
Drama 10, 20, 30 Curriculum Requirements

**Saskatchewan Education, Training and Employment
September 1993**

Cover Art: "Power Play"

Ron McLellan
Painted wood
60 x 170 cm
1988

Table of Contents

	Page
Acknowledgements	1
The Arts Education Program	2
Introduction	2
Program Aim and Goals	3
Philosophy	3
Three Components of Arts Education	4
• The Creative/Productive Component	4
• The Cultural/Historical Component	4
• The Critical/Responsive Component	4
Saskatchewan and Canadian Content	5
The Role of Specialized Courses	5
Core Curriculum and Other Initiatives	6
Common Essential Learnings	6
• Communication	7
• Numeracy	8
• Critical and Creative Thinking	8
• Technological Literacy	8
• Personal and Social Values and Skills	9
• Independent Learning	9
The Adaptive Dimension	10
• Special Needs Students in Drama	11
Indian and Métis Curriculum Perspectives	12
• The Invitation of Elders to the School	13
Gender Equity	13
• Gender Equity in Drama	14
Resource-Based Learning	15
Drama 10, 20, 30 Curriculum Requirements	19
Credits	19
How to use the Drama 10, 20, 30 Curriculum Requirements Document	19
Combined Grade Classes	20
Drama 10, 20, 30 Course Content	21
Foundational Objectives	21
Drama Experiences	22
• Drama in Context	22
• Collective Creation	23
• Play Studies	24
• Theatre History	25
• Play Production	25
• Other Drama Experiences	25

Classroom Environment	26
• Role of the Teacher	26
Foundational Objectives Development Chart	28
Student Assessment	38
Types of Evaluation	38
• Teacher Observations	39
• Student Reflections	40
• Presentations	41
• Written Assignments	41
• Other Assignments	41
Model Unit	48
Drama 10 Foundational Objectives	87
Drama 10 Course Description	93
Drama 20 Foundational Objectives	99
Drama 20 Course Description	105
Drama 30 Foundational Objectives	111
Drama 30 Course Description	117
Appendix A: Process for Developing a Collective Creation in the Classroom ..	126
Appendix B: Looking At Plays	146
Drama Glossary	155
References	163

Acknowledgements

Saskatchewan Education, Training and Employment gratefully acknowledges the professional contributions and advice given by the following members of the Drama sub-committee of the Arts Education Curriculum Advisory Committee:

Bob Demencuik (1990-)
Radville
League of Educational Administrators,
Directors, and Superintendents

Cameron Ross (1986-)
Regina
University of Regina

Jacqueline Lewis (1990-)
Regina
Saskatchewan Teachers' Federation

Larry Warwaruk (1986-)
Beechy
Saskatchewan Teachers' Federation

Loretta Polischuk (1988-)
Viscount
Saskatchewan Teachers' Federation

Saskatchewan Education, Training and Employment wishes to thank many others who contributed to the development of this curriculum requirements document:

- the Arts Education sub-committees of the Indian and Métis Curriculum Advisory Committee and the Indian and Métis Education Advisory Committee
- the Arts Education program team
- in-house consultants
- contributing field personnel

Saskatchewan Education, Training and Employment also wishes to thank artist Ron McLellan whose work "Power Play" appears with permission on the cover of this document. A full colour reproduction of the work can be found in the *Visual Art Resource for Grades 9 and 10*.

This document was completed under the direction of the Humanities Branch, Curriculum and Instruction Division, Saskatchewan Education, Training and Employment.

The Arts Education Program

Introduction

Two Minister's advisory committee reports released in the 1980s provided the basis for the development of new policy and curricula in Arts Education in Saskatchewan.

In 1981 the Minister's Advisory Committee on the Fine Arts in Education released its final report with forty-five recommendations for improving the teaching of the arts in Saskatchewan schools. It recommended that a new Arts Education curriculum be developed, and provided guidelines for curriculum development. The committee also recommended that high schools be encouraged to offer specialized credit courses in the arts at the 10, 20 and 30 levels and that the Department of Education establish rigorous standards for specialized studies in the arts.

From 1982 until 1984, the Minister's Advisory Committee on Curriculum and Instruction Review undertook a province-wide study of education. The committee's final report, *Directions*, recommended that aesthetic education be a part of the kindergarten to grade 12 core curriculum for all students.

In fall of 1986, an advisory committee was formed to advise Saskatchewan Education, Training and Employment in the areas of dance, drama, music and visual art. Curriculum writers and the committee began to prepare curriculum documents for a four-strand Arts Education program and for specialized arts courses at the 10, 20 and 30 levels. Drama 10, 20 and 30 curriculum requirements were established in response to four main guidelines:

- the Drama curriculum requirements should include three components -- the creative/productive component, the cultural/historical component and the critical/responsive component
- the curriculum requirements should include Indian, Métis and Inuit content and perspectives
- the required learnings should include knowledge, skills and attitudes
- the course for each grade should be based on a 100 hour course time allotment.

During the development of these curriculum requirements, drafts were taken periodically to the Drama sub-committee of the Arts Education Curriculum Advisory Committee and to the Indian and Métis Education Advisory Committee for review and comment. In addition, the document underwent a field review during which comments and suggestions were gathered from drama specialists and classroom teachers throughout the province. These comments and suggestions were incorporated during the revision process.

Program Aim and Goals

The Arts Education program has one major aim: to enable students to understand and value arts expressions throughout life. This one aim describes the main outcome for students and the primary reason for including Arts Education in the Core Curriculum for all students.

The aim of the program can be achieved through meeting the following goals. By participating in the Arts Education program, students will:

- respect the uniqueness and creativity of themselves and others
- increase their ability to express themselves through languages other than spoken or written language
- understand the contributions of the arts and artists to societies and cultures, past and present
- gain a lasting appreciation of art forms experienced as participant and as audience
- recognize the many connections between the arts and daily life.

