning and teaching in and through drama. In a learning community, teachers, administrators, students and other individuals working in a collaborative fashion will use its guidelines for making decisions around the contexts of the learning environment, learning experiences, instructional strategies and assessment strategies.

This curriculum describes learning experiences for senior high learners that will develop the knowledge, skills and attitudes that they need to effectively express their thoughts, ideas and feelings in the area of dramatic arts.

Statements of learning outcomes provide the framework for design and development of curriculum. In addition to general curriculum outcomes, this curriculum contains specific curriculum outcomes for Drama 2206.

Although arts education frequently connects to the end product of performance, the main educational purpose of Drama 2206 is to reflect upon the process of dramatic learning. Performance may be included as a small aspect of the course, based upon the discretion of the teacher and the readiness of the students.

### Rationale

Drama may be used as a vehicle through which people make sense of the world around them. It allows students to experience vicariously situations in the classroom that foster empathy for others in real and imaginative ways. This is unique to the drama space. Drama reflects our distinctive realities and supports significant understanding between individuals, cultures and generations. The essence of the drama classroom is one in which trust is built through shared knowledge between student and teacher and through a social collaborative learning environment. This environment is founded upon open and responsive exploration where students construct meaning in a safe space of acceptance.



An arts education is integral to student growth by developing foundational personal and interpersonal skills. With these skills, students become more cognizant of the communities in which they live and become effective leaders in the future. An arts education invites students to value differences in both themselves and in others thereby creating an appreciation for diversity.

Through the use of drama, individuals are encouraged to participate in reflective processes that facilitate a growing awareness of others and the world around them. This awareness advances students' aesthetic appreciation and assists with developing well-rounded individuals. Students' communicative practices are encouraged in the drama classroom. The exploration of drama and the associated discovery of the different roles we adopt for life settings help students to become culturally literate.

The use of drama helps students to explore their imaginations and requires them to use a number of cognitive skills. Drama is a social process in which all students can work together to share ideas, solve problems, and create meaning. Students extend their experiences with a variety of social interactions, which continue to be part of their daily lives, by practicing the skills of collaborative interaction and by recognizing and valuing the feelings of others, as well as their own. Students come to recognize how reactions and relationships are dynamic, rather than static.

When schools provide drama education that combine intellectual activity with physical skills in creative problem solving, they are supporting the individual growth of the student and are contributing to the development of his/her personality.

Drama is a process for learning and engages all learners by building upon the uniqueness and diversity of the experiences of individuals.

The nature of outcomes based learning in the drama classroom is non-linear and outcomes will have to be revisited consistently throughout the course of the school year. The developing knowledge and skills are cumulative and continue to build upon each other as a student's understanding grows. The outcomes should be viewed as intimately connected to each other. As a student's ability to participate in group work increases, then another corresponding skill set will reflect that maturing capacity. Each student will develop at independent and individual rates and as such, the achievement of the outcomes will reflect unique paths.

## **Non-linear and Cumulative Impact of Outcomes**

## **Drama Enriches Lifelong Learning**

Providing an arts education develops the whole learner. Development may be emotional, physical, intellectual, and/or aesthetic. Including drama in the curriculum helps students to develop a number of cognitive skills. The exploration of varying roles allows students to reach a better understanding of themselves and the diverse world in which they live. Through the use of dramatic forms, students may use their imaginations to create characters and participate vicariously through the life of another. The use of drama allows students to explore the community in which they live.

Drama calls upon a student's creativity and imagination and demands intrapersonal and interpersonal skills. Development of these skills is crucial to success in life. As drama is a process-oriented subject, participants use a number of communication skills. To enhance the life-long learning process in drama, students frequently investigate experiences, invite critical questioning and voice a plurality of viewpoints. This learning approach is transformational. Exploration allows students to appreciate the diversity of the culture in which they live, develop empathy and enlarge their perspectives and understanding which is fundamental to human development. The use of drama helps students to nurture and nourish their imaginations so that a better understanding of their own lives and society emerges.

## **Building a Learning Community**

In a learning community characterized by mutual trust, acceptance, and respect, student diversity is both recognized and valued. All students are entitled to have their personal experiences and their racial and ethno-cultural heritage valued within an environment that upholds the rights of each student and requires students to respect the rights of others. Teachers have a critical role in creating a supportive learning environment that reflects the particular needs of students.

Drama students must come to know one another. This will build the relationships that will form the basis of all learning experiences in the drama class. The teacher/facilitator must be a very active individual who encourages all to participate in a mutually respectful, and risk free environment. All students' contributions should be equally valued and validated.

Teachers should consider their own readiness and comfort levels, as well as those of their students, in dealing with certain issues that may be particularly sensitive, for example, a drowning. Sometimes it is better to create a group drama, or some other drama form, that does not deal specifically with the sensitive issue and make connections to that issue.

## Meeting the Needs of Learners

An inclusive classroom values the social and ethno-cultural backgrounds of all students. Diverse family customs, history, traditions, values, beliefs, and different ways of seeing and making sense of the world are important contexts for enriched learning through drama. All students need to see their lives and experiences reflected in drama. All students need opportunities to share in their own and others' cultures by viewing and creating meaning through drama.

In any class of students, there exists a wide variety of strengths and needs. Students vary in their individual abilities to express their thoughts and ideas, to engage in risk taking, to listen to others and to engage actively. It is important to remember that every learner is capable of self-expression in the dramatic context and that all contributions should be valued.

## Differentiated Instruction and Multiple Intelligences

Differentiated instruction creates and offers a variety of learning paths so that students, who have diverse learning needs and interests, can learn and use concepts and ideas. It includes both teacher driven learning experiences as well as co-operative learning and teaching.

Multiple intelligences is a theory developed by Howard Gardner in 1983 that suggests that there are eight intelligences. These include linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal, intrapersonal, and naturalist intelligences. Individuals possess elements of all eight intelligences but have varying degrees of ability in them.

Differentiated instruction and multiple intelligences are key features in the drama classroom. Instruction in drama should reflect and meet the needs of individual students' diverse learning styles and needs. The feedback that is gathered from regular ongoing assessments is critical in determining the instructional direction and emphasis. Information regarding student learning is used to inform subsequent learning activities and strategies. When we use differentiated instruction, we identify specific paths to learning for individual students. This supports the idea of multiple intelligences. As teachers, we can offer learning opportunities that convey complex content in ways that reflect students' learning styles.

These are key methodologies in a drama curriculum that emphasizes personal growth and development.

## Process and Product

There is significant difference between theatre arts and drama. As articulated in the *English Language Arts Curriculum: Grades 10-12, Overview*, “The essential distinction is that, in theatre, the dramatic representation is intended to be viewed by an audience and is, therefore, characterized by the need to communicate with others and a consideration of their responses, whereas in drama, the purpose may be to explore, to clarify, or to develop ideas, issues, or emotions.”

In this curriculum, there is a strong affirmation of the importance and significance of the process of drama. There is greater emphasis placed on drama as process rather than end product or performance. Drama 2206 is designed to focus on the student’s personal development and communication skills.

In order to develop an aesthetic awareness and appreciation of dramatic form, a strong emphasis should be placed on the students’ abilities to respond sensitively in a constructive manner during class sharing.

Another major component of this course is the involvement of students in the creation and appreciation of drama art forms. Through the encouragement of creative expression, interaction with others and the appreciation of drama, students will increase their self esteem while establishing a solid appreciation for lifelong learning.

Although the primary focus of drama is communication, communication may be considered a process in itself, as it may lead to a number of forms of expression. Drama must be recognized as a process in which students explore a number of roles to increase their communication skills and share their feelings and thoughts. The process of understanding and the learning that is attained through drama exploration and through role-play can outweigh the learning derived from a product oriented emphasis.

The use of drama as a teaching methodology encourages students to use their imaginations to explore a number of human experiences and emotions through role-play in an imagined setting. This ability to suspend one’s disbelief and explore a number of roles in imagined social situations builds a student’s confidence. The exploration of this process helps students with career preparation and with the acquisition of life-long learning skills necessary to compete in a global economy. Rehearsal for life is only one of the benefits of drama for a student.

Appendix 1: Minimum Content and Appendix 2: Sample Yearly Plan from Drama 2206 will assist teachers in developing a focus on process.

## **Participation in Artistic Life of Community**

Students in drama should avail of opportunities to attend appropriate community theatre events and visiting productions. Teachers should encourage and promote student attendance at these events, as much as possible. Such events provide worthwhile learning opportunities and offer possibilities of rich reflection beyond the classroom. It is beneficial for students to see how a script is interpreted and produced, or how an actor may develop character in the context of public performance. Attendance at dramatic productions offers students the chance to compare the realities of their world with the one offered on the stage. Creating connections and developing critical thought on such topics are fundamental principles in literacy development and cultural awareness.

## The Process of Dramatic Exploration

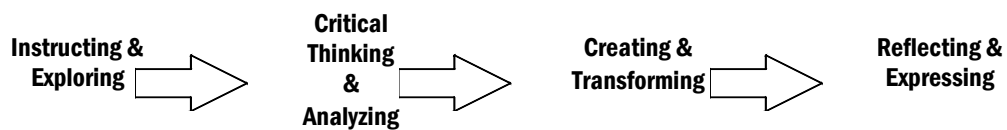
### Literacy Through Drama

Drama is a powerful medium for language and personal growth and is an integral part of an interactive English language arts program. Dramatic activities are often the best medium for integrating listening, speaking, and other forms of representing into the curriculum.

Through drama, students are able to explore thoughts and feelings not so easily expressed verbally or in writing. Learning drama techniques helps students become better communicators, developing skills that will be valuable as they move through senior high school. Through peer collaboration, they will gain increased confidence in their own creative ideas. Drama allows students to create and entertain, and it permits students to work together to share ideas, solve problems, and create meaning.

Drama is, by its nature, an arts course. Students attain a variety of literacies in drama besides the conventional literacies of reading, writing, listening and speaking. They acquire cultural and aesthetic literacies as well.

A possible model for including literacy in drama is provided below.



### Links to English Language Arts Curriculum

Drama 2206 falls under two categories within the curricula of Newfoundland and Labrador schools. It can be used to fulfill a course requirement in the Fine Arts Category or the English language arts Category as an optional English credit towards meeting graduation requirements. (Note: Drama 2206 cannot be used to claim credit for both categories.) Because Drama 2206 can be used as an English language arts credit, the course outcomes have been designed so that they are compatible with the three major strands that constitute the current *Atlantic Province English Foundation English Language Arts* curriculum guides: Reading and Viewing, Speaking and Listening, and Writing and Other Ways of Representing.

In the reading and viewing strand, students are required to read a variety of materials such as scripts, monologues, reviews, stories, poems, songs, articles, family records, historical/archival records, diaries, news stories, ledgers, chants, raps, myths, legends and programs. Under viewing, students view a variety of visuals such as videos, movies, paintings, sketches, program covers, drawings, photographs, posters, collages, magazine pictures and Web sites.

In the writing and other ways of representing strand, there is a natural overlap with the reading and viewing strand. Under writing, the students' written responses could include resumes, reviews, journal entries, scrapbooks, portfolio development, critiques, creative scripts, stories, songs, poetry, chants, news stories, commentaries, transcriptions of interviews, and written monologues, dialogues and speeches. Other ways of representing could include the creation of posters, collages, program covers, photo montages, and Web sites.

In the speaking and listening strand, students meet outcomes related to oral texts such as speeches, monologues, dialogues, group discussions, individual and group presentations, videos and CDs, television and movie productions, choral speaking, raps, chants, interviews and singing.

## **Links to Arts Curricula**

Music and visual arts are the companion subjects to drama in the arts based curricula in the Newfoundland and Labrador school system. As in the instance of drama, music and visual arts follow the strands and key stage outcomes as delineated in the *Atlantic Provinces Education Arts Foundation* document pertinent to their individual disciplines.

## **Target Audience**

For purposes of this guide, the target group for Drama 2206 is the Level II senior high school student. At the same time, this course is open to all students at the senior high school level. The outcomes are created to address the investigation of drama and to support the development of students' aesthetic understandings. The selection of the course content is based on the maturity and ability level of the senior high school student.

This course is designed to offer support for a wide range of interests and ability levels of the teachers who will be teaching Drama 2206 whether their backgrounds in theatre and drama are limited or extensive.

## **Unifying Concepts of the Course**

Learning in drama takes place within a cultural and historical context. Students need to be aware that drama has been influenced by our history and culture. This awareness includes a sensitivity and respect for cultural diversity that surrounds us everyday.

## **Understanding Self and Others**

Drama will foster self confidence and self awareness in the students. The focus of the program also includes the improvement of intercommunication skills and understanding of group dynamics.

Experiences in taking on roles where the students and the teacher act as if they are someone else provide students with opportunities for knowing others, understanding others, and making meaning for themselves in a unique way. Students develop an awareness of a shared humanity through taking on roles. These experiences can happen as a group drama when exploring such areas as an issue, a theme, or an historical event, or these experiences may happen through the development of characters or throughout the process of developing a collective creation.

## **The Creative Dramatic Process**

This drama curriculum guide will foster and develop creative thought, to enable students to make connections and understandings within their cultural and historical experiences. It will also provide students with a form to explore thoughts and feelings while offering opportunities for students to communicate in multiple modes of meaning such as oral, physical, gestural and visual.

## **Reflection and Critical Thought**

As a part of the dramatic learning process, personal development in this course is an integral aspect of independent reflection in the classroom. This leads to meaningful introspection; a greater understanding of self. In order to foster this growth, drama activities lead students through critical thought processes. These in turn lead to increasing students' personal development and increasing awareness of their abilities as learners. Teachers of drama have a responsibility to help students to become aware of their strengths in learning and reflection and to suggest multiple ways in which students can learn, question, and further understand self in the context of local and global understandings.



## Key Features of Drama Curriculum

This curriculum is defined in terms of outcomes.

This curriculum is designed to nurture the development of all students.

This curriculum provides a framework for making connections with other subject areas.

This curriculum emphasizes the importance of students' active participation in all aspects of their learning.

This curriculum emphasizes the personal, social, and cultural contexts of learning and the power that drama has in these contexts.

This curriculum provides a basis for assessing learning in and through the dramatic arts.

This curriculum is non-linear in scope.

This curriculum has multiple outcomes that can be met in a single learning activity.



## **Section 2**

# **Curriculum Outcomes**

## Essential Graduation Learnings

### Essential Graduation Learnings and Drama

Essential graduation learnings are statements describing the knowledge, skills and attitudes expected of all students who graduate from high school. Graduates will be able to demonstrate knowledge, skills and attitudes in the following essential graduation learnings: aesthetic expression, citizenship, communication, personal development, problem solving and technological competence. These learnings can be applied to students from a uniquely dramatic perspective in Drama 2206.

Achievement of these learnings will prepare students to continue to learn throughout their lives. They describe expectations in terms of knowledge, skills and attitudes developed throughout the curriculum. This guide will focus on how they can be developed using drama. At the same time it is understood that students also need to make connections and develop abilities across subject boundaries if they are to be ready to meet the shifting and ongoing demands of life, work and study today and in the future.

Equally important in this process is the meeting of curriculum outcomes established for Drama 2206. Curriculum outcomes are of two types—general and specific. General curriculum outcomes (GCO's) are statements that articulate what students are expected to know and be able to do in particular subject areas. Specific curriculum outcome statements (SCO's) articulate what students are expected to know and be able to do in a subject area at a particular grade level. It is through the achievement of these curriculum outcomes that students demonstrate the essential graduation learnings.

**Aesthetic Expression:** *Graduates will be able to respond with critical awareness to various forms of the arts and will be able to express themselves through dramatic arts.*

Utilizing a broad range and variety of forms, studies in drama provide students with opportunities to explore both process and product in the classroom. It is through this analysis of, and participation in, drama forms that students are able to develop appropriate understandings of aesthetics. Students explore ideas in a myriad of contexts, personally, in small groups, and in whole class settings in order to express complex ideas. This interaction results in the internalization of meanings, thoughts and perceptions. The ownership of dramatic knowledge results in the critical appreciation for the drama forms. Dramatic arts encourage both intellectual and emotional responses.

**Citizenship:** *Graduates will be able to assess social, cultural, economic and environmental interdependence in a local and global context.*

Experiences in drama education offer students the unique opportunity to interact in a meaningful manner with text and the real life experiences of both themselves and others. Drama creates an opportunity to explore unique experiences and learning opportunities by considering cultural and societal events. Drama enables students to participate actively in the cultural lives in the community by making connections between themselves and other citizens. These connections include the school community, the local community, the province, the country and the global contexts. Students become aware through their work in drama of the impact of others upon them and the impact of their actions upon others thus creating a more self aware citizen.

**Communication:** *Graduates will be able to use speaking, listening, reading, viewing, writing and other ways of representing to think, learn and communicate effectively.*

By its nature, drama requires effective communication amongst the participants. Work in drama offers students many opportunities to express their ideas to others as well as to view and respond to the work of their peers. Meaning is created and interpreted in drama through movement and as well as speaking and listening. Students must view dramatic productions at various stages throughout the process in order to make appropriate and effective decisions. This requires consistent and clear communication between the students in the dramatic context in order to achieve the most effective result. Students respond to what they view, read, and hear by speaking, writing, and developing other ways of representing these ideas. They hone their communication skills by interpreting and creating dramatic works.

**Personal Development:** *Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.*

Drama engages students on a wide variety of levels and, in so doing, provides a multitude of ways in which students develop as individuals and pursue an active and healthy lifestyle. Students develop emotional, physical, intellectual, imaginative, aesthetics, and social skills throughout their study of the dramatic arts. They gain a strong understanding of personal meaning and learn how to construct social meaning. Drama provides a large number of vicarious experiences through which students come to appreciate the perspectives of others and through which students develop self awareness, confidence and maturity as well as leadership ability. Dramatic processes offer the possibility of individual growth by their emphasis upon learning experiences that challenge students' perspectives and organizational abilities. Through risk taking, students are able to transfer knowledge obtained from drama to real life situations and undertake decision making with thoughtfulness and responsibility. As well, drama instruction involves emphasis on use of the body and upon physicalization. Students will be encouraged to participate in active living in order to engage actively in the physical aspects of the drama curriculum.

**Problem Solving:** *Graduates will be able to use strategies and processes needed to solve a wide variety of problems.*

Drama experiences offer students regular opportunities to develop knowledge and skills to deal with a broad spectrum of problems. Students are frequently confronted with wide ranging issues and problems throughout the creative process and, as they emerge, these problems are solved both individually and collaboratively. Students reflect on the nature of the problem and choose decisions that foster and reflect critical thinking and creative problem solving abilities. Drama encourages divergent thinking and alternative solutions become apparent when students participant in a wide variety of dramatic forms such as improvisation. The nature of drama inspires formulation of questions and the consideration of ethical dilemmas. Throughout dramatic activities, students pose and develop potential solutions to problems as they naturally occur as well as the consequences to those decisions. Thus, problem solving becomes part of a holistic approach to dramatic instruction and is seen as an important part to the teaching and learning in the drama classroom.

**Technological Competence:** *Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications and apply appropriate technologies for solving problems.*

Drama often relies upon and integrates technology in the classroom context. Technology may be availed of to support research in the dramatic arts. Recordings of an activity may be used to promote and support learning while film and digital media can be introduced to provide opportunities for critical analysis by students. The effective use of appropriate technology supports in drama is only limited by the imagination.

## Organizing Strands and General Curriculum Outcomes

The learning outcomes are grouped according to three organizing strands: creating, making and presenting; understanding and connecting contexts of time, place and community; and perceiving, reflecting, and responding. Under these organizing strands, seven general curriculum outcomes identify what students are expected to know, to do and to value, upon completion of their study in art education.

### **Creating, Making, and Presenting**

This strand involves students' creative and technical development; that is, their ability to use and manipulate media—images and words, sound and movement, to create drama forms that express and communicate their ideas and feelings. Through these art works students provide evidence of achievement, both as the work is being developed and in its final form.

Outcome 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and development of drama.

Outcome 2: Students will be expected to create expressive work in drama through collaborative and independent processes.

### **Understanding and Connecting Contexts of Time, Place, and Community**

This strand is concerned with students' ability to respond critically to art works through increasing knowledge and understanding of, and appropriate responses to, the expressive qualities of art works.

Outcome 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture within the dramatic context.

Outcome 4: Students will be expected to examine the contributions to the arts of individuals and cultural groups in local and global contexts.



**Perceiving, Reflecting,  
and Responding**

This strand focuses on evidence, knowledge, understanding, and valuing the arts in a variety of contexts.

Outcome 5: Students will be expected to analyze the relationship between artistic intent and the expressive work.

Outcome 6: Students will be expected to apply critical thinking and problem solving strategies to reflect on and respond to their own and others' expressive works

Outcome 7: Students will be expected to demonstrate personal growth through participation and engagement.

**General Curriculum  
Outcomes**

Outcome 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and development of drama.

Outcome 2: Students will be expected to create collaborative and independent expressive work in drama through collaborative, expressive and independent purposes.

Outcome 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture within the dramatic context.

Outcome 4: Students will be expected to examine contributions to the arts of individuals and cultural groups in local and global contexts.

Outcome 5: Students will be expected to analyze the relationship between artistic intent and the expressive work.

Outcome 6: Students will be expected to apply critical thinking and problem solving strategies to reflect on and respond to their own and others' expressive works.

Outcome 7: Students will be expected to demonstrate personal growth through participation and engagement.

## Specific Curriculum Outcomes

Outcome 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and development of drama.

- 1.1 assume and sustain a role in a dramatic context
- 1.2 use creative movement to interpret and communicate meaning
- 1.3 use images to interpret and communicate meaning
- 1.4 use speech to interpret and communicate meaning
- 1.5 exhibit the appropriate skills of speaking, listening, reading and viewing, writing and other ways of representing
- 1.6 express ideas, moods, and feelings creatively through engagement in drama

Outcome 2: Students will be expected to create expressive work in drama through collaborative and independent processes.

- 2.1 demonstrate an understanding of drama as a collaborative art form
- 2.2 collaborate in developing, planning and designing classroom dramatizations
- 2.3 create a variety of drama works
- 2.4 apply research from print and non-print sources to the exploration and creation of dramatic forms
- 2.5 create various media forms exploring the possibilities and limitations of each for dramatic effect

Outcome 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture within the dramatic context.

- 3.1 demonstrate respect for varying viewpoints and perceptions
- 3.2 understand that drama can imitate and reflect life in particular times, places, and cultures
- 3.3 interpret how drama celebrates, comments on, and questions issues and events in their cultural context
- 3.4 make connections between their own lives and experiences and the characters, ideas and events in a drama work
- 3.5 explore examples of how drama can reflect the ideas of individuals, communities and societies

Outcome 4: Students will be expected to examine the contributions to the arts of individuals and cultural groups in local and global contexts.

- 4.1 examine how drama explores current events, personal and societal issues while enriching life experiences
- 4.2 explore and interpret stories or dramatic works from a variety of cultures
- 4.3 understand and demonstrate appropriate theatre etiquette
- 4.4 explore careers associated with the performing arts

Outcome 5: Students will be expected to analyze the relationship between artistic intent and the expressive work.

- 5.1 examine how other arts can be used to enhance dramatic intent
- 5.2 compare and contrast more than one performance of a dramatic work, using selected criteria and appropriate terminology
- 5.3 understand the dramatic process of creating a work as individuals and as a group

Outcome 6: Students will be expected to apply critical thinking and problem solving strategies to reflect on and respond to their own and others' expressive works.

- 6.1 demonstrate an awareness that there may be different solutions to different problems
- 6.2 make considered decisions, act upon them and accept the implication of these decisions
- 6.3 use selected criteria and appropriate terminology to analyze their own and others' work
- 6.4 based on their analysis, make informed judgements and critique their own and others' works
- 6.5 analyze feedback to refine their own and others' works
- 6.6 offer, accept and reflect upon constructive feedback
- 6.7 respond with sensitivity and respect for the ideas of others

Outcome 7: Students will be expected to demonstrate personal growth through participation and engagement.

- 7.1 develop a positive and realistic self image
- 7.2 trust and value their own responses
- 7.3 persevere in the face of problems that arise in the dramatic context
- 7.4 demonstrate the ability to work independently
- 7.5 demonstrate focus and purposeful engagement within drama activities
- 7.6 demonstrate effective understanding and application of group dynamics (time management, cooperation, compromise and responsibility to the group)
- 7.7 take risks within the dramatic context
- 7.8 reflect on their personal growth using various forms of expression

*Outcome 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and development of drama.*

## Outcomes

*Through individual and group activities students will demonstrate an ability to:*

- 1.1 assume and sustain a role in a dramatic context
- 1.2 use creative movement to interpret and communicate meaning
- 1.3 use images to interpret and communicate meaning
- 1.4 use speech to interpret and communicate meaning

## Suggestions for Teaching and Learning

Assuming and sustaining a role may include some strategies such as: monologues, scene work, improv, pantomime, and reader's theatre.

Teachers could explore how makeup application and costuming assist with assuming and sustaining roles.

Movement is a part of most drama activities. As a component of the drama program, it can be isolated by planning activities that focus on it.

Vertigo dancing is a strategy to develop movement skills. Students lie on the floor and interpret music by moving their bodies. Some activities for movement include tableau, mime, and dance.

Examples of images may include photographs, videos, tableau, set design, makeup, and sketches, etc. Students could be asked to paraphrase a scene in a limited number of photographs.

Mask making could be used to meet these outcomes as masks can be used as images to interpret meaning. A unit on mask making may be completed as a cross-curricular project with visual arts.

Experiences in speech should provide students with challenging opportunities to explore, formulate, and express ideas, perceptions, and feelings. As students explore, interpret, and communicate the meaning of text, whether the text is a poem, a story, a script, or a spontaneous improvisation, they will develop qualities of good speech as well as movement and gesture to enhance meaning. Speech could include choral readings, vocal warm-ups, readers' theatre, story telling and chamber theatre.

Use a variety of voice elements (e.g., speed, volume, pitch, pronunciation, articulation) to provide a single dialogue with different interpretations.

*Outcome 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and development of drama.*

### **Suggestions for Assessment**

Observation, student reflection and journals are important assessment tools when assessing the sustaining of a role within a drama.

A variety of assessment strategies, both observational and anecdotal, may be used to assess student achievement.

Strategies for assessment include:

- out of role discussions/group discussions
- student reflections using painting, drawing, or writing
- student writing in or out of role
- self and peer assessments (scoring scale with written supports)
- authentic assessment (i.e. student practical demonstrations of a learned skill such as makeup applications for aging, clowning etc.)
- character checklist and/or scene survey

Work with the class to establish a set of criteria to assess movement.

Some criteria may include:

- movement changes in response to changed circumstances
- movement that incorporates a variety of levels, speeds, and directions
- movement that is fluid
- movement that incorporates voice
- movement that is uninhibited

To assess photograph paraphrases, criteria could comprise

- appropriateness of subject
- clearly conveyed meaning
- artistic merit
- demonstrated understanding of the scene

### **Suggested Resources**

See the Voice production chapter in **Stages: Creative Ideas for Teaching Drama** beginning on page 91 for additional suggestions.

See **Basic Drama Projects**, 8th ed. pp. 335 and 564 for more information on Reader's Theatre.

**Improvisation: Learning through Drama** has a section, "Moving Into Drama", that provides suggestions for movement games.

See Appendix 3: Sample Holistic Rubrics for Strands in Drama for suggestions on assessing the various strands and Appendix 4: Sample Rubric for a Classroom Performance to assess outcome 1.1.

*Outcome 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and development of drama.*

**Outcomes**

*Through individual and group activities students will demonstrate an ability to:*

1.5 exhibit the appropriate skills of speaking, listening, reading and viewing, writing and other ways of representing

1.6 express ideas, moods, and feelings creatively through engagement in drama forms

**Suggestions for Teaching and Learning**

Sample writing activities could include:

- reviews of plays and movies
- script writing
- monologues (i.e. “Farewell to my Heart”. Students have to create a brief monologue in which they would find a reason to bid farewell to a body part such as their heart and share their work with their peers.)
- speeches
- character sketches
- descriptions of mood and atmosphere while listening to musical selections
- journal entries
- story telling
- writing in role

Using creative movement, teachers could ask students to improvise or choreograph a series of movement to convey feelings such as anger, confusion, etc. Another method of using creative movement could be to include music to support the student work.

Students, when writing in role, may be asked to imagine themselves in the role of an emigrant. This activity is described in detail in **The New Dramathemes** on page 118.



*Outcome 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and development of drama.*

### **Suggestions for Assessment**

Authorized resource teacher guides in English language arts often have templates for writing assessments as well as for reading, speaking and listening, and viewing. These could be considered for adaptation for use in drama classrooms.

Peer editing and conferencing are also very useful in providing feedback to the student writer. They provide information for teachers in designing future learning experiences for students.

For assessment in movement, teachers may reference Appendix 6 in this guide where there is a rubric titled “Dance Drama Project”. As always, criteria for assessment should be provided in advance of the learning activity. Holistic rubrics can be referenced as an assessment tool too.

Appendix 5 has rubrics for role drama that teachers may reference for suggestions or behaviours and responses that suit the character and support the dramatic situation.

### **Suggested Resources**

See **Stages** p. 159 for “Student Group in Storytelling” for further information on storytelling.

See **The Stage and the School** pages 567-569, 377, 576-577 for additional information.

“Assessment: Focus on Movement” on page 68 is a useful resource for assessment in **The New Dramathemes**.

Reader’s Theatre is outlined on pages 247-550 in **The Stage and the School**.