Philosophy

The Saskatchewan Arts Education program provides a unique "way of knowing" about the world and human experience. In order for students to benefit from this unique way of knowing, the Arts Education program encourages the following:

- education of the senses to take in information
- education about the basic languages of the arts strands
- acquisition of skills and development of abilities to enable students to express themselves using the languages of the arts strands
- understanding of the role of the arts in cultures and societies, and in people's daily lives
- acquisition of a body of knowledge accumulated over the years of human existence, and consisting of the beliefs and aesthetic principles of various cultures and societies.

In addition, the program recognizes that artists are thinkers. Their ideas have contributed and continue to contribute to an understanding of human existence. The Arts Education program provides a place for their ideas.

Three Components of Arts Education

All Saskatchewan Arts Education Courses, including specialized courses, must incorporate the three components of the Arts Education curriculum. These components are the creative/productive component, the cultural/historical component and the critical/responsive component.

The program is structured, through the inclusion of the three components, to achieve a balance in focus. The three components are not to be segregated, but are intended to be inter-woven throughout the program. The explanations below are specific to Drama.

The Creative/Productive Component

This component includes the exploration, development and expression of ideas through dramatic art form. In order for a project to be creative, the student must be actively engaged in a thinking process. The student will learn where ideas come from and how ideas can be developed and transformed through dramatic art form. Reflection is an essential part of the creative process and allows the students to evaluate their own growth in their creative endeavours.

The Cultural/Historical Component

This component deals with the role of drama in culture, the development of drama throughout history, and the factors that influence drama and dramatic artists. This component does not include just the historical development of drama, but also focuses on drama in contemporary cultures. This includes popular culture and provides opportunities for various cross-cultural studies. The intention of this component is to develop students' understanding that drama is an integral aspect of living for all people.

The Critical/Responsive Component

This component aims to develop students' ability to respond critically to dramatic performances and events in the artistic environment. Students will become willing participants in the inter-active process between artist and audience, and not just passive consumers of drama. The curriculum provides the teacher with a suggested method for guiding discussion when presenting students with drama performances. The method is intended to move students beyond snap judgment to informed personal interpretation.

Saskatchewan and Canadian Content

This curriculum requirements document encourages students to explore the rich and exciting theatre community that exists in this province and Canada. It is important that students become familiar with their own artistic heritage and surroundings. If they study Saskatchewan and Canadian drama and dramatic artists, they will recognize themselves, their environment, their concerns and their feelings expressed in many different ways. They will learn that the dramatic artists of Saskatchewan and Canada deal with personal, cultural, regional and global concerns, and that artistic accomplishments in this province and country are cause for celebration.

The Role of Specialized Courses

All students will have taken the four strand Arts Education program at the Elementary and Middle Levels. Both the Arts Education curriculum and specialized courses at the Secondary Level are developed along a continuum of learning about and through the arts that began at the Elementary Level.

Many Secondary Level students will wish to continue their study of the arts through a four strand Arts Education program. Others who have a particular interest in one arts area will choose to further their studies by pursuing 10, 20 and 30 level courses in that one particular area.

There are similarities as well as differences between the drama strand of the secondary Arts Education program and the Drama 10, 20, 30 courses. Similarities are easily identifiable among the objectives of these courses as well as in the approaches taken to the teaching and learning of drama. In both cases the continuum of learning about and through drama that began with the Elementary Level program is reflected.

The most obvious difference lies in the time allotments. The drama strand of the four strand program receives only one quarter of an allotted one hundred hours while the specialized Drama courses receive the entire one hundred hour allotment. This makes it clear, then, that within Drama 10, 20, 30 students will be able to explore the study of drama in greater depth.

Core Curriculum and Other Initiatives

Core Curriculum: Plans for Implementation (1987) defines the Core Curriculum as including seven Required Areas of Study, the Common Essential Learnings, the Adaptive Dimension and Locally-Determined Options. Arts Education is one of the seven Required Areas of Study.

In addition to Core Curriculum initiatives, various other initiatives support curriculum development. This curriculum suggests ways to incorporate Indian and Métis perspectives, gender equity and resource-based learning. These initiatives can be viewed as principles which guide the development of curricula as well as instruction in the classroom. The initiatives outlined in the following statements have been integrated throughout this document.

Common Essential Learnings

Understanding the Common Essential Learnings, A Handbook for Teachers (1988) defines the Common Essential Learnings and expands on a basic understanding. Teachers should refer to this document for more complete information on the Common Essential Learnings.

Drama 10, 20 and 30 offer many opportunities for incorporating the Common Essential Learnings into instruction. The purpose of this incorporation is to help students better understand the subject matter and to better prepare them for future learning, both within and outside of the kindergarten to grade 12 education system. The decision to focus on a particular Common Essential Learning within a lesson is guided by the needs and abilities of individual students and by the particular demands of the subject area. Throughout a unit, it is intended that each Common Essential Learning be developed to the extent possible.

It is important to incorporate the Common Essential Learnings in an authentic manner. Although all subject areas offer many opportunities for incorporation, the development of a particular Common Essential Learning may be limited by the nature of the subject.

The Common Essential Learnings are intended to be developed and evaluated within subject areas. Throughout Drama 10, 20 and 30 the three components (creative/productive, cultural/historical and critical/responsive) reflect an emphasis on the development of the Common Essential Learnings through their content and processes. Therefore, the inherent structure of the curriculum promotes the integration of Common Essential Learnings into instruction. Foundational objectives for the Common Essential Learnings are included in the sample unit overview chart. Common Essential Learnings objectives are incorporated throughout the model unit.