Also see Folklore on page 84 in **The New Dramathemes** and Writing in Role rubric on page 123.

Page 16 from **Structuring Drama Work** has diaries, letters, journals, messages, and lesson plans for writing in role.

Appendix 5: Assessing and Evaluating Student Work in Drama Forms may be used to assess student learning, particularly for outcome 1.6.

See Appendix 8: Sample Activity Enactment Speech

*Outcome 2: Students will be expected to create expressive work in drama through collaborative and independent processes.*

## Outcomes

*Through individual and group activities students will demonstrate an ability to:*

2.1 demonstrate an understanding of drama as a collaborative art form

2.2 collaborate in developing, planning and designing classroom dramatizations

2.3 create a variety of drama works

## Suggestions for Teaching and Learning

One suggestion for achieving some of these outcomes is to ask students to write a speech as a famous person. This would involve researching the biography of that person and, if the person was an artist, it could involve sharing other expressive works.

Students could present a dramatization or a dramatic reading of a poem or short story.

One possible way to combine all of these outcomes is to have students research legends or folklore from various cultures, for example, in order to create a collaborative work on the selected writing.

Some other means of attaining these outcomes may be arrived at by the following methods:

- collective creation (a process by which students are equal contributors to a dramatic process and product)
- collective writing (a process by which students are equal contributors to a written process and product)
- improvisation
- scene work (a process where students develop or study a script for possible presentation)
- media projects (a project where students develop, study or incorporate various media throughout the creative dramatic process). An example of a media project is the creation of a soundtrack for a piece of theatre or other dramatic form. This could incorporate individual sounds, soundscapes, voiceovers, background videos, etc.
- invite students to work in pairs to present stories about themselves (e.g., “My favourite imaginary character”, etc.) with one student speaking and the other creating arm gestures.
- develop skills in portraying abstractions. Select a prop to represent the theme of a scene and present it to the class
- create a tableau
- transform a common object into a wide variety of objects. For example, a pencil could become a magic wand, a leash, a wall ledge, etc.

*Outcome 2: Students will be expected to create expressive work in drama through collaborative and independent processes.*

### **Suggestions for Assessment**

Self and peer assessments

Anecdotal observations

Presentations/sharing work with the class

Create a checklist to record observations about student behaviours:

- do they share their ideas with others?
- do they participate in activities?
- do they extend upon the ideas of others?
- do they accept others' feedback?
- do they interact with others in a positive and supportive manner?

Ask students to create graphic designs that reflect the impact and the role that drama has in their lives.

Provide writing prompts for reflection about a performance such as:

- were the characters believable?
- my top three criteria for a good production are....
- I don't usually become interested in a play when....
- my attention is often grabbed when....

Written critiques and reviews are excellent assessments for critical thinking and awareness. Group discussions are also excellent methods of stimulating critical thinking and awareness.

A media project assessment could incorporate the following criteria.

- how the selected sound contributes to the overall dramatic effectiveness of the piece.
- how the timing of the sound contributes to the overall effectiveness of the dramatic piece
- how the volume of the sound(s) impacts the overall atmosphere of the piece

### **Suggested Resources**

“Novel in an Hour” p. 90 from **The New Dramathemes** and page 56 “Chapter on Student Group” projects in **Stages**

See pages 40-44 in **Improvisations in Creative Drama** for suggestions on lighting

Appendix 6: Sample Rubrics Role Drama and Appendix 7: Sample Scoring Scales Drama Forms may be used for various assessments.

*Outcome 2: Students will be expected to create expressive work in drama through collaborative independent processes.*

**Outcomes**

*Through individual and group activities students will demonstrate an ability to:*

- 2.4 apply research from print and non-print sources to the exploration and creation of dramatic forms

**Suggestions for Teaching and Learning**

Research can be informal or formal and can be cross-curricular in scope. Students could research theatre history, historical characters, time periods, or other topics that are pertinent to the development of the current drama work.

Research can be informed by interviews, on-line research, or by traditional sources. It should be incorporated into the drama work. Teachers may request formal findings as well depending upon the nature of the research task.

For example, students could access a number of sources to arrive at an informed conclusion. Some sources could include images, magazine articles, films, and texts.

Some suggestions for sharing research include:

- speeches
- scenework
- research paper
- monologues (contemporary and/or historical)

---

*Outcome 2: Students will be expected to create expressive work in drama through collaborative independent processes.*

---

### **Suggestions for Assessment**

To assess student achievement of this outcome, a checklist may be used, including some indicators as listed below:

- accurate and original research
- balanced perspectives
- effective use of resources
- sensitivity to cultural issues
- respect for diversity
- documentation of sources

### **Suggested Resources**

Teachers may consult style guides such as the APA and/or the MLA to identify appropriate citation methods.

**The New Dramathemes** p. 141-143 (The Words of Martin Luther King Jr.)

**Stages** p. 173-175 (Radio Plays)

*Outcome 2: Students will be expected to create expressive work in drama through collaborative independent processes.*

**Outcomes**

*Through individual and group activities students will demonstrate an ability to:*

- 2.5 create various media forms exploring the possibilities and limitations of each for dramatic effect

**Suggestions for Teaching and Learning**

Students may:

- use relevant conceptions and terminology when describing significant features of their own work and the work of others
- view live and taped dramatic performances, taking into account the context constructively suggest alternative artistic choices
- offer, accept, and reflect upon constructive criticism

Afford students opportunities to consider the use and effects of a variety of technical aspects through direct manipulation of and experimentation with available and created resources (e.g., manipulating still images for various effects using software).

Types of media that could be explored include:

- music
- soundscapes
- still images
- moving images
- lighting
- sound effects
- vocal effects
- visual recording
- audio clips
- digital photography

---

*Outcome 2: Students will be expected to create expressive work in drama through collaborative independent processes.*

---

### **Suggestions for Assessment**

Assess the dramatic activity separately from the use of technology/media.

The use of technology should be assessed upon its effectiveness and appropriateness in the context of the form and subject matter.

Some key questions could include:

- were the chosen images/sound effects appropriate?
- were they well placed?
- did they contribute to the aesthetic quality?
- were they incorporated with skill—smoothly and seamlessly—into the drama?

### **Suggested Resources**

**Drama Teacher's Companion**

**Stage and School**

Chapter 11

Chapter 14

*Outcome 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture within the dramatic context.*

### Outcomes

*Through individual and group activities students will demonstrate an ability to:*

3.1 demonstrate respect for varying viewpoints and perceptions

3.2 understand that drama can imitate and reflect life in particular times, places, and cultures

### Suggestions for Teaching and Learning

Explore issues and develop a collective creation. For example, use improvisation to explore the issues surrounding youth violence or a cultural or historical issue of interest.

Writing character autobiographies and journal reflections may help students make connections between self and others.

Students could share an experience or an object with classmates to reveal an aspect of their culture.

Additional activities may lead to reflection on the ways in which cultural diversity is reflected in drama work; such as storytelling and work with photographs. As well, improvisation may be used to explore cultural/historical issues and events such as the closing of a fish plant in a small community or global responses to national disasters and crises.

Character development and the exploration and interpretation of subtext and scene work may assist students in the achievement of this learning outcome.

Replay improvisations in different genres such as western, romance, soap opera, horror, reality, etc.

Explore plays written by Newfoundland and Labrador playwrights.

Teachers can use video, film, music, television, literature and radio to demonstrate representative cultural experiences.

Research and dramatize a theme from another area of study (for example, an imaginary journey of a molecule, the forgotten grammar of English, etc.).

Students select a folk song and perform a recitation of the lyrics.

A number of texts, such as video, film, music, television, literature and radio may provide for representative experiences of various cultures. Drama experiences that use elements of movement, rhythm, music and speech for dramatic exploration may prove valuable in understanding shared and diverse human rituals, ceremonies, customs and traditions.



*Outcome 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture within the dramatic context.*

### **Suggestions for Assessment**

It is important that students are provided with frequent opportunities (both in and out of role) to recall, to react to and to describe their drama experiences. Reflection can take a variety of both public and personal forms. Whole group discussions, tableaux, prepared improvisations, drawing, writing in role, journal writing and other strategies can tap into students' thinking about their work and offer valuable insight into student for assessment purposes. Again self, peer, and teacher assessment are all valuable means of assessing students' work.

After an in-role activity, ask other students to interview the student while still in role. Have them ask questions that uncover values, attitudes, previous relationships, and/or relationships that were not specifically alluded to during the role play. Look for evidence in the student responses that:

- demonstrates ability to project themselves into the character to express ideas consistent with that character
- uses new information to make inferences about the nature of that character

Assessment of the creation of a musical score for a dramatic scene may include:

- appropriateness of the created or chosen selections
- length and timing of the music
- volume of the music
- the ability of the music to complement the dramatic scene

### **Suggested Resources**

See **The New Dramathemes** Chapter Seven on community and Chapter Ten on diversity and equity.

See Ancient Rituals on p. 162-163 in **Stages**.

**Stage and the School** Chapter Seven on the History of Drama

**Stages** p. 151--Historical Figures.

**Stages** p. 152--Real Life Situation

**Improvisation Learning Through Drama.** Part D: Heritage Drama

*Outcome 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture within the dramatic context.*

## Outcomes

*Through individual and group activities students will demonstrate an ability to:*

- 3.3 interpret how drama celebrates, comments on, and questions issues and events in their cultural context
- 3.4 make connections between their own lives and experiences and the characters, ideas and events in a drama work

## Suggestions for Teaching and Learning

Dramatic forms may be used to create texts that give meaning to historical and cultural events; for example, tableaux, choral speech or group dramas.

Some activities designed to develop characterization enable students to make connections between themselves and others. These could include creating characters, interviews, monologues, and tableaux. Reflection may also help the students make connections between self and others (for example, interviews and journal writings).

Ask students to conduct research to extend knowledge of their communities and the cultures contained therein. Ask them to present their findings in different ways (videos, sketches, artifacts, etc.) and develop a dramatic work using some of the themes, issues, or predominant features that they have identified throughout their research process.

Possible forms for written reflection may include:

- diary and journal entries
- letters
- memoirs
- newspaper reports
- lists
- advertisements
- travel logs
- interviews
- scrapbooks

Students individually or in a group may attend a community, university or professional theatre production.

Students may participate in workshops led by resource people from the local arts community.

Students individually or as a group may attend other school productions.

*Outcome 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture within the dramatic context.*

### **Suggestions for Assessment**

Some assessment strategies for written work could include the following list of criteria:

#### Scrapbook

- creating appropriate titles for pages
- comparing and contrasting ideas to articulate connections between themselves and characters.
- developing an aesthetically pleasing layout
- including relevant content

#### Memoir

- developing and maintaining a character's tone
- creating authentic voice
- organizing ideas logically
- performing memoir in appropriate manner using relevant physicalization

### **Suggested Resources**

**The New Dramathemes:** pgs 84-122, 137-148

*Outcome 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture within the dramatic context.*

**Outcomes**

*Through individual and group activities students will demonstrate an ability to:*

- 3.5 explore examples of how drama can reflect the ideas of individuals, communities, and societies

**Suggestions for Teaching and Learning**

Character in role and/or role-playing is equally effective in attaining this outcome.

Students could adapt articles for choral readings or for readers' theatre in order to explore the connections between arts, societies and environments.

Improvisation can be used to explore and express cultural/historical issues and events.

Collective creation of text may lead to the reflection of the values, culture and ideas of communities and societies.

Experiences in creative movement and music can be integrated with the dramatic forms of movement and speech to interpret the individual and collective meanings associated with the selected music and themes. Some examples of this type of activity may include choreographing a brief creative movement, creating a musical score for a dramatic scene or integrating creative movement and/or music to complement and support the dramatic process.

Students could research an historical event and write a scene or a script to reflect this event. One way is to ask students to reflect on various aspects of past (or current) wars. Students then research the battle, issue, or event and collectively write scripts which reflect what they have learned.

*Outcome 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture within the dramatic context.*

### **Suggestions for Assessment**

Note the extent to which students:

- create and maintain a role
- develop roles separate from their own personality
- create roles that are distinctive and individualistic from others in the group
- create a wide breadth and scope of roles
- understand how others in role impact and change the dramatic situation

Self assessment written questions possibilities include:

- What did you do to enter into your role?
- How did you maintain your role?
- What kinds of roles do you like? Dislike? Find easy? Find difficult? Why?
- Did the others in your group assist you in the role? If so, how?
- How did you support others?
- How did your role reflect society and the ideas of individuals in that society?

### **Suggested Resources**

See pages 158 to 160 in **The Stage and the School**.

**Stages** (Readers' Theatre, p. 163)

*Outcome 4: Students will be expected to examine the contributions to the arts of individuals and cultural groups in local and global contexts.*

**Outcomes**

*Through individual and group activities students will demonstrate an ability to:*

- 4.1 examine how drama explores current events, personal and societal issues while enriching life experiences

**Suggestions for Teaching and Learning**

Speech writing is an effective way to explore our society. Students research a well known person (historical or current). They then prepare a speech (as though they were this character) to be delivered as either the valedictorian of their graduating class or a special guest speaker at their graduation. Students present the speech to the class.

Read, discuss and reflect on a wide variety of dramatic texts. This can be done as a whole class, in small groups or in literature circles.

Develop and perform a scene on current events. Share thoughts and ideas about the subject and the cultural impact of the ideas.

Another option is to view and respond to a film or television show.

Character in role is effective in attaining this outcome. One activity to achieve this is to assign students notable figures (or allow them to choose their favorites). Students research the character and then have a “party” where everyone comes in character and mingles with the others. Some suggestions could include Mother Teresa, Angelina Jolie, Borracho Obama, George Stroumboulopoulos).

Students can explore social issues by having “town hall meetings” to discuss various topics important to them. These meetings assign roles as townspeople, mayor, government officials, etc.

Students may write scripts for common childrens’ stories, changing the character’s point of view. For example, what if Cinderella was actually a mean, nasty girl who picked on her step-sisters because they were unattractive? What if Snow White was a spoiled brat who really annoyed the seven dwarfs and became an unwelcome house guest?

*Outcome 4: Students will be expected to examine the contributions to the arts of individuals and cultural groups in local and global contexts.*

### **Suggestions for Assessment**

Performance may be assessed through the use of rubrics.

- journal entries
- observation
- self/peer assessment\*
- written assignments
- discussions

\*It is sometimes useful to record student presentations (monologues, speeches, scene work, etc.) and then play them for the class. Performers will then do a self-assessment as well as assess the work of their peers. Sometimes the assessment is as simple as “List two things which you felt you (or your classmate) did really well and two things which need to be reflected on.”

Students may be assessed by using retelling and summarizing of the stories they learn about. Sample criteria may include:

- paraphrasing plot
- emphasizing relevant details
- portraying characters in an accurate manner
- summarizing inferences about particular cultures based upon the work at hand

### **Suggested Resources**

#### **Basic Drama Projects**

- unit 8 provides scene work and monologues
- chapter 29—critiquing a performance

#### **Improvisation Starters**

#### **Improvisations in Creative Drama**

#### **Stages: Creative Ideas for Teaching Drama**

#### **The New Dramathemes**

#### **The Stage and the School** pp. 158-160, 528

*Outcome 4: Students will be expected to examine the contributions to the arts of individuals and cultural groups in local and global contexts.*

**Outcomes**

*Through individual and group activities students will demonstrate an ability to:*

4.2 explore and interpret stories or dramatic works from a variety of cultures

4.3 understand and demonstrate appropriate theatre etiquette

**Suggestions for Teaching and Learning**

Students can host a talk show where cultural issues are explored.

Students may study music and dance which were, or are, popular to particular societies and present examples to the class. For example, teachers may consider doing a collaborative dinner theatre which involves several classes. The theatre has a theme (e.g., Newfoundlanders bring their culture to the western ranches) and the classes work together to present a dinner theatre. The drama class researches the theme and they write the script and perform the play. The music class researches music and dance which goes with the theme (e.g., Country line dancing and traditional Newfoundland folk dancing), learn the dances and perform at the show, the art class designs the set, the design technology class builds the set, the nutrition class prepares and serves the meal, an English class interviews and writes bios of all the performers and the enterprise class does the advertising and ticket sales.

Students can improvise based upon different characters' perspectives and points of view and/or cultures. One method is to provide the students with an opening line of dialogue and have them improvise characters and scenes.

Sharing expectations and reflecting on appropriate theatre etiquette will assist students when they attend a production or when they view the work of others in the classroom context. Using a technique of role playing what not to do while an audience member may be an effective strategy.



---

*Outcome 4: Students will be expected to examine the contributions to the arts of individuals and cultural groups in local and global contexts.*

---

### **Suggestions for Assessment**

Etiquette demonstration may be assessed as an ongoing process and not just as an isolated event. Students could be provided feedback regarding body language or posture, degree of attention, appropriate response to work.

Written assessment of the learning activity for script creation could be based on the following criteria:

- use of conventions
- development of differentiated characters
- use of creative language and images
- development of main message or theme
- creation of ideas that reflect individuals in society

### **Suggested Resources**

*Outcome 4: Students will be expected to examine the contributions to the arts of individuals and cultural groups in local and global contexts.*

---

**Outcomes**

*Through individual and group activities students will demonstrate an ability to:*

4.4 explore careers connected with the performing arts

**Suggestions for Teaching and Learning**

The careers that the students explore can be documented through written means (i.e., a comparison and contrast essay or a series of poems expressed from different perspectives).

- Research and present a role
- Pose question, “If you were in theatre, where could you work?”
- Naturally occurring discussion
- BINGO game of different careers
- Guest speakers from community
- Create a poem about different roles in theatre

---

*Outcome 4: Students will be expected to examine the contributions to the arts of individuals and cultural groups in local and global contexts.*

---

**Suggestions for Assessment**

Sample assessment of the poetry roles learning activity:

- development of detail about role
- creative language use
- development of different perspectives from unique careers
- supporting images or sounds when reading poetry
- quality of voice
- supporting gestures

**Suggested Resources**

**The Stage and the School**

Chapters 8-13

**Basic Drama Projects**

**Drama Teacher's Companion**

See Appendix 9: Careers in Drama

*Outcome 5: Students will be expected to analyze the relationship between artistic intent and the expressive work.*

## Outcomes

*Through individual and group activities students will demonstrate an ability to:*

5.1 examine how other arts can be used to enhance dramatic intent

5.2 compare and contrast more than one performance of a dramatic work, using selected criteria and appropriate terminology

5.3 understand the dramatic process of creating a work as individuals and as a group

## Suggestions for Teaching and Learning

Students may view films, productions, art, visual images, photographs, or dramatic works in order to analyse the perceived intent of an artist is reflected in the final product and can compare the same subject when treated differently.

Exposure to and exploration of artistic elements through a variety of techniques such as improvisation, film and play viewing, various forms of reflection and analysis through guided assessment criteria (reviews) will ensure that students make informed decisions about the creative process/product.

Explore through improvisation and group discussion various interpretations of text.

Choose a folk tale and create puppets as the characters in the tale. Students can present a puppet play that they have created based upon the folktale to their classmates. Individual students can make their own puppet as part of the play preparation. This construction is a means to have students explore other art forms that support drama processes.

Show various electronic versions of the same event (i.e., monologues).

Ask student directors to produce different versions of the same scene and then debrief the class about the intent of each and its desired result. Compare the desired result to the actual result.

Invite a visiting author/playwright to discuss the original intent or the process of creating a work.

Complete a neutral scene study where students are provided with lines that are open to various interpretations depending upon delivery. See how many versions students can generate and then discuss them as a class. See “You’re Fired” as an example of a neutral scene study. This resource may be found online at Improv Encyclopedia.

*Outcome 5: Students will be expected to analyze the relationship between artistic intent and the expressive work.*

### **Suggestions for Assessment**

Students can respond through class discussions and/or through written reflections.

Suggested criteria for assessment of folk tale puppetry

- level of creativity of the puppet creation
- level of creativity of the script or adaptation
- level of character portrayal through the use of the puppet
- level of interpretation of the folktale

Neutral scene study assessment suggestions:

- self reflection
- journal entry
- rubric for viewing the work of others

See Memorization and Vocal Expression scoring scale or Scene Work scoring scale in Appendix 7: Sample Scoring Scales Drama Forms for examples of how this learning activity might be scored.

### **Suggested Resources**

#### **Improv Encyclopedia**

<http://www.humanpingpongball.com/>

**Stage and School** pp. 328-330

Other suggestions for Folk Forms are located on p. 58 of **Structuring Drama Work**.

#### **Improvisations in Creative Drama**

also has a wide variety of scene studies.

**The New Dramathemes** has *Focus on Interpretation* rubric on p. 150.

*Outcome 6: Students will be expected to apply critical thinking and problem solving strategies to reflect on and respond to their own and others' expressive works.*

## Outcomes

*Through individual and group activities students will demonstrate an ability to:*

6.1 demonstrate an awareness that there may be different solutions to different problems

6.2 make considered decisions, act upon them and accept the implication of these decisions

## Suggestions for Teaching and Learning

One activity students enjoy is called The Chair. All students place a chair against the wall and sit on it. The teacher also places a chair against the wall and may place a second one in the middle of the gym. He/she then leaves chair and instructs students to move from one side of the gym to the other without touching the floor. They must arrange themselves in the same position they started in. This activity shows cooperation and leadership as well as problem solving. After the activity ends, the group discusses what roles they all played and discusses if there were other ways they could have completed the task.

Improvisation:

Working independently or in groups, students make and communicate choices for improvised or scripted scenes.

Using group improvisation, choose a social issue and provide a sample conflict. Some examples may include the topic of the state of the environment with a CEO of a large corporation and a local activist or the school environment with a conflict between a teacher and a student. Students would be given a side to explore in the improvisation.

The scene could be done again with an alternate ending and could be done in different improvisation genres (i.e., Western, soap opera, cartoon, foreign film, documentary, action, Disney, sci-fi, etc.)

Use improvisation to explore problems and to generate solutions.

Tableau:

Ask students to work as a group on a common goal to arrive at consensus. Problem solving skills could be developed by creating a tableau to convey an emotion or an event. After the tableau, students reflect on how problems were addressed and solved. Then the tableau is remounted based upon these discussions.

*Outcome 6: Students will be expected to apply critical thinking and problem solving strategies to reflect on and respond to their own and others' expressive works.*

### **Suggestions for Assessment**

Self-assessment journal entries or rubrics will allow students to assess their individual contributions to a decision making process

Create a checklist to record the following:

- explain reasons behind decisions
- choose creative solutions to problems
- assess solutions to problems
- make connections between situations and/or problems
- make informed and defensible judgments about the best solution to the problem

After a problem solving activity, provide opportunities for students to reflect on their work by providing a series of questions.

- What was the problem that confronted you?
- Explain what you did to solve the problem.
- What other potential solutions did you consider?
- Why did you choose the solution that you did?
- Assess how effective that solution was.
- How can you apply what you learned in another context?

Record how well students are able to use criteria to assess their own work and the work of others.

To assess tableau, one must look at the creativity of the snap, the cooperation of ensemble and the effectiveness of the group.

An effective assessment strategy is to record the group either by a still image or by a video. Students may be asked to reflect upon either their own work or the work of others and to provide objective feedback, designed to be respectful to their peers. Some topics that may be considered include:

- how well the emotion was captured and communicated
- how effectively feedback was incorporated if the tableau is re-executed
- how quickly the students created the scene
- how extensively all the students participated in the tableau
- how creatively the students made use of their bodies to convey ideas

### **Suggested Resources**

**Improvisations in Creative Drama** has a number of suggestions on semi-structured happenings or scenarios in Chapter Five.

**The New Dramathemes** Chaps 7-10 has valuable information and rubrics (p. 156) on problem solving skills.

**Stages** has a chapter (pp. 79-87) on tableau.

*Outcome 6: Students will be expected to apply critical thinking and problem solving strategies to reflect on and respond to their own and others' expressive works.*

**Outcomes**

*Through individual and group activities students will demonstrate an ability to:*

- 6.3 use selected criteria and appropriate terminology to analyze their own and others' works
- 6.4 based on their analysis, make informed judgments and critique their own and others' works
- 6.5 analyze feedback to refine their own and others' works

**Suggestions for Teaching and Learning**

Readers' Theatre:

Students can be provided with a scene or short story (i.e., "The Sniper", "The Hockey Sweater" or a scene from Charles Dickens) and be asked to perform a dramatic reading using the text. There is choice to use the dialogue as it is provided or to have the students interpret a reading by performing the actions as it is being read aloud. Yet another way is to ask students to write an original and collaborative Reader's Theatre based upon a piece of writing.

Mime:

Students are asked to enact a series of ideas or actions using gestures, movement and facial expressions without using words.

Some sample scenarios include saddling a horse, getting in a canoe, changing a baby, peeling an orange, and climbing a tree.

Some sample group mime activities include baseball games and tug of war games.

Using pre-established criteria such as a scene study rubric or the sample criteria provided in the appendices, students analyze their work and the work of others. Based upon this analysis, students will form effective and valid evaluations of the work.



*Outcome 6: Students will be expected to apply critical thinking and problem solving strategies to reflect on and respond to their own and others' expressive works.*

### **Suggestions for Assessment**

Reader's Theatre Sample Criteria:

- use of voice
- quality of writing
- effectiveness of the group work
- ability to maintain the original author's voice

Mime Sample Criteria:

- clear conveyance of ideas
- use of gestures
- use of facial expressions
- use of space
- awareness of others in the group

### **Suggested Resources**

**The New Dramathemes** Chapters 7-10 has valuable information and a rubric (p. 156) on problem solving skills.

**The New Dramathemes** pp. 97-99 has information on Reader's Theatre too.

Reader's Theatre information is found on pp. 163-165 in **Stages**.

**Stages**: p. 160 Music Mime

**The Stage and School** Chapter 2

**The Stages and the School** has reflection questions on judging plays on pp. 66-70.

*Outcome 6: Students will be expected to apply critical thinking and problem solving strategies to reflect on and respond to their own and others' expressive works.*

**Outcomes**

*Through individual and group activities students will demonstrate an ability to:*

6.6 offer, accept and reflect upon constructive feedback

6.7 respond with sensitivity and respect for the ideas of others

**Suggestions for Teaching and Learning**

Character and scene building can address this outcome. The teacher divides the class into groups and gives them all an envelope which contains a list of items and a setting. The groups all have the same information. As a group, they create a character or characters and a scene which they present to the class. After all groups are finished, they discuss the choices they all made.

Similar to the previous activity is one where each group is given the characters, setting and a situation. They then write a scene based on this and present it to the class. Each presentation is compared and analyzed to focus on different interpretations.

Students could critique a movie or a play and include one change they would make to the piece of work if they were the director. They would, of course, have to justify their work.

Students may be recorded when doing scene work. If shared with the class, students may be asked to analyze their own work as well as that of others. Again, they need to justify anything they say to another student and offer appropriate suggestions.

---

*Outcome 6: Students will be expected to apply critical thinking and problem solving strategies to reflect on and respond to their own and others' expressive works.*

---

### **Suggestions for Assessment**

Sample assessment scoring scale for movie critique

- identification of changes—5
- justification of change—10
- presentation of ideas—5

See sample scoring scales for drama forms in the appendices for further suggestions on how to assess students' abilities to provide and respond to feedback.

### **Suggested Resources**

**Basic Drama Projects**

chapter 29 (p. 384)

**Improvisations in Creative Drama**

**The New Dramathemes** has

rubrics on pp. 150, 156-157

*Outcome 7: Students will be expected to demonstrate personal growth through participation and engagement.*

**Outcomes**

*Through individual and group activities students will demonstrate an ability to:*

- 7.1 develop a positive and realistic self image
  
- 7.2 trust and value their own responses
  
- 7.3 persevere in the face of problems that arise in the dramatic context
  
- 7.4 demonstrate the ability to work independently

**Suggestions for Teaching and Learning**

These specific outcomes will, by their nature, be inherent in other outcomes. Drama learning activities will frequently provide opportunities for progressive personal growth. The suggestions indicated below are possibilities as almost any drama work will support these outcomes, if time and opportunity for reflection are provided by the teacher.

Following a class discussion about a contemporary issue, create a scene on a topic related to choice, conflict, and consequences.

Observe a stranger and record observations in a notebook and then create a character based upon the observations.

Portray conflict in a scene (from its origins to its consequences) between two characters who have opposing motives.

Participate in gibberish activities to explore ways of expressing meaning. For example, have students work in small groups to imagine and record short scenes (what, where, who, when, why). Each scene then goes to a second group, which performs it as a gibberish scene back into literal language, and their interpretation is compared with the original. This activity will help students to focus and to persevere.

Invite students to brainstorm topics about which they are likely to have passionate opinions. Write the topics on slips of paper, assign partners, and have each pair draw a topic. Students interview each other about the selected topic, then prepare short dramatic monologues in role as their partner. They present their partner's thoughts, feeling, and beliefs. After each monologue is presented, provide opportunities for other students to ask questions of both partners and for the person whose views were represented to discuss the accuracy of the presentation.

Silent conversations help partners see the value of using gestures to communicate their ideas. They also learn to persevere to get their message across to their partner.

---

*Outcome 7: Students will be expected to demonstrate personal growth through participation and engagement.*

---

### **Suggestions for Assessment**

Observational checklists for participation and level of engagement in these activities are beneficial as a means of assessment.

Journal entries to provide opportunities for reflection regarding any of the teaching and learning suggestions could be scored as follows:

- development of original, independent ideas
- development of self-image and self-understanding
- development of focus and perseverance
- development of belief in own values/ideas

### **Suggested Resources**

See **Improvisation: Learning Through Drama**. Journal writing suggestions throughout the text.