Incorporating the Common Essential Learnings into instruction has implications for the assessment of student learning. A unit which has focused on developing Communication and Critical and Creative Thinking, for example, should also reflect this focus during assessment. Assessment strategies should allow students to demonstrate their

understanding of the important concepts in the unit and how these concepts are related to each other and to previous learning. Questions can be structured so that evidence or reasons must accompany student explanations.

Throughout the model unit, the following symbols are used to refer to the Common Essential Learnings:

- C Communication**
- CCT Critical and Creative Thinking**
- IL Independent Learning**
- N Numeracy**
- PSVS Personal and Social Values and Skills**
- TL Technological Literacy**

Communication

In Drama, the teacher can further students' knowledge, skills, attitudes and abilities related to Communication by:

- introducing drama vocabulary through planned activities which help students focus on what they know and also provide a bridge between students' real life experiences and their school learning
- organizing instruction which allows students to bring forward prior knowledge and/or to make connections with other school learning
- creating opportunities for students to express their ideas in a variety of ways, allowing them to learn from other students' thinking and to demonstrate their present understanding
- planning lessons and designing assignments that stress the possibility and acceptance of many different ways to organize and/or many potential answers or explanations
- planning learning experiences that allow students to draw upon their first-language skills in order to further their understanding and present this understanding to others
- having students use expressive language (spoken, written and non-verbal) in order to explore ideas carefully and conscientiously
- providing opportunities for students to use language in different modes (listening, speaking, reading and writing) for a variety of purposes and audiences and in a variety of dramatic forms of expression, in order to strengthen their understanding of drama
- providing opportunities for students to reflect through questioning, discussion and journal writing

-
- casting himself or herself in the role of observer and listener in order to gather students' ideas to better plan future learning experiences.

Numeracy

In Drama, the teacher can foster Numeracy by:

- planning experiences which help students develop an intuitive sense of measurement
- providing opportunities for students to interpret and produce models, maps, graphs, charts and sketches in order to further develop their own understanding of their work
- designing learning experiences which develop spatial concepts, such as proportion, symmetry and distance
- planning activities to help students learn spatial relationships
- providing opportunities for students to develop an awareness of the reporting techniques commonly used by special interest groups to increase the impact of data and influence the uncritical reader, listener or viewer
- providing opportunities for students to read and interpret quantitative information found in newspapers, magazines and government, political and business publications, and evaluate arguments based on such information

Critical and Creative Thinking

In Drama, the teacher can foster Critical and Creative Thinking by:

- guiding students' analysis of their drama experiences in order to deepen their understanding of dramatic art form and of the concepts being explored
- encouraging students to look for alternatives and give reasons for their decisions
- encouraging students to approach content in Drama thoughtfully and discriminately by withholding their judgements until they have enough information to respond in an informed manner
- allowing for differing expression and interpretation of assignments, and encouraging imaginative responses
- planning opportunities for students to think in images and to manipulate visual images for the solutions to a problem.

Technological Literacy

In Drama, the teacher can foster the development of Technological Literacy by:

-
- planning opportunities for students to explore all sides of an issue related to technological developments
 - involving students in decision-making processes
 - integrating content from other subject areas in order to help students understand how technology shapes and is shaped by society
 - enhancing students' perceptual abilities and awareness.

Personal and Social Values and Skills

In Drama, the teacher can foster the development of Personal and Social Values and Skills by:

- exploring varied cultural content
- exploring the themes, characters and conflicts in improvisations, collective creations and plays to foster greater understanding of various cultures, to develop understanding of people and to develop an awareness of discrimination or bias when present
- modelling and encouraging sensitive responses to the ideas, comments and creative expressions of others
- providing opportunities for students to respond to and build upon the ideas of others
- having students work co-operatively in paired or small group activities
- allowing students to participate in activities that help them explore and develop empathy for others.

Independent Learning

In Drama, the teacher can foster Independent Learning by:

- guiding students in the development of their own dramas
- encouraging use of resources both inside and outside the school by inviting dramatic artists to the classroom, collecting newspaper clippings, using magazine articles, visiting theatres, viewing plays and television shows or news reports, etc.
- planning experiences which lead to independent exploration or require students to go beyond what the class lesson provides

-
- encouraging students to talk about theatre experiences they have encountered outside of school in order to discover the relationship between these and their class work
 - providing time for students to share in class what they have discovered at home about a particular concept that was introduced in the Drama class.

The Adaptive Dimension

The Adaptive Dimension is an essential part of all educational programs. Like the Common Essential Learnings, the Adaptive Dimension is a component of Core Curriculum and permeates all curriculum and instruction. For more complete information refer to the Saskatchewan Education document *The Adaptive Dimension in Core Curriculum* (1992). The Adaptive Dimension is defined as:

...the concept of making adjustments in approved educational programs to accommodate diversity in student learning needs. It includes those practices the teacher undertakes to make curriculum, instruction, and the learning environment meaningful and appropriate for each student. (p.1)

A wide range of diversity can be accommodated by using the following general guidelines for adaptation:

- Alter the pace of the lesson to ensure that students understand the concept being presented or are being challenged by the presentation. One of the most basic adaptations that can be made to assist students is to give them sufficient time to explore, create, question and experience as they learn.
- Monitor the use of vocabulary. It is possible to use advanced and simple vocabulary in the same lesson by incorporating both the words in a sentence: "Pat was proficient or good at playing the game." This helps to satisfy the requirements of some students, expand the vocabulary of others, and make the lesson meaningful to others.
- Introduce attempts to increase the rate of performance only when the student has achieved a high level of accuracy.
- Alter the method of instruction to meet the needs of the individual.
- Alter the manner in which the student is required to respond to the teacher and/or to the instructional approach.
- Alter the setting so that the student may benefit more fully from the instruction.
- Change the materials so that they enhance rather than impede learning.
- Have advanced or challenging tasks available for students who have become proficient.
- Use interactive techniques which allow close monitoring of the students' progress.