*Outcome 7: Students will be expected to demonstrate personal growth through participation and engagement.*

### **Outcomes**

*Through individual and group activities students will demonstrate an ability to:*

- 7.5 demonstrate focus and purposeful engagement within drama activities
- 7.6 demonstrate effective understanding and application of group dynamics (time management, cooperation, compromise and responsibility to the group)
- 7.7 take risks within the dramatic context
- 7.8 reflect on their personal growth using various forms of expression

### **Suggestions for Teaching and Learning**

One activity often used to start off the year is called “Walk-about”. Students walk randomly around the room. When the teacher calls stop, they have to partner with the person closest to them and exchange three things they like about themselves. Then they walk again until the teacher calls stop at which time they have to share three different things with their new partner. The class does this four times so they each have to think of a dozen things they like about themselves. At the end of the year, they repeat the activity but this time, with each stop, they need to include at least one thing which they thought they were good at in drama class.

Do a court room activity. Present the jury with the facts brought out in the court proceedings and the jury must come to a consensus on the case.

Another interesting activity is one where information is presented about ten people who need a heart transplant. Only one person can have it. The class acts as the medical board which must select the most appropriate candidate for the transplant. The decision must be unanimous.

Similar to the previous activity is one called “Bomb Shelter”. The premise is that there is a nuclear bomb threat and a shelter which can hold two people for an indefinite amount of time. All students are given six cards which help them create their new character. The students must present and argue their cases as to why they are the most appropriate candidate. The whole group must then decide who the two winners will be and justify why they are not taking the others.

Trust exercises such as “The Blind Walk” are also appropriate for covering this outcome.

*Outcome 7: Students will be expected to demonstrate personal growth through participation and engagement.*

### **Suggestions for Assessment**

- Journal entries
- Rubrics
- Checklists
- Observations
- Student/teacher conferences
- Student self-assessment

Assessments for this outcome will be process oriented. They will have to be completed regularly throughout the year in order to gather information about how students are progressing.

Some evidence of risk taking is when students are able to

- trust their imaginations and creative abilities
- take an opposite point of view in role
- take a leadership role when necessary

Assess these outcomes by checking to see that students:

- recognize the importance of trust
- identify behaviours that impact trust within a group
- rely on each other
- support and encourage members of their group and other groups
- take risks
- make effective choices about communication

### **Suggested Resources**

**The New Dramathemes** (p. 136 pp. 153-154)

**Blind Walk** p. 52 in **Stages**





**Section 3**  
**Program Design and**  
**Components**

## Role of the Administrator

It is critical for any successful drama course to have the support of the administration. It is also very important that the school administration understand the crucial difference between curriculum and performance. With such support, teachers will find their task much easier and will be able to find the supports they need for both personal and professional growth.

The administrator can support Drama 2206 in the school in the following ways:

- communicate to parents/guardians and others the importance and value of a drama education
- communicate to parents/guardians and others that drama focuses on the personal growth of students, not on production or performance, and that while the drama process may lead to performance, it is not always intended for an outside audience
- support the acquisition of resources for the drama classroom, including both print and technological resources
- support opportunities for professional growth for teachers, whether it be supporting workshops or funding for professionals to come into the classroom to provide teachers with opportunities for learning
- provide an appropriate drama space within the school
- form partnerships with community-based organizations and individuals to provide support for Drama 2206 within their school

## **Role of the Teacher**

The role of the teacher in a drama classroom is that of facilitator, guide and questioner. The teacher's role is to provide a variety of experiences in exploration, expression and reflection, and to structure and guide activities within the class. The teacher must be able to offer experiences and structures to meet the needs of the students at any given time and be willing to turn over to the students more and more responsibility in a scaffolded context for their own learning.

The teacher is ultimately responsible for ensuring that meaningful learning takes place. Some of the structures that a teacher will employ include offering units and lessons, suggesting, observing, questioning, challenging, participating, working in role, consulting, anticipating, sharing responsibility, and assessing.

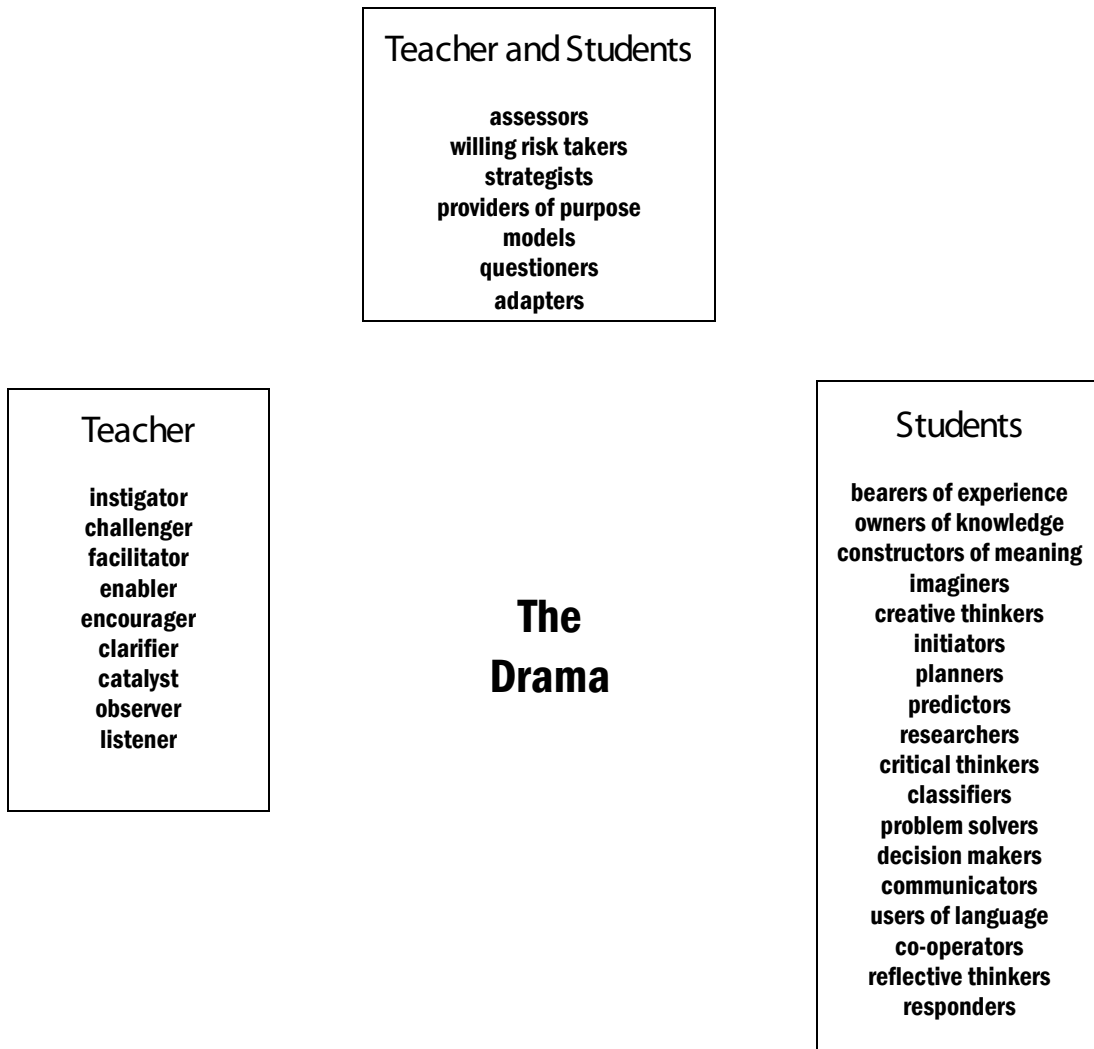
An essential aspect for the role of the teacher is establishing an atmosphere of trust, respect and safety (physical and emotional) within the classroom. Without mutual trust and respect, learning may not take place.

## **Role of the Student**

The student in drama must be an active participant in learning. Drama is a process oriented course where the teacher, as facilitator, works with the students. The students should be willing to bring their personal knowledge, experience and imagination to the work. They should be willing to work collaboratively with others and they should be willing to reflect upon activities within the class to assess both their own personal growth or needs and those of the class as a group. Students will critically analyse situations, solve problems, communicate with others, make decisions, evaluate and respond in various dramatic forms.

It is not possible for a student to be a passive observer in this course. The student must contribute and actively participate to experience personal growth. The teacher is a facilitator offering the student exercises and experiences to help them to discover things about themselves and to improve their communication skills.

## The Functions and Responsibilities of Teachers and Students in Drama



While the functions and responsibilities of teachers and students are often distinct, there is often overlap, as indicated by the diagram.

## Creating a Safe Environment - Physically and Emotionally

### *THE SPACE:*

- All that is really required for drama to happen is an open, uncluttered space. Since Drama 2206 focuses on the personal development of students and not on performance skills, theater equipment such as lighting and a stage are not essential. However, the provision of those supports will develop drama learnings. That being said, it is necessary to have a large enough space that approximately 20 students have the room to work in groups and rehearse dramas without interfering with each other.
- It is important that the room not be cluttered with equipment or other objects that may injure students as they actively participate in dramatic activities.
- The teacher will need some space to store equipment and supplies so that they do not provide a hazard to students while working.
- The flooring should not be slippery or uneven. As many activities involve running, dancing or lying on the ground, floor material, such as carpeting, must be solidly attached to the floor and cleaned regularly.
- All student work should be within the classroom or close enough that the teacher can provide supervision at all times.
- If chairs and desks have to be rearranged in order to provide a maximum of clear space, a routine should be established so this task can be accomplished as quickly and safely as possible.
- Teachers must ensure that the activity they plan is appropriate to the space they are using.
- Ideally, the space should be located away from other classrooms to reduce disruption due to noise.

### *PHYSICAL SAFETY:*

- Use warm-ups at the beginning of lessons to avoid physical injury.
- Set boundaries and expectations with students so there is mutual understanding of the behaviour expected within the classroom that will ensure the physical safety of all. The drama classroom is very similar to a physical education class in that students spend much of their time involved in physical activity. It is therefore incumbent on the teacher to reduce the risk of injury.
- Encourage students to wear clothing that is appropriate for the drama activities in which they will be participating.
- Be aware of flammability and toxicity and other safety concerns regarding materials used in student projects and presentations.

*EMOTIONAL SAFETY:*

- Students must believe that responses will be respected.
- Encourage a positive environment where all suggestions could be used to explore and expand dramatic thoughts and contexts.
- Create an environment where all students are valued and respected. Inclusionary practice is necessary in all classrooms. Respect and acceptance of culture, intellectual ability, and physical ability enrich the drama classroom.
- Create an environment where students work equally with all classmates. Mixing groups of different abilities and regularly changing group composition will discourage the formation of exclusive groups or cliques during the year.
- Create an environment where constructive feedback and reflection are encouraged.
- Create an environment where students are encouraged to share personal connections to the material being explored.
- Debrief students following emotional scene work. It is inevitable that some drama work may touch upon sensitive emotional issues for some students. While teachers are not qualified therapists, we must do what we can to acknowledge the emotions aroused and diffuse the emotional intensity of the work. If sensitive or serious issues arise about which the teacher feels uncomfortable discussing, the relevant student should be advised to seek assistance from appropriate qualified professionals.

**Working Within the Drama: To Perform or Not to Perform!**

The decision about when students are ready to perform may be subjective and difficult. Each class is unique. Some years the teacher may have a group of students who are extroverts. They are eager to perform and share what they do but other times the teacher will find the class is much more inhibited. At the beginning of the year, the students may be very concerned that they not be singled out for performance within the class. They could be very shy and may not wish to be put in the spotlight. Many may secretly yearn to be able to get up in front of people and perform but their fear of ridicule and censure may prevent them.

This is why it is extremely important that teachers spend the first part of the year involving the students in exercises and activities designed to build trust within the group and to break down fears of sharing what they do with their fellow classmates. The teacher must create an atmosphere of safety and trust within the classroom so that students feel that any performing or sharing of their work will not be ridiculed and that they will not be embarrassed. If students do not feel completely safe to reveal their inner thoughts and act in ways that might be seen to be risky outside of the drama classroom, no real progress will be made. Students may simply shut down and refuse to participate or take risks.

Often older adolescents have not participated in creative play or imaginative play since they were younger children. At that time, it was used extensively to explore their world and future possibilities but now they often resist it seeing it as inappropriate behaviour for a young adult. They often quickly lower these barriers, however, and enter the world of play reveling in the physical and imaginative freedom it allows them. Dramatic play allows them to clarify many of the issues and emotions that they experience during adolescence. It also gives them a way of exploring the worlds that they are about to enter—the global world and the adult world.

Once an appropriate atmosphere and sense of group trust have been established, the students are ready to enter the world of pretend and to work comfortably in role within dramas. If the drama is approached seriously by both the teacher and the student, and if the student is given ownership of the drama, that is, they are given a situation in which they can do the talking, responding and decision making, then students will contribute their experiences to the work. While the dramatic situation is imaginary, the feelings and ideas expressed by students are usually real ones. At this point in the class, the decision about performing becomes more pertinent. Teachers should involve students in the decision making process. Performance outside of the classroom environment is an optional learning opportunity.

Once the class has had experience working in drama, they will begin to understand how drama works. They will enjoy the process of creating dramas, will appreciate their value and will want them to be successful. Not always will the exercises or activities be successful; however, there is no such thing as failure in drama. The teacher and the students can use any opportunity to reflect and evaluate what happened and make suggestions for change in future endeavors. Whatever decisions are made by the students within a drama will present them with a series of challenges and experiences. Through this process, they will discover the strengths and limitations of their choices and be able to make more skillful choices in future dramatizations. As a result, they will be able to express more clearly their thoughts and feelings. Students will be able to use their imaginations to derive more significance and enjoyment from their work.

## **Suggestions for an Effective Classroom**

- Decide what conditions and routines you need in order to be able to work effectively and communicate these conditions and routines to the students.
- Find out what the students need in order to be able to work effectively, for example, mutual respect within the class, an acceptance of all views and opinions of all class members, and a willingness to be flexible and to work with all other students in the class. The drama class must provide an open trusting environment in which students are able to express themselves openly at all times.
- Get to know the students, their personalities, their levels of confidence and their experience.
- Establish a signal for interrupting the activity in order to clarify the instructions or the focus. Some suggestions include using a tambourine, calling freeze, tapping a drum or flicking the lights on or off for a second or two. Students should learn to respond to the signal by standing absolutely still and stopping all talking.
- A drama classroom is likely to be noisy and active. The teacher's role is to ensure that the discussion and movement are directed toward the purposes of the lesson and to permit only those activities that support the learning outcomes of the lesson.