-
- Encourage as much student participation as possible in both planning and instruction.
 - Modify evaluative procedures in order to maximize the amount of relevant information received from each student.
 - The less rigid the setting and the approach -- the easier it is to adapt.
 - Use support systems extensively (methods and personnel). Adaptation is not possible without them.

The Adaptive Dimension includes all practices the teacher employs to make learning meaningful and appropriate for each student. Because the Adaptive Dimension permeates all teaching practice, sound professional judgement becomes the critical factor in decision making. Drama 10, 20 and 30 allow for such flexibility and decision-making.

Special Needs Students In Drama

When there are students with special needs or a designated disability in the Drama classroom, teachers may need to seek professional advice and other forms of support. Consultative services regarding special needs students may be obtained through local school systems, community resources and Saskatchewan Education's Special Education Branch. The Education Act defines students with designated disabilities as those persons who are visually impaired, hearing impaired, trainable mentally retarded, severely learning disabled, orthographically disabled, chronically health impaired, or socially, emotionally or behaviourally disabled.

In Drama, as in other subjects, there are adaptive techniques and other technical aids that can assist teachers in meeting the needs of students who face special challenges. Some students may require braille, a voice synthesizer, a personal amplification system, or computer assisted instruction to derive maximum benefit from Drama courses.

In Drama, a student with a chronic physical disability may achieve the foundational objectives related to the cultural/historical and critical/responsive components of the program with few adaptations or with the same adaptations that are required in other subjects. However, to help the student achieve the foundational objectives related to the creative/productive component, the teacher may require further support. Through consultation with a resource person, the teacher could find ways, for example, to encourage the student who is physically challenged to create expressive movements to the best of his or her ability.

The teacher might discover ways to encourage students with designated disabilities to contribute their own stories to improvisations and to the development of collective creations. In the non-threatening environment of the Drama class, the students could be encouraged to assume roles and create fictional situations that serve to illuminate their real-life situation.

Drama is an exciting and unique way of discovering and knowing about the world and human experience. With innovative adaptations and strong support, every Saskatchewan student can realize the benefits of Drama courses.

Indian and Métis Curriculum Perspectives

The integration of Indian and Métis content and perspectives in the kindergarten to grade 12 curriculum fulfills a central recommendation of *Directions* (1984). The document states:

Saskatchewan Education recognizes that the Indian and Métis peoples of the province are historically unique peoples and occupy a unique and rightful place in our society today. Saskatchewan Education recognizes that education programs must meet the needs of Indian and Métis peoples, and that changes to existing programs are also necessary for the benefit of all students. (p. 6)

The inclusion of Indian and Métis perspectives benefits all students. Cultural representation in all aspects of the school environment enables children to acquire a positive group identity. Appropriate resources foster meaningful and culturally identifiable experiences for Indian and Métis students, and promote the development of positive attitudes in all students towards Indian and Métis peoples. This awareness of one's own culture and the cultures of others develops positive self-concepts, enhances learning, promotes an appreciation of Canada's pluralistic society and supports universal human rights.

Saskatchewan Indian and Métis students come from various cultural backgrounds and social environments including northern, rural and urban areas. Teachers must understand the diversity of the social, cultural and linguistic backgrounds of Saskatchewan Indian and Métis students. Cross-cultural education and awareness of applied sociolinguistics, first and second language acquisition theory, and standard and non-standard usage of language have become increasingly important to educators. Teachers must utilize a variety of instructional approaches in order to build upon the knowledge, cultures, learning styles and strengths which Indian and Métis students possess. All curricula need responsive adaptations in order to be implemented effectively.

Saskatchewan teachers are responsible for integrating resources that reflect accurate and appropriate Indian and Métis content and perspectives. Teachers have a responsibility to evaluate all resources for bias and to teach students to recognize such bias.

The following four points summarize the expectations for Indian and Métis content in curriculum and instruction:

- Curricula and materials will concentrate on positive images of Indian, Métis and Inuit peoples.
- Curricula and materials will reinforce and complement the beliefs and values of

Indian, Métis and Inuit peoples.

- Curricula and materials will include historical and contemporary issues.
- Curricula and materials will reflect the legal, political, social, economic and regional diversity of Indian, Métis and Inuit peoples.

The Invitation of Elders to the School

All cultures are enriched by certain valuable and unique individuals. Such individuals possess a diversity of knowledge -- knowledge that, once shared, can expand students; insight beyond the perspectives of the teacher and classroom resources.

Indian and Métis Elders in particular possess an integral role within the revival, maintenance and preservation of Aboriginal cultures. Elder participation in support of curricular objectives develops the positive identity of Indian and Métis students and enhances self-esteem. Non-Aboriginal students acquire a heightened awareness and sensitivity that inevitably promotes anti-racist education.

There is a protocol used in approaching Elders to make requests, and this varies from community to community. The District Chiefs' Office, Tribal Council Office, Band Council, or Education Committee on a nearby reserve may be able to assist you. Prior to an Elder sharing knowledge, it is essential that you and your students complete the cycle of giving and receiving through an appropriate offering. This offering represents respect and appreciation for knowledge shared by an Elder. One must ascertain the nature of the offering prior to an Elder's visit, as traditions differ throughout Aboriginal communities. In addition, should your school division offer honoraria and/or expense reimbursement, it would be similarly appropriate to extend such considerations to a visiting Elder.

To initiate the process of dialogue and participation, a letter should be sent to the local Band Council requesting Elder participation and indicating the role the Elder would have within the program. The Band Council may then be able to provide the names of persons who have the recognized knowledge and skills that would meet your specific needs. It is recommended that prior consultation occur with the Elder, to share expectations for learning outcomes.

Friendship Centres across the province are active at the community level and often present cultural workshops and activities in co-operation with Elders and other recognized resource people.

Gender Equity

Expectations based primarily on gender limit students' ability to develop to their fullest potential. While some stereotypical views and practices have disappeared, others remain. Where schools have endeavoured to provide equal opportunity for male and female students, continuing efforts are required so that equality may be achieved.

In order to meet the goal of gender equity, Saskatchewan curricula reflect the variety of roles and the wide range of behaviours and attitudes available to all members of society. The new curricula strive to provide gender-balanced content, experiences and teaching approaches. It is hoped that this will assist teachers in creating an environment free of stereotyping, enabling both girls and boys to develop their abilities and talents to the fullest.

The gender equitable approach presented in the curriculum can be reinforced by teachers in two significant ways. First, the curriculum can be supported by the selection of instructional resources that provide greater gender balance. Such materials reflect the current and evolving roles of women and men in society, portray both females and males in non-traditional roles and provide opportunities for discussion of the implications for these pursuits.

The second measure that can be undertaken to significantly improve equity is to employ gender equitable instructional and assessment strategies in Drama. Ensuring that both male and female students receive equitable treatment will enable students to learn and grow without facing artificial barriers or restrictions such as those imposed by gender bias.

Gender Equity in Drama

In order to ensure gender equity in Drama courses the teacher should:

- assume that drama is appropriate for both male and female students
- have equally high expectations for both boys and girls in the drama program
- discuss and reflect upon the gender roles embodied in the roles students assume in their drama work
- encourage students to become aware of the occurrence of both gender typical and gender atypical behaviour which may be embodied in the roles they assume within their drama work
- give equal emphasis to male and female dramatic artists and their work
- portray the important contributions of both women and men when studying the dramatic expression of various cultures
- examine resource materials for gender equitable content and bring to students' attention any gender-biased portions of material
- examine critically the roles of men and women in plays students read and view as audience
- encourage questioning of stereotyped generalizations in drama

-
- observe students to ensure that neither gender interrupts or takes ownership of the work to the exclusion of the other gender
 - expect that students will consider the ideas presented by both genders
 - make sure that all discussion is in gender-fair language
 - encourage co-operation between the genders
 - ensure that both genders have comparable time and access to resources and equipment
 - emphasize that the full range of career choices related to dramatic art are available to both women and men.

Resource-Based Learning

Teachers can greatly assist the development of attitudes and abilities for independent, life-long learning by using resource-based instruction. The teacher and teacher-librarian, if available, should plan units which integrate resources with classroom assignments and teach students the processes needed to find, analyze and present information.

Resource-based instruction is an approach to curriculum which encourages students to use all types of resources: books, magazines, films, videos, computer software and data bases, manipulable objects, maps, museums, field trips, pictures and study prints, real objects and artifacts, media production equipment, galleries, performing arts groups, sound recordings, arts organizations and community resource people.

Resource-based learning is student-centred. It offers students opportunities to choose, explore and discover. Students who are encouraged to make choices in an environment rich in resources, where their thoughts and feelings are respected, are well on their way to becoming autonomous learners.

The following points will help teachers use resource-based teaching and learning:

- Discuss the objectives for the unit or assignment with students. Correlate needed research skills with the activities in the unit, so that skills are always taught in the context of application. Independent learning is increased as students are encouraged to reflect upon and determine for themselves the abilities they need to complete a learning task. Work with a teacher-librarian, if one is available.
- Plan ahead with the resource centre staff so that adequate resources are available and decisions are made about shared teaching responsibilities, if applicable.
- Use a variety of resources in classroom teaching, showing students that you are a researcher who constantly seeks out sources of knowledge. Discuss with students the use of other libraries, government departments, museums and various outside

agencies. Students need an environment which allows some freedom to explore these resources.

- Ask the teacher-librarian, if available, to provide resource lists and bibliographies when needed.
- Encourage students to seek assistance during the course of the assignment or unit.
- Participate in and help plan inservice programs on using resource effectively.
- Continually request good curriculum materials for addition to the school resource centre collection.
- Support the essential role of the school resource centre and the teacher-librarian in your talks with colleagues, principals and directors about the Drama program.

Drama 10, 20, 30
Curriculum Requirements

Drama 10, 20, 30 Curriculum Requirements

This document was written to support teachers in the planning and teaching of Drama 10, 20 and 30 courses. All teachers of these courses are required to plan courses at each grade level that will facilitate student achievement of the foundational objectives detailed in this document. In so doing, all Drama 10, 20, 30 courses offered across the province will share important commonalities that will assure recognition of the credits gained by completion of the courses and will provide consistency for students who must transfer from one school to another. As well, it should again be emphasized that the foundational objectives established for Drama 10, 20, 30 courses are the culmination of a continuum of learning that began in the drama strand of the Elementary Level Arts Education Curricula.

Schools using this document as a basis for instruction are not required to submit Locally Developed Course of Study forms to Saskatchewan Education, Training and Employment for approval.

Credits

Credit for Drama 10, 20, 30 courses is granted on the basis of a minimum 100 hours of instruction. One credit is granted for each of Drama 10, 20 and 30.

Students may earn credits in Drama to fulfill graduation requirements in Arts Education or to use as elective credits.

How to use the Drama 10, 20, 30 Curriculum Requirements Document

- Step One** Gain an initial familiarity with the document by reading the "Table of Contents" and leafing through the document scanning sections you think may be of particular interest to you.
- Step Two** Read the introductory sections of the document in order to understand how the secondary Drama courses fit into the development of Arts Education programs in the province.
- Step Three** Study the section entitled "Drama 10, 20, 30 Course Content" to become familiar with the structure of the courses. Note the discussion about Foundational Objectives. Foundational Objectives embody the required content of the secondary Drama courses. The "Drama Experiences" section outlines a range of approaches that may be taken to the teaching of secondary Drama courses.