- It is important to provide the students the maximum opportunity to work with all the other students in the class. Left to choose their own partners and groups, students will often choose only their friends and the class will become a collection of cliques, rather than a community. A mixture of teacher-selected, student-selected, and random groupings will foster understanding and respect for others among the students in the class.
- When mutual trust exists between the student and the teacher, the likelihood of inappropriate behaviour is greatly reduced. However, some students may need to be reminded periodically of the needs of the class as a whole. It is also important to provide opportunities for students to reflect individually and as a group on their own behaviour and its effect on other members of the class. As well, teachers can talk to their classes about concerns or difficulties that impede the work of the class. Teachers can also help students to participate in group problem solving.

## Suggestions for an Effective Lesson

- Each lesson should have a clear beginning, middle and an end.
- Arrange the students in a circle, either on the floor or in chairs. This is an effective strategy, both for maintaining order in the class and for helping students to feel like a part of a group. Beginning and ending the class in a circle will help to provide a feeling of completeness for each lesson. It will also provide a time for discussion of what is about to be explored or reflection upon what has been accomplished or learned within the lesson.
- Begin each lesson by establishing contact with the students and giving any necessary announcements or instructions.
- Begin the lesson with an introductory or warm-up activity related to the lesson and adapted to meet the needs of the students in that particular class. Do they need to be energized? Relaxed? Focused?
- Move next into the body of your lesson. Take the students through a sequence of activities that build upon each other and lead the students through a process of exploration.
- Make sure you leave time at the end of the lesson for reflection. It may be either formal or informal, written, involving the entire group or done individually. A variety of approaches will allow for a variety of learning styles.



# **Section 4**

## **Drama Forms**

## Drama Forms

Drama forms are composed within specific drama structures that define, shape, and differentiate ways in which drama is explored. Drama forms often follow an established design. Dramatic structures are movement, speech, improvisation, and scene work. Within these structures, the forms of drama are listed and defined below.

### Movement

#### *Clowning*

- The act of clowning draws upon skill-based exaggerated movements and gestures, in order to create humour for the audience.

#### *Dance*

- Choreographed dance is a prepared, rehearsed series of movements with or without music.
- Creative movement is free and exploratory movement, with or without music.
- Dance drama tells a narrative through dance and movement.
- Movement to music may be used as a warm-up activity. It is an exploration of how we use our bodies to explore space and communicate meaning in a narrative form.
- Stories to music involve general movements to communicate a narrative to the audience.

#### *Mask Work*

- Exploration of movement using masks to bring focus to the physical expression of the body.

#### *Mime*

- Pantomime is acting without words through facial expression, gesture, and movement. Communication is rendered through the silent acts of the actor. One who performs in this convention is a mime.

#### *Stage Fighting*

- Choreographed movements designed to simulate fighting between actors.

*Tableau*

- A silent and motionless scene created by actors to draw focus to the main theme of the drama. The use of this genre is intended to draw upon audience reflection or to intensify the emotion of the scene. The plural of this genre is tableaux.

**Improvisation**

*Character in Role*

- A person role-playing a character in a particular situation. Sometimes teachers take on a role to assist with the drama process.

*Improvisational Drama*

- A spontaneous style of theatre in which there is no set script and where scenes are created without advance preparation.

*Role Play*

- Activity in which individuals assume identities other than their own.

*Spontaneous Stories*

- Verbal warm-up activity in which narratives are created.

**Speech**

*Choral Work*

- Ensemble speech or singing. Chanting could be also be used.

*Monologues*

- Long speeches by a single character.

*Radio Drama*

- A drama that is intended to be listened to instead of viewed.

*Reader's Theatre*

- A performance created by actors reading a script.

*Recitation*

- The oral presenting of a scripted piece of work. It often involves monologues, rhymes, ballads, etc.

*Soundscape*

- The use of various overlapping sounds to create an atmosphere.

*Storytelling*

- Relating stories to an audience.

**Scene Work**

*Collective Creation*

- The group process of writing an original script.

*Docudrama*

- The use of dramatic devices to illustrate a real life situation through performance. It could also be used to describe an imaginary event as if it were an actual event.

*Puppetry*

- Includes a broad range of props: almost anything brought to life by human hands to create a performance. Types of puppets include rod, hand, and marionette.

*Story Theatre*

- A theatrical performance of an existing story where every line of the story is spoken by the characters.

# **Section 5**

## **Assessment and Evaluation**

## Assessing and Evaluating Student Learning

*Assessment is the systematic process of gathering information on student learning.*

*Evaluation is the process of analysing, reflecting upon, and summarizing assessment information, and making judgements or decisions based upon the information gathered.*

Ongoing, regular assessments are critical components of the drama classroom. When designing learning opportunities for students, teachers should consider the outcome(s) first, and then the type of assessment that would best suit that outcome before designing a corresponding instructional task. Assessments are the means by which we ascertain the degree to which a student has achieved demonstrated understanding of outcomes. Once teachers determine how to assess the outcome, then they can plan corresponding learning activities.

Assessment falls into several categories: assessment as learning, assessment of learning and assessment for learning. Assessment as learning combines assessment and instruction as one seamless process or cycle and is formative. Assessment for learning occurs every day in the classroom context and is formative. Teachers regularly assess for learning through a variety of informal assessments and use the information from these assessments to inform subsequent instruction. Some examples of assessment for learning tools may include: rubrics, scoring scales, portfolios, journals, self-assessments, peer assessments, discussions, presentations, parent assessments, checklists, observations, and anecdotal record keeping. Assessment of learning is summative and provides the student with a grade. These types of assessments can be utilized as well to inform learning and teaching in the classroom.

As drama is a process oriented course, formal written tests and examinations are not recommended as a means of assessment. Instead, teachers should focus on the informal means of assessment for learning and assessment as learning. If a performance is an element of the assessment task, the process of preparation should be included in the overall assessment.

Rubrics should be an integral part of the assessment process in the drama classroom. Rubrics are used for a variety of reasons including: a common understanding of criteria, a facilitation of communication between the various participants in the learning process, the negotiated establishment of what the criteria should be, the identification of the range of understanding performance, the determination to provide valid and reliable feedback. However, even with the objective use of rubrics, some subjectivity will still remain evident. This is unavoidable but it is not wrong or harmful. Rubrics provide clarity and focus for feedback. The translation of scores into grades must not be based upon mathematical computation but upon teachers' professional judgement.



Exemplars should be shared with students to provide a clear understanding of the expected level of achievement. Exemplars should be used to demonstrate various levels of achievement and learning and not just the outstanding levels of achievement. Exemplars should be produced from the rubrics established to assess the task at hand.

Descriptive feedback is essential to the learning and assessment process. Feedback includes facts about a student's level of performance in relation to the desired outcome. It does not include value comments as it is purely objective. In terms of student learning, feedback is one of the critical aspects of developing personal insight into the learning process. Feedback is most effective when it is timely, corrective in nature, and specific to criteria as identified in the rubric. Students can also provide their own feedback through the self-assessment process.

Performance assessment is the demonstration of student knowledge of outcomes by a relevant and authentic task that links to a real life situation. When designing performance tasks, teachers should keep the following questions in mind.

- What concept, skill or knowledge am I trying to assess?
- What should my students know?
- At what level should my students be performing?
- What type of knowledge is being assessed?

What learning is assessed and evaluated, how it is assessed and evaluated, and how results are communicated send clear messages to students and others about what is really valued - what is worth learning, how it should be learned, what elements or qualities are considered important. For example, if teachers value risk taking in learning, then it is important to reward risk as part of determining marks or grades.

Assessment activities, tasks, and strategies for Drama 2206 include, but are not limited, to the following:

- anecdotal records
- checklists
- conferences
- demonstrations
- interviews (structured and informal)
- learning logs/journals

- media products
- observation (formal and informal)
- peer assessments
- performance tasks
- portfolios
- seminar presentations
- projects
- questioning
- recordings
- rubrics
- scoring scales
- self-assessments (discussions, journals, checklists, rating scales)
- surveys/questionnaires
- work samples
- written assignments

When students are aware of the outcomes they are responsible for and the criteria by which their work will be assessed, they can make informed choices about the most effective ways to demonstrate what they know and are able to do.

## **Assessing and Evaluating Student Writing**

Portfolios engage students in the assessment process and allow them some control in the evaluation of their learning. Portfolios are most effective when they encourage students to become more reflective about and involved in their own learning. Students should participate in decision-making regarding the contents of their portfolios and in developing the criteria by which their portfolios will be evaluated.

Portfolios should include:

- guidelines for selection
- criteria for judging merit
- evidence of student reflection

Teachers should place notes and work samples from informal assessments in the student's portfolio and conference with the student about his/her individual starting points, strengths, and needs. Students, in consultation with the teacher, set goals and then select pieces that reflect progress toward their goals.

Besides portfolios, other means to assess student writing in the context of educational drama may include:

- character analysis
- collective writing
- creative writing
- critical response
- journals
- photo montages
- play writing
- reviews
- scrapbooks

Because of the personal nature of journals, students and teacher should establish guidelines for their use in the drama class and their role in student assessment. While they may not be directly assessed, journals can provide the teacher with important impressions regarding progress. Such impressions may be recorded in anecdotal records.

## Suggested Weighting Scale

A suggested form of weighting is noted below.

Writing	25%
Personal Development	25%
Drama Forms	50%

\*Note: Students may receive marks/scores in more than one category for specific learning activities. For example, a student could receive three scores (one for written reflection, one for teamwork, and one for improvisation) in an improvisation activity.



# **Section 6 Resources**

## Learning Resources

Aubert, Charles. *The Art of Pantomime*. Dover Publications, 2003.

Bernadi, Philip. *Improvisation Starters*. Betterway Books, 1992.

Booth, David & Lundy, Charles. *Improvisation: Learning through Drama*. Harcourt Brace Jovanovich, 2008.

Drama Teacher's Companion CD

Keller, Betty. *Improvisations in Creative Drama*. Meriweather Publishing, 1988.

Neelands, Jonothan & Goode, Tony. *Structuring Drama Work*. Cambridge University Press, 2000.

Pura, Talia. *Stages: Creative Ideas for Teaching Drama*. J. Gordon Shillingford, 2002.

Schwartz, Larry. *The New Dramathemes*. Pembroke Publications Ltd., 2002.

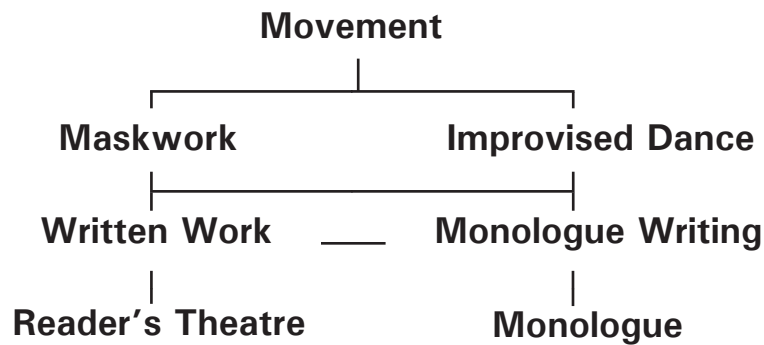
Stage and School, 9th Edition. Glencoe McGraw Hill, 2005.

Stage and School, 9th Edition (Teacher's Resource). Glencoe McGraw Hill, 2005.

# **Section 7 Appendices**

## Appendix 1 Minimum Content

In order to achieve credit for Drama 2206, all students must complete **three** forms from **each** for the categories listed below. These forms do not have to be followed either in sequence or in separate categories. For example, students completing a maskwork dance project would have completed two forms from the movement category.



### *Improvisation*

- Character in role
- Group improvisation
- Role play
- Spontaneous stories

### *Movement*

- Choreographed dance
- Clowning
- Creative movement
- Dance drama
- Improvised dance
- Mask work
- Mime
- Movement to music
- Stage fighting
- Stories to music
- Tableaux



*Scene Work*

Acting  
Character  
Character study  
Collective creation  
Docudrama  
Play writing  
Scene study  
Puppetry  
Radio play  
Reader's Theatre  
Scene production  
Story theatre  
Text exploration  
Video

*Speech*

Choral work  
Monologues  
Radio drama  
Readers' Theatre  
Recitation  
Soundscape  
Storytelling

*Written Work*

Character sketches  
Group work assessment  
Journal writing  
Monologue  
Reviews: Theatre/Music/Movies  
Scene writing  
Self assessment  
Writing in role

## Appendix 2

### Sample Yearly Plan for Drama 2206

There are many different ways a teacher can organize their year. Units may be done in varying orders and projects selected based upon the skills and interests of students and teachers. However, the orientation unit should be done first as it is a basis for all other units. It is also advisable to leave the scene work unit until the spring as the improvisation, movement and voice units develop requisite skills. Within the year, however, units may be combined and arranged to suit individual teachers. This is not to say, however, that it is acceptable to combine all the units into the production of a play. While many of the course objectives can be covered in the production of a play, this also leaves the process of many other areas of dramatic exploration untouched. Performance and play production is intentionally not contained within this curriculum. While the sharing of work is encouraged, play production should be left to the auspices of local courses such as Theatre 3220 or the school drama club.

Listed below is a sample year that has proved successful.

#### *Unit One:*

4 - 6 weeks: Orientation/Foundation Building

This unit provides students with opportunities to take risks within a drama context and to learn to trust each other. Risk taking and trust are developed through a series of games, exercises, and introductory improvisational experiences which are chosen carefully by the teacher. Activities and exercises should be chosen with specific outcomes in mind and organized so that successive skills can be built upon and extended. This unit should involve students in interesting challenging, and enjoyable activities that encourage them to participate with enthusiasm in the drama program. The length of time spent on this unit is dependant upon the comfort level, experience and readiness of the students. The importance of this unit cannot be stressed enough. The building of trust and the creation of a supporting learning environment is the critical base for learning for the rest of the year. Be careful not to spotlight students too early, at this point in the year. It is better to work in groups where students feel more comfortable taking risks.

- Trust exercises
- Group building exercises
- Risk taking exercises
- Physical exercises designed to reduce inhibitions

*Unit Two:*

4 - 6 weeks: Improvisation

This unit continues to build upon the skills begun in unit one. Exercises designed to encourage greater risk taking, spontaneity, character building and story building will be emphasized. The level of exploration and the degree of difficulty will be increased and will place more demanding expectations upon the students. By this point, it should be possible to spotlight students in front of the class and allow students to demonstrate work in pairs. This unit is probably the next most important unit in the curriculum. It is a strategy of exploration that is contained within many of the other dramatic forms as well as being a dramatic form in itself. The level of experiences in movement and speech within this unit also prepares the students for work in following units.

*Unit Three:*

4 - 6 weeks: Movement Exploration

Movement is an integral part of drama and allows students to express themselves in non-verbal ways. It gives students opportunities to express themselves physically without relying upon vocal expression. The student is encouraged to “show” their work rather than “tell” about it. This unit encourages students to stretch outside their comfort zones and to be more physically expressive and responsive.

*Unit Four:*

4 - 6 weeks: Vocal Exploration

Within drama, students should be given opportunities to explore their vocal range and capabilities in ways that are not commonly experienced. They should be provided with challenging ways to formulate, create and express themselves vocally. It is also central to develop confidence and clarity in speaking. Students should be given opportunities to explore, interpret and communicate the meaning of text, whether it be a poem, story, script or spontaneous improvisation. They should explore how basic speech qualities such as breath control, volume, pitch, pace articulation, enunciation, inflection, pause, etc. affect the communication of meaning. They will also explore how facial expression and gestures can be used to enhance vocal meaning. Students will also gain greater understanding of the importance of listening through these activities.

*Unit Five:*

## 4 - 6 weeks: Scene Work

The focus in this unit is on an introduction to script work rather than on actor training or play production. Students should work with small scenes discussing basic concepts such as development of a role, sub-text, beats, dramatic tension, character objectives and motivations. Within this context basic principals of movement and blocking onstage may be discussed as well as exercises designed to improve skills such as concentration, observation, memory, movement, creation and projection. Many of the skills in the areas of improvisation, movement and voice introduced in earlier units provide the foundation for this unit. In this unit, students can also be given the opportunity to create their own text whether collectively or individually. The purpose of this unit is not to create actors but to foster a greater understanding and appreciation for the role and value of dramatic arts to society. This process will enable them to develop their critical and communication skills through the development of plot, setting and character and interpretation of script.

**Additional Projects/Extended Units of Study**

This suggested schedule currently prescribes 24 of the approximately 39 weeks of instruction in subject content. Sufficient time is allotted to cover the three required elements in each unit of study. The suggested yearly plan provides ample time for the teacher to include other projects that are of their own specialization and of interest to their students. To further illustrate, if Mime, Puppetry or Clowning is of particular interest, 2-3 weeks might be added to the Movement Unit. Alternately, if Radio Drama or Reader's Theatre is of interest, 2-3 weeks might be added to the vocal unit for a class sharing of a process performance.

## **Appendix 3**

### **Sample Holistic Rubrics for Strands in Drama**

#### *Strand: Creating, Making, and Presenting*

Outcome 1: Students will be expected to explore, challenge, develop and express ideas using the skills, language, techniques and development of drama.

Outcome 2: Students will be expected to create expressive work in drama through collaborative and independent processes.

Outcome 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture within the dramatic context.

#### Maturing Level

- consistently applies concepts and appropriate vocabulary to describe works of artistic expression
- consistently analyzes dramatic elements
- consistently expresses constructive means for improving their work and the work of their peers

#### Developing Level

- sometimes applies concepts and appropriate vocabulary to describe works of artistic expression
- sometimes analyzes dramatic elements
- sometimes expresses constructive means for improving their work and the work of their peers

#### Beginning Level

- rarely applies concepts and appropriate vocabulary to describe works of artistic expression
- rarely analyzes dramatic elements
- rarely expresses constructive means for improving their work and the work of their peers

*Strand: Understanding and Connecting the Contexts of Time, Place and Community*

Outcome 4: Students will be expected to examine the contributions to the arts of individuals and cultural groups in local and global contexts.

Outcome 5: Students will be expected to analyze the relationship between artistic intent and the expressive work.

Maturing Level

- consistently applies knowledge and understanding of social and cultural influence on dramatic expression
- consistently recognizes and understands the relationship between artistic intent and the expressive work

Developing Level

- sometimes applies knowledge and understanding of social and cultural influence on dramatic expression
- sometimes recognizes and understands the relationship between artistic intent and the expressive work

Beginning Level

- rarely applies knowledge and understanding of social and cultural influence on dramatic expression
- rarely recognizes and understands the relationship between artistic intent and the expressive work

*Strand: Perceiving, Reflecting and Responding*

Outcome 6: Students will be expected to apply critical thinking and problem solving strategies to reflect on and respond to their own and others' expressive works.

Outcome 7: Students will be expected to demonstrate personal growth through participation and engagement.

Maturing Level

- consistently creates individually expressive outstanding work
- expresses clear personal interpretations
- utilizes creative problem solving techniques
- generates many ideas
- enthusiastically takes risks
- consistently applies criteria to own work and the work of others
- consistently justifies critical choices using supporting evidence

Developing Level

- creates individually expressive satisfactory work
- expresses satisfactory personal interpretations
- often utilizes creative problem solving techniques
- regularly takes risks
- generates some ideas to own work and the work of others
- usually applies criteria
- sometime justifies critical choices using supporting evidence

Beginning Level

- does not yet create individually expressive work
- does not yet express personal interpretations
- rarely or does not yet utilize creative problem solving techniques
- generates few ideas
- reluctantly takes risks
- rarely applies criteria to own work and the work of others
- does not yet justify critical choices using supporting evidence

---

## Appendix 4

### Sample Rubric for a Classroom Performance

Name: \_\_\_\_\_

Performance Piece: \_\_\_\_\_

Character Name: \_\_\_\_\_

	Excellent	Good	Satisfactory	Poor	Comments
Characterization					
Volume					
Pace					
Memorization					
Expression					
Costumes/Props					
Movement/Blocking					



## Appendix 5

### Assessing and Evaluating Student Work In Drama Forms

	<b>Maturing</b>	<b>Developing</b>	<b>Beginning</b>
Personal Growth	Student expresses ideas in a distinctive manner having clearly thought them out. Presents ideas for others to consider and examine in an open way. Is accepting and respectful of others' ideas, and frequently builds on them. Considers the most effective way to communicate ideas given differing circumstances.	Student expresses ideas clearly. Presents in an open manner. Often incorporates and builds on others' ideas. Respects differing ideas and points of view. Usually chooses effective ways to communicate.	Student expresses ideas but not always in a clear manner. Willingly presents own ideas. Is working toward considering and accepting others' ideas.
Speech	Vocal choices are effective and enhance the integrity of the character. Projection of voice is well matched to the performance space. The use of movements and gestures builds added dimensions to the character. Movements are very fluid and natural. Movements and voice complement each other, communicating the same message and creating an emotional impact.	Vocal choices are usually effective and match the character and genre. Projection of voice is appropriate for the performance space. Movements and gestures fit the character and contain the same message. Movement is fluid.	Vocal choices are sometimes effective. Little distinction between the actor's and character's voice. Projection is not always consistent with the performance space. Movements and gestures usually fit the character but may seem stilted and stiff. The messages communicated through voice and movement may not always be congruent. Vocal choices are sometimes effective. Little distinction between the actor's and character's voice. Projection is not always consistent with the performance space. Movements and gestures usually fit the character but may seem stilted and stiff. The messages communicated through voice and movement may not always be congruent.

	<b>Maturing</b>	<b>Developing</b>	<b>Beginning</b>
Role	Role created is well suited to the genre. Movements, gestures, and voice are effective in enhancing the work and illuminating the character. The character's behaviour effectively represents the genre.	Role is suited to the genre. Movements, gestures, and voice are effective. The character's behaviour is usually representative of the genre.	Role is somewhat suited to the genre. Movements, gestures, and voice are not always effective. Character's behaviour does not always represent the genre.
Elements and Structures	Beginning, middle, and end are well developed and create a coherent work. Purpose or theme is clearly communicated through a detailed multidimensional character and appropriate actions and events. A variety of effective ways to reveal the character are evident.	Beginning, middle, and end are developed. Purpose or theme is communicated. Character is effectively developed and revealed through a limited number of ways.	Beginning, middle, and end are not always defined. Purpose or theme is not always clearly communicated. Character is not consistently developed throughout the work. Character is revealed through one primary way.
Connections	Connections are firmly made and established between self, others, and community.	Connections are somewhat made and established between self, others, and community.	Connections are tenuous and not clearly established between self, others, and community.
Critical Analysis	Student refines ideas and reflects on choices. Evidence of analysis and effective problem-solving strategies used. Decisions are effective in creating the desired effect in the work.	Student reflects on choices and is willing to refine ideas. Engages in analysis and uses some problem-solving strategies when making decisions.	Student reflects on choices on a superficial level. Is sometimes resistant to refining ideas. Makes decisions, but not always through analysis.

---

## Appendix 6

### Sample Rubrics

#### Role Drama

##### *Behaviours and Responses that Suit the Character*

- 3 Selects mannerisms, gestures, and interactions in a way that brings a sense of realism to the character.
- 2 Selects mannerisms and gestures, and begins to interact with the other characters, although is somewhat “wooden.”
- 1 Uses own personal mannerisms, gestures, and interactions rather than those of the character.

##### *Behaviours and Responses that Support the Dramatic Situation*

- 3 Reactions to changing dramatic situation are consistent with the character and advance the dramatic situation.
- 2 Reactions are consistent with the character and advance the dramatic situation; adjustments to changing circumstances are stilted.
- 1 Reactions are not always consistent with character; fails to react to changing dramatic situations.

##### *In and out of Role*

- 3 Is able to separate from character and to reflect and analyse while performing, thus creating a fully developed character.
- 2 Is able to separate from character and to reflect and analyse the process, but the refinement of the character is limited.
- 1 Loses self in the character and the moment and is not able to refine the character based on reflection.

##### *Advancement of the Situation*

- 3 Advances the situation consistent with the character and reacts and adjusts to the situation, being aware of the nuances inherent in the scene.
- 2 Advances the situation usually consistent with the character; reactions tend to be predictable.
- 1 Maintains the existing situation and rarely reacts to changes in the scene.

*Vocal and Physical Aspects*

- 3 Effectively creates a distinct, multidimensional character revealing vocal and physical qualities suited to the role (vocal rhythm in dialogue, pitch, suitable vocabulary, tone of voice; physical walk, posture, gestures, fluidity).
- 2 Attempts to create distinct vocal and physical qualities suited to the role.
- 1 Uses own vocal and physical qualities, imposing them on the character rather than adapting to the character.

*Contributions*

- 3 Enthusiastically offers ideas and suggestions; takes a leadership role within the group.
- 2 Somewhat enthusiastically offers ideas and suggestions.
- 1 Reluctantly offers ideas and suggestions.

*Support of Others*

- 3 Encourages, gives constructive feedback, is able to motivate others, uses the ideas of others, listens attentively, accepts and respects others.
- 2 Encourages, listens attentively, gives constructive feedback, accepts and respects others.
- 1 Encourages like points of view, is working toward active listening.

*Behaviours and Responses that Suit the Character*

- 3 Selects mannerisms, gestures, and interactions in a way that brings a sense of realism to the character.
- 2 Selects mannerisms, gestures, and begins to interact with the other characters, although is somewhat “wooden.”
- 1 Uses own personal mannerisms, gestures, and interactions rather than those of the character.

*Behaviours and Responses that Support the Dramatic Situation*

- 3 Reactions to changing dramatic situations are consistent with the character and advance the dramatic situation.
- 2 Reactions are consistent with character and advance the dramatic situation; adjustments to changing circumstances are stilted.
- 1 Reactions are not always consistent with character; fails to react to changing dramatic situations.

---

*In and out of Role*

- 3 Is able to separate from character, reflect, and analyse while performing, thus creating a fully developed character.
- 2 Is able to separate from character, reflect, and analyse the process, but the refinement of the character is limited.
- 1 Loses self in the character and the moment and is not able to refine the character based on reflection.

*Advancement of the Situation*

- 3 Advances the situation consistent with the character and reacts and adjusts to the situation, being aware of the nuances inherent in the scene.
- 2 Advances the situation usually consistent with the character, reactions tend to be predictable.
- 1 Maintains the existing situation, and rarely reacts to changes in the scene.

*Vocal and Physical Aspects*

- 3 Effectively creates a distinct, multidimensional character, revealing vocal and physical qualities suited to the role (vocal rhythm in dialogue, pitch, suitable vocabulary, tone of voice; physical walk, posture, gestures, fluidity).
- 2 Attempts to create distinct vocal and physical qualities suited to the role.
- 1 Uses own vocal and physical qualities, imposing them on the character rather than adapting to the character.

*Preparation*

- 3 Mentally and physically prepared to work, is focused on task, and comes with all necessary supplies.
- 2 Usually focussed and comes with all necessary supplies.
- 1 Has difficulty concentrating and remembering needed supplies.

*Contributions*

- 3 Enthusiastically offers ideas and suggestions; takes a leadership role within the group.
- 2 Enthusiastically offers ideas and suggestions.
- 1 Reluctantly offers ideas and suggestions.

## **Appendix 7**

### **Sample Scoring Scales**

### **Drama Forms**

#### **Sample Unit Assessments**

##### *Unit 1: Orientation/Foundation*

The purpose of this unit is to build a sense of trust and familiarity within the classroom environment. This contributes to a student's confidence and invites them to challenge themselves with other activities.

In this unit students will be evaluated on their participation in classroom activities. Students' progress will be observed and noted by the teacher and anecdotal notes will be kept on their attitude, effort, strengths and weaknesses. This is important so that the progress of each student can be tracked and an evaluation provided at the end of the unit.

See the following sample anecdotal assessment sheet and sample scoring scale.

\*\*This type of anecdotal report can be used in any of the drama units and can be modified to suit teacher needs

### Anecdotal Report - Orientation Unit

Name of Student: \_\_\_\_\_

Class: \_\_\_\_\_

<i>Date</i>	<i>Class Activity</i>	<i>Progress</i>

## Orientation Unit Assessment

Name of Student: \_\_\_\_\_

Class: \_\_\_\_\_

	Always (5)	Usually (4)	Often (3)	Sometimes (2)	Rarely (1)	Never (0)
Contributes to class discussion						
Listens to the ideas of others						
Interacts effectively and constructively in a group process						
Participates in group decision-making and problem solving						
Thinks imaginatively and creatively						
Demonstrates a sense of commitment and responsibility						
Initiates, organizes and presents a project within a given set of guidelines						
Offers and accepts constructive criticism						
Demonstrates self-discipline						
Demonstrates appropriate attitude towards dramatic activities						
Subtotal						
Total						



### Unit 2: Improvisation Unit

In this unit students are to master the basic concepts of improvisation. Again the best method of assessment is anecdotal reports kept by the teacher during the unit recording each student's progress in the categories listed below.

Listed below is a sample assessment which might be used to assess student progress throughout the unit.

## Improvisation Unit Assessment

Name: \_\_\_\_\_

Class: \_\_\_\_\_

	Always (5)	Usually (4)	Often (3)	Sometimes (2)	Rarely (1)	Never (0)
<b>GROUP WORK:</b>						
Accepts their own ideas, their partners' ideas, and the group's ideas.						
Supports the offers of their partners developing positive teamwork skills and enhancing ensemble, group cooperation and trust.						
<b>CHARACTER:</b>						
Plays characters different from their own type, and explores a range of acting choices						
Creates character through various physical characteristics						
Creates character using varied character traits						
<b>SPONTANEITY:</b>						
Is able to respond quickly to new offers and situations						
Trusts own responses						
Takes risks within the drama						
<b>NARRATIVE SKILLS:</b>						
Performs scenes telling stories, exploring their imaginations and creating original material						
Performs in different types of stories						
Understands elements of plot and improvisation						
Understands the concept of dramatic conflict by creating and resolving conflict within scenes						
Shares focus with others in the scene						
Subtotal						
Total						

*Unit 3: Movement Unit*

The purpose of this unit is to expand the students' experience with different types of movement and to develop their physical, creative, and expressive skills.