-
- Step Four** Study both the "Foundational Objectives Development Chart" and the "Student Assessment" section. The chart provides the scope and sequence of the courses. The "Student Assessment" section offers a description of evaluation strategies useful for secondary Drama teachers as well as a number of practical sample assessment forms.
- Step Five** Read the sections that are entitled "Drama 10", "Drama 20" and "Drama 30". These provide detailed descriptions of the foundational objectives for each grade as well as lists of learning objectives derived from the foundational objectives and suggestions for student evaluation.
- Step Six** As you plan your secondary Drama courses, remember to keep in mind your interests and strengths as well of those of your students. Use this document to support your planning and refer to the *Drama 10, 20, 30 Bibliography* for information about other resources.

Combined Grade Classes

While single grade classes are recommended for Drama 10, 20 and 30, it may be necessary in some circumstances to combine two or three grade levels in one class. In such cases, at the beginning of the course, it is absolutely imperative for the teacher to clearly outline the expected learning outcomes for each grade. This can be done by giving the students a course outline which describes the content of the course and, more importantly, lists grade-specific learning objectives. The teacher should assure that the learning objectives for each grade represented in the class reflect growth from one level to the next. The students must clearly understand the expectations for themselves and be able to observe a progression in the program from grade level to grade level.

Combined grade classes, provide opportunities for the senior students in the group to function in leadership roles. Within the process of creating dramas they may undertake responsibilities as stage managers, production managers, scriptwriters or co-directors. As well, these students may wish to extend their drama experience through guided independent research projects or film and video work.

Drama 10, 20, 30 Course Content

This section provides general information that is relevant to all three secondary Drama courses.

Foundational Objectives

The foundational objectives embody the required content of the Drama 10, 20 and 30. They describe the knowledge, abilities and attitudes that students will acquire at each grade level of the program. These objectives are achieved over the three years of the program, and at each grade level they are developed over the course of the year. Following are the foundational objectives for Drama 10, 20 and 30.

Students will:

- acquire increased knowledge and understanding of others, themselves and the world around them
- develop self-confidence, self-discipline and self-motivation
- acquire understandings and abilities in group processes
- develop an understanding of the processes and elements involved in creating works of dramatic art
- develop acting skills
- exercise critical thought and support opinions when responding to dramatic presentations
- understand the role of drama in various cultures, past and present.

Following this section is the **Foundational Objectives Development Chart** that shows the scope and sequence for drama from grades ten to twelve.

More detailed descriptions of the foundational objectives, the degree to which each foundational objective is to be developed, and suggestions for evaluating student achievement of each foundational objective appear later in this document under the headings **Drama 10**, **Drama 20** and **Drama 30**.

Learning Objectives are listed on the Foundational Objectives Development Chart and in the Course Description sections for each grade. Learning objectives are derived from the foundational objectives. Those which appear on the chart and the ones used in the model unit are only some of the learning objectives that could be set at each grade level. Teachers are encouraged to develop learning objectives from the explanations of the foundational objectives that suit their own approaches to instruction.

Drama Experiences

Drama is an art form that is concerned with the representation of people in time and space, their actions and the consequences of their actions.

In order to gain an understanding of dramatic art form, students explore human nature, relationships, and social and cultural situations through a variety of drama experiences.

Drama experiences recommended for Drama 10, 20, 30 students are described under the following headings: **Drama in Context, Collective Creation, Play Studies, Theatre History, Theatre Production and Other Drama Experiences.**

Students' actual drama experiences should be determined by the foundational objectives and the strengths and interests of students and teachers in individual drama classes. When structuring drama experiences for students, teachers will be guided by the foundational objectives and the course descriptions. To that end, the following guidelines will assist teachers in planning drama experiences for their students.

When planning drama experiences, teachers should:

- structure experiences through which foundational objectives may be met in a social and cultural context, drawing upon the backgrounds of the students and encouraging them to explore meaningful social situations through drama. It is essential, therefore, that students have input into the planning of experiences and that those experiences actively involve the students
- incorporate the three components of the program: the creative/productive, the cultural/historical and the critical/responsive
- provide students with many opportunities for reflection and self-evaluation. Through reflection, students may extend and clarify their understanding of dramatic art form and topics they choose to explore. They may also assess their own contributions to the drama work and their ability to work with others.

Drama in Context

Students who have participated in the Arts Education Curriculum in elementary and middle years will have experience working in contextual dramas.

Drama in context means, as it suggests, that dramas are structured to provide a context, a situation, or a metaphoric framework in which students and teacher work together. Within the dramas students and teachers assume roles and, taking with them their own unique set of experiences and perceptions, enter into a fictional world prepared to accept and "live through" an imagined situation.

Working within dramatic contexts, students gain understandings about dramatic art form by exploring social issues and situations and developing their abilities to express their ideas and feelings in dramatic form. Strategies including narration, imaging,

tableau, mime, dance drama, parallel play, storytelling, story theatre, flashbacks and flashforwards, interviews, journeys, meetings, ritual, drawing and painting, writing and choral speaking can be used to explore topics of interest to the class.

Students may wish to shape and refine ideas explored within their contextual dramas to develop episodes for formal presentation.

Collective Creation

In the collective creation process, students choose and research a topic, explore the topic through various drama strategies and collectively build a dramatic presentation that reflects their experiences, knowledge and insights about the topic.

The collective creation process is a particularly effective means of achieving the foundational objectives of Drama 10, 20 and 30 for a number of reasons. The collective creation process:

- involves every student in the class in the process of expressing ideas in dramatic form
- requires that students learn to work together "collectively"
- taps into the interests, ideas and experiences of the students
- offers experience in a broad range of dramatic forms of expression that most script plays cannot
- encourages student ownership and initiative in every stage of the process
- extends the students' understanding of issues and situations being explored in other curricular areas
- easily incorporates the common essential learnings
- can be used in combined grade classes by providing opportunities for students to achieve particular grade-specific learning objectives
- can provide an opportunity for interested students to develop and apply knowledge and abilities in scriptwriting, directing and technical aspects of theatre
- can result in a performance that is relevant to the community because it reflects the experiences, knowledge and insights of the students in the school.

Each collective creation is unique to the group that creates it. There are probably as many different ways of developing a collective creation as there are collectives themselves. The following are only suggestions for beginning the collective creation process.

One way to develop a collective creation is to extend the contextual drama process into a

longer series of experiences through which a formal presentation may emerge. Students may recreate and refine episodes from their contextual dramas and structure them for performance in a collective creation. A detailed description of the process appears in Appendix A of this document.

Another way in is to begin with a topic of interest to the students and to develop the collective through planned improvisations and various other dramatic forms of expression as described by Berry and Reinbold in *Collective Creation: A Teacher's Guide*. As well, many of the strategies suggested above with regard to drama in context can be used in the research and exploration stages of the collective creation process.

A third way in is described by Smillie and Murphy in *Story Circles*. Objects placed in the middle of a circle of students inspire them to create their own stories and provide topics for their collective creation. Contextual drama strategies, planned and prepared improvisation, and various other dramatic forms of expression can be used to explore the topic.

Projects in collective creation do not necessarily result in formal presentations. The extent to which a class will choose to develop, refine, and present their collective work will depend upon the individual group and the teacher's learning objectives for the particular course. In Drama 10, students could create episodes and stories to share with their classmates; in Drama 20, their creations could consist of a greater number of episodes and be shared with a wider audience; and in Drama 30, their collective work could produce a longer, more formal presentation for a wider and larger audience.

Play Studies

Students in the Drama 10, 20, 30 program will continue to view and respond to dramatic presentations using a process like Looking at Plays, included in Appendix B of this document. They should also continue to develop their understanding of how plays are made through the reading and analysis of scripts and through opportunities to practice scriptwriting, either by scripting episodes in collective creation or by writing individual scenes or short plays. The whole class, groups or individual students may be provided opportunities to select a particular area for indepth study. Some possibilities include:

- viewing, analysing and interpreting plays
- exploring and developing scripts
- learning about playwrights, their work, concerns, scripts and creative processes including dramatic structure and personal vision
- learning more about the artistic and technical aspects of play production and the role of each dramatic artist involved.

Theatre History

Students will extend their knowledge of a variety of theatre traditions and developments. They will become familiar with the work of some outstanding individuals and groups and explore the related historical and cultural influences. They may research and develop scenes that represent various historical periods. Such research will often arise out of their work within dramatic contexts or as an integral part of the collective creation process. Through their dramatic experiences they will acquire an understanding of how theatre has evolved as an art form and will increase their personal repertoire of presentational, acting and staging styles for use in their own expressions of dramatic art.

Play Production

Most students enrolled in Drama 10, 20, 30 courses will express an interest in some aspect of play production. In this secondary Drama program, performance is an integral part of the education **process** rather than an ultimate **product**. It is viewed as only one part of the program, an experience which is sometimes, but not always, part of the dramatic process. The term "dramatic process" refers to the processes involved in creating works of dramatic art, whether they be original works or re-creations of script materials. The dramatic process includes choosing a topic, researching, synthesizing, identifying the focus of the work, translating ideas into dramatic form, reflecting, refining, scripting, rehearsing, and performing. Perhaps the most important part of this process is reflection, which should occur at various stages in the process, for it is through reflection that students discover what they have learned and set targets for future learning.

Working through such a process not only offers students the possibility of exploring all aspects of play production, it also teaches students that the world of drama and the theatre is one of ideas and the expression of ideas. As well, it assures that students learn that dramatic art form, like all art forms, possesses an aesthetic dimension that can increase their ability to understand their experience and uncover meaning.

Other Drama Experiences

Students may work toward achievement of the foundational objectives of the Drama 10, 20, 30 program through incorporation of lessons or units in any of the following areas:

- mime
- dance drama
- clowning
- storytelling
- story theatre
- readers' theatre
- choral speech
- mask work
- script work
- puppetry
- musical theatre
- radio drama
- film
- video
- performance art
- technical theatre

Lessons or whole units of study may be based upon any of the dramatic forms of expression listed above. A number of them will be familiar to teachers as "drama strategies" that can be effectively structured into dramatic contexts and the collective creation process.

The *Drama 10, 20, 30 Bibliography* suggests resources which will support teachers' development of units in many of the forms of expression listed above. Appendix A in this document provides a detailed description of how they may be incorporated into drama work as strategies for teaching and learning.

Classroom Environment

Because of the exploratory and challenging nature of the dramatic process, a secure safe environment is absolutely essential in order that meaningful activities can take place. The encouragement of openness, willingness to participate and mutual trust must be the first priority in a drama classroom. The emotional and physical safety of students and teacher must be ensured so that risk-taking can take place. Co-operation, rather than competition, should be stressed.

Role of the Teacher

The teacher's role in a drama class is that of facilitator, not director. The teacher's task is to provide a variety of experiences in exploration, expression and reflection, and to structure and guide activities in the class. The teacher must be able to adapt 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 for their own learning.