In this unit, students will be assessed on their participation in classroom activities and assigned group projects. As well students' progress will be observed and noted by the teacher and anecdotal notes will be kept on their attitude, effort, strengths and weaknesses. This is important so that the progress of each student can be tracked and an assessment provided at the end of the unit.

See a sample scoring scale on the next page.

## Dance Drama Project

Name of Song: \_\_\_\_\_

Names of members in group:

-----  
 -----  
 -----

Video concept?	Narrative/Chronological	-----
	Collage	-----
	Movement/Mime	-----
	Other? Please explain briefly	_____

Costumes Required?	- Please attach a brief description or sketch of your own costume
Props Required?	- Please attach a list
Set Requirements?	- Please attach a list and/or sketch - whichever is more appropriate
Lyrics?	- Please attach a copy

### *Dance Drama Scoring Scale:*

Apply focus, energy and concentration in all movement and gesture	___	/5
Use movement to communicate non-verbally	___	/5
Communicate environment, character and situation non-verbally	___	/5
Plan movement for audience visibility and spatial limitations	___	/5
Use essential story elements	___	/5
Performance enhances narrative elements or message of song	___	/5
Costume appropriate and enhances mood or environment of song	___	/5
Props and set appropriate and enhance mood or environment of song	___	/5
TOTAL	___	/40

*Unit 4: Speech Unit*

The purpose of this unit is to expand the students' experience with different types of vocal expression and to develop their creative and expressive vocal skills.

In this unit, students will be assessed on their participation in classroom activities and assigned individual and group projects. As well, students' progress will be observed and noted by the teacher and anecdotal notes will be kept on their attitude, effort, strengths and weaknesses. This is important so that the progress of each student can be tracked and an assessment provided at the end of the unit.

See a sample scoring scale on the next page.

## Vocal Project Memorization and Vocal Expression

Name of Student: \_\_\_\_\_ Class: \_\_\_\_\_

Name of Piece: \_\_\_\_\_

Type of Piece (i.e., song, poem, prose excerpt, monologue): \_\_\_\_\_

### *Scoring Scale:*

#### **Voice:**

- |  |     |    |
|--|-----|----|
| 1. Speaking loudly (projection)                                | ___ | /5 |
| 2. Speaking clearly (articulation)                             | ___ | /5 |
| 3. Speaking at appropriate pace (varied speed and used pauses) | ___ | /5 |

#### **Meaning:**

- |   |     |    |
|---|-----|----|
| 1. Communicating author's intended meaning  | ___ | /5 |
| 2. Emphasizing appropriate words and images | ___ | /5 |

#### **Emotion:**

- |  |     |    |
|--|-----|----|
| 1. Communicating emotion the author intended | ___ | /5 |
|--|-----|----|

#### **Memory:**

- |   |     |     |
|---|-----|-----|
| 1. Speaking confidently without hesitating or stumbling | ___ | /20 |
|---|-----|-----|

	TOTAL	___	/50
--	-------	-----	-----

*Unit 5: Scene Study Unit*

The purpose of this unit is to introduce the students to script work and the basic theatrical concepts associated with such work, (i.e., subtext, character motivation and objectives, blocking, etc.). It is preferable that students attempt a variety of small scripts from different genres to expose them to different theatrical experiences.

In this unit students will be assessed on their participation in classroom activities and assigned group projects. Students' progress will be observed and noted by the teacher and anecdotal notes will be kept on their attitude, effort, strengths and weaknesses. This is important so that the progress of each student can be tracked and an assessment provided at the end of the unit.

See a sample scoring scale on the next page.

## Scene Work

Name of Scene: \_\_\_\_\_

Cast: \_\_\_\_\_ as \_\_\_\_\_  
 \_\_\_\_\_ as \_\_\_\_\_  
 \_\_\_\_\_ as \_\_\_\_\_

Rehearsal Process (Group Mark):	Final
1. Self-discipline (the ability to work unsupervised) 2. Cooperation among group members 3. Focus and concentration on work 4. Preparedness for performance	/25

Individual Skills:			
1. Memorization of Lines	/20	/20	/20
2. Expression/Characterization	/20	/20	/20
3. Interesting Movement and Blocking	/10	/10	/10
4. Effective/Appropriate Stage Business	/10	/10	/10
5. Projection/Articulation	/10	/10	/10
6. Costumes and Props	/5	/5	/5
<b>TOTAL</b>	<b>/100</b>	<b>/100</b>	<b>/100</b>

## Appendix 8

### Sample Activity

### Enactment Speech

#### Outcomes addressed by this activity:

##### *Description:*

Students will engage themselves in the investigation of a real person (from the past or present) in order to create the enactment of a speech that their chosen character may give at a gathering. This speech should be one that the student has written in the context of the real person's life. Hence, the speech should not be a reenactment. For example, the purpose of this activity is not to reenact a speech like Martin Luther King's "I Have a Dream" speech or Justin Trudeau's eulogy to his father. Its purpose is to create a written and physical speech interpreted solely by the student.

##### *Process:*

The student will study the individual's physical and emotional traits. They will then use this information to develop a physical and written interpretation of that person in a moment of time. For instance, if a student was to choose the character of Amelia Earhart, the student would investigate both her physical gestures and personality traits. They would then use this information to embody the character and create script in the form of a speech. This speech would then be presented to their class for reflection and critique.

##### *Expectations:*

- **Costume**--The teacher may choose to allow students to wear costumes or make-up for their presentation for bonus points. However, the use of costumes and make-up are not necessary.
- **Length**--The length of the speech should have a minimum and maximum limit set by the teacher. Some students may be at different levels regarding memorization and may need a lower word limit. Although some students may need less, a 100 word limit is suggested.
- **Memorization**--To effectively fulfill the outcomes for this activity, the student should memorize the content of their speech. However, in special circumstances cue notes may be used to accommodate a students' needs in order to complete this activity.



## Appendix 9

### Careers in Drama

ABC

Actor  
Advocate  
Agent  
Broadcaster  
Camera operator  
Carpenter  
Choreographer  
Costume Designer

DEF

Dancer  
Director  
Editor  
Film producer

GHI

Graphic artist  
Hair stylist

JKLM

Journalist  
Lawyer  
Lecturer  
Make up artist  
Marketer  
Museum guide  
Musician

NOP

Playwright  
Producer  
Public relations expert

QRS

Researcher  
Reviewer  
Sales person  
Set designer  
Sound engineer  
Special effects specialist  
Stage manager

TUV

Teacher  
Technician

WXYZ

---

## Careers Related to Drama

The following list offers suggestions to help students and teachers research careers in drama. There are, of course, many other options.

### *Administrators*

- Company management
- Tour management
- Marketing, publicity
- Fundraising, development
- Educational programming
- Financial administration
- Community arts council
- Festival organizers
- Artist's representative or agent
- Producing, presenting
- Facility management (e.g., theatre, community centre, parks and recreation program)
- Front-of-house management
- Concessions, ushers
- Archivist
- Retail
- Security

### *Creators*

- Playwright
- Composer
- Music editor
- Film music editor
- Orchestrator

### *Directors and Producers*

- Consulting for various industries
- Freelance, independent
- Festivals, spectacles (e.g., Olympics, Canada Day)
- Artistic director assistant
- Casting
- Commercial
- Industrials
- Videos, film, and television
- Musical theatre

*Performers (Actors)*

- Dinner theatre
- Stock or repertory theatre companies
- Summer theatre companies and festivals
- Night clubs
- School performances
- Independent or freelance
- Film, video, television
- Musical theatre
- Advertising
- Industrials
- Amusement parks and tourist attractions
- Professional storytelling

*Teachers*

- Private studios
- Public or private school systems
- Colleges, universities
- Conservatories
- Recreational and community centres
- Company teaching, rehearsal director

*Technical Personnel*

- Lighting design
- Sound design
- Set design
- Costume design
- Stage management
- Technical direction
- Lighting and sound operation
- Carpentry
- Electrician
- Painting
- Wardrobe management
- Cutters and sewers
- Millinery
- Wig makers
- Shoemaker
- Film and video production and post production
- Film and video operation

*Therapy*

- Kinesesthesiologists
- Drama therapy

*Writing/Criticism*

- Journals
- Newspapers
- Magazines
- Biographies
- Historical
- Academic
- Broadcast journalism
- Industrial
- Publicity, promotion
- Communications specialists

## Glossary

**Aesthetic:** To be pleasing to the senses.

**Aesthetic Response:** A response pertinent to the aesthetic intent of an artistic work.

**Antagonist:** The main character in a literary work or drama who is in conflict with the protagonist.

**Articulation:** The making of sounds and words in a deliberate fashion.

**Artistic Choices:** Decisions regarding the artistic integrity of a performance as a whole or in parts.

**Blocking:** The movement and the position of actors during the performance of a play.

**Catharsis:** The cleansing intense emotional climax of a dramatic work.

**Center Stage:** The center of a theatre stage. Because of the natural focus given to center stage, it is traditionally thought of as a position of great prominence and importance.

### **Character Types:**

- **Antagonist:** The character who opposes the protagonist in a literary work.
- **Confidante:** Someone in whom the central character confides, thus revealing the main character's personality, thoughts, and intentions. The confidante does not need to be a person.
- **Dynamic Character:** A character which changes during the course of a story or novel. The change in outlook or character is permanent. Sometimes a dynamic character is called a developing character.
- **Flat Character:** A character who reveals only one, maybe two, personality traits in a story or novel, and the trait(s) do not change.
- **Foil:** A character that is used to enhance another character through contrast. Cinderella's grace and unselfishness as opposed to her nasty, self-centered stepsisters is one example.
- **Protagonist:** The main character in a literary work.
- **Round Character:** A well developed character who demonstrates varied and sometimes contradictory traits. Round characters are usually dynamic (change in some way over the course of a story).
- **Static Character:** A character that remains primarily the same throughout a story or novel. Events in the story do not alter a static character's outlook, personality, motivation, perception, habits, etc.
- **Stock Character:** A special kind of flat character who is instantly recognizable to most readers. Possible stereotypical examples include the "ruthless businessman", "shushing old librarian" or "dumb jock."

**Choreography:** While choreography most often refers to the act of creating and arranging dancing or movement to music, it can also be a series of planned actions and movements that is carefully timed and rehearsed.

**Cold Reading:** The act of reading a play out loud for the first time. In a cold read the actors know very little or nothing about the play or the characters and are not expected to “act” but to merely read.

**Collaborative Theatre Processes:** Collaborative theatre is a process in which artistic colleagues work jointly towards developing a successful production. This is achieved by the merging of ideas and pooling of resources.

**Comedy:** A light play that is generally intended to amuse or inspire laughter in the audience.

**Context:** Context refers to the situation or events of a play that helps to give meaning to words or actions in a specific scene.

**Conventions:** The form of the dramatic activity and how participants behave.

**Creative Drama:** An improvisational, process-centred form of theatre in which participants are guided by a teacher to imagine, enact, and reflect upon human experience.

**Critique:** Opinions and comments based upon predetermined criteria that may be used for self-assessment, for the assessment of the actors or the production itself.

**Cue:** A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance is about to happen.

**Docudrama:** A fact-based dramatic representation of real life events.

**Drama in Education:** Uses the art form of drama as an educational pedagogy for students of all ages. It incorporates elements of drama forms to facilitate the students’ physical, social, emotional, and cognitive development.

**Dramatic Action:** A play’s primary focus indicated by what the principal characters want and what steps they take to get what they want.

**Dramatic Form:** Categories of drama which represent differing views of responses to human experience: tragedy, comedy, melodrama, farce and mixed forms.

**Dramatic Play:** Children’s creation of scene when they play pretend.

**Dramatic Structure:** The special literary style in which plays are written.

**Dramaturg:** A writer or adapter of plays; a playwright.

**Formal Elements of Performance:** Character, environment, language, action, and the use of time and space to communicate an intended message.

**Genre:** A category of dramatic styles (romantic, horror, comedy, action, etc.).

**Improv (also known as Improvisational theatre):** Theatre in which the actors use improvisational acting techniques to perform spontaneously.

**Improvisation:** The impromptu portrayal of a character or a scene without any rehearsal or preparation.

**In Role:** Doing or saying something from the standpoint of role or character.

**Learning Community:** A group of people who share common values and beliefs, and are actively engaged in learning together from each other.

**Monologues:** An extended, uninterrupted speech delivered by one character in a play to other characters who are at least present, if not listening.

**Movement:** A flow of action combined with an awareness of space, time and direction.

**Narrative Structure:** The content of a story and the form used to tell the story.

**Neutral Scene Study:** Using a scene with no given specific directions to explore a variety of possible character traits, settings and scenarios.

**Non-Locomotor Movement:** Movements that involve little or no movement. Examples are bending, twisting, curling and swaying motions that involve a wide range of body joints.

**Outcome:** Statements of what a student is expected to know, understand and/or be able to do at the end of a period of learning.

**Pantomime:** Any dramatic presentation played without words, using only action and gestures.

**Performance Values:** The combined technical and aesthetic qualities of the methods of performance, or stagecraft skills used in the production of an artistic performance.

**Playwright:** One who writes plays or dramatic text.

**Process:** A series of actions, changes, or functions bringing about a result.

**Product:** The end result of the dramatic process.



**Production Values:** The critical elements of a production, such as acting, directing, lighting, costuming, set and makeup.

**Projection:** The placement and delivery of volume, clarity, and distinctiveness of voice for communicating to an audience.

**Reader's Theatre:** A style of theatre featuring minimal movement and scenery and relying instead upon the vocal expressiveness of the actor, and the spoken word to create a sense of place, character, and action.

**Realism:** A style of theatre that reflects everyday life in a realistic manner.

**Scene Work:** Close study of a specific scene.

**Shadow Theatre Play (Shadow Puppetry):** Using puppets in front of an illuminated screen to create a dramatic story.

**Skits:** Short works that may be either improvised or scripted.

**Styles:** Specific unique characteristics and expressive choices that influence the form and content of a dramatic text or production.

**Teacher in Role:** A holistic method of teaching that utilizes techniques of drama to facilitate learning, critical thought and the examination of values and emotions.

**Universal Themes:** Ideas and messages that are common to a variety of cultures and historical periods that demonstrate essential truths.

**Writing in Role:** Writing that is composed from the perspective of a character, not from the perspective of the writer. Some examples of writing in role include authors of fictional diaries, first-person accounts from characters in texts, voicing the words and thoughts of the characters.