The teacher is ultimately responsible for ensuring that meaningful learning takes place. Some of the ways teachers guide are by structuring units and lessons, suggesting, observing, questioning, challenging, participating, working in role, consulting, anticipating, sharing responsibility and evaluating. The following are suggestions for the management of an effective drama class:

1. Decide what conditions and routines you need in order to be able to work effectively and communicate these conditions to the students.
2. Find out what the students need in order to be able to work effectively. It can be useful to create a list of guidelines to which all students have had an opportunity to contribute. Such a list might include: a strict adherence to habits of respect within the class, an acceptance of the 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.
3. Get to know the students, their personalities, levels of experience and confidence. "The first drama discipline for the teacher is to accept the present condition of the group as revealed by their work." That present condition is the condition under which the work begins. (Johnson, Liz, 1984, p. 70.)

-
4. Each lesson should have a clear beginning, middle and end. Arranging the students in a circle, either on the floor or in chairs or desks, is an effective device, both for maintaining order in the class for helping students to feel like a part of the group. Beginning and ending in the circle will help to create a feeling of completeness for each lesson. Begin by re-establishing contact with the students and giving any necessary announcements and instructions. Then proceed to an introductory activity related to the objectives of the lesson and adapted to meet the needs of the group that day. Do they need to be energized? Relaxed? Focused? Move then into the body of the lesson. Be sure to leave time at the end of the lesson for reflection, which may be formal or informal, verbal or written, involving the entire group or done individually. A variety of approaches will allow for a variety of learning styles.
 5. Establish a signal for interrupting the activity in order to clarify the instructions or the focus, build belief, allow time for reflection, or move to another component of the lesson. Some suggestions include using a whistle or tambourine, calling "freeze", or flicking lights off for a second or two. Students should learn to respond to the signal by standing absolutely still and stopping all talking.
 6. A drama class is likely to be noisy and active. The teacher's role is to ensure that the discussion and movement are directed toward the objectives of the lessons and to permit only that activity which can be justified as meeting those objectives.
 7. Drama experiences involve various groupings of the students in the class: small groups, individuals, whole group, large groups and pairs. It is important to provide the students maximum opportunity to work with all of the other students in the class. Left to choose their own working partners and groups, students often will work with 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.
 8. When mutual trust exists between teacher and students, 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 the 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.

Foundational Objectives Developmental Chart

Foundational Objectives	Drama 10
Acquire increased knowledge of others, themselves and the world around them	<ul style="list-style-type: none">• recall and respond to drama experiences• share responses with other students
Develop self-confidence self-discipline and self-motivation	<ul style="list-style-type: none">• follow classroom routines and procedures• feel secure in the class• co-operate with others• develop a sense of responsibility to other members of the class• concentrate during drama experiences• contribute to group discussions• volunteer to start or join activities
Acquire understandings and abilities in group processes	<ul style="list-style-type: none">• listen to the ideas of others• co-operate with others in groups of various sizes to plan and participate in drama experiences• begin to practice group decision-making and problem-solving• reach consensus

Drama 20**Drama 30**

- recall and respond to drama experiences
- share responses with other students
- follow classroom routines and procedures
- feel secure in the class
- co-operate with others
- act responsibly toward other members of the class
- concentrate during drama experiences
- initiate ideas for drama experiences
- begin to initiate out-of-class activities to support the in-class work
- listen to the ideas of others
- work with increased competence in groups of all sizes to plan and participate in drama experiences
- develop abilities in group decision-making and problem-solving
- reach consensus
- assume leadership in small and large groups
- accept the leadership of others in small and large groups

- recall and respond to drama experience
- share responses with other students
- follow classroom routines and procedures
- feel secure in the class
- co-operate with others
- act responsibly toward other members of the class
- concentrate during drama experiences
- initiate ideas for drama experiences
- initiate out-of-class activities to support the in-class work
- listen to the ideas of others
- work co-operatively in groups of all sizes to plan and participate in drama experiences
- become competent in group decision-making and problem-solving
- reach consensus
- practice leadership of small and large groups
- accept the leadership of others in small and large groups

**Acquire understandings and abilities
in group processes**
(Continued)**Develop an understanding of the
processes and elements involved in
creating works of dramatic art**

- work with others to structure prepared improvisations
- offer ideas in spontaneous improvisations
- accept ideas in spontaneous improvisations

- learn to maintain the focus of an improvisation

- understand the importance of tension in improvisation
- understand the importance of contrast in improvisations
- understand the use of symbol in improvisation
- understand the importance of the elements of focus, tension, contrast and symbol to all works of dramatic art

Drama 20

- evaluate the contributions of themselves and others to projects undertaken in groups of all sizes
- understand how improvisation can be used to explore characters
- create characters from various stimuli
- create lives for characters that extend beyond the stimuli
- understand what motivates the characters they portray
- maintain focus in improvisations
- introduce tension to improvisations
- use contrast in improvisations
- inject the use of symbol into improvisations
- identify the use of the elements of focus, tension, contrast and symbol in works of dramatic art
- identify the central ideas of a play

Drama 30

- evaluate the contributions of themselves and others to projects undertaken in groups of all sizes
- use improvisation to explore characters and situations
- use improvisation to contribute to the creations of works of dramatic art
- purposefully use the elements of focus, tension, contrast and symbol in all of their drama work
- reinforce previously developed dramatic abilities and understanding

-
- understand the basic motivation of characters in a play
 - understand the relationship of script to performance
 - understand the relationship of script to performance
 - demonstrate an ability to script a scene or short play (optional)

Foundational Objectives	Drama 10
--------------------------------	-----------------

Develop an understanding of the processes and elements involved in creating works of dramatic art
(Continued)

Develop acting skills

- assume and sustain roles
- accept and respond to others in role
- develop increasing commitment to their own roles and the roles of others
- express themselves confidently through movement and gesture
- display clarity of movement and gesture
- keep movement open to the audience
- use movement to communicate nonverbally
- understand that all movement must be motivated
- begin to develop a poised, controlled posture
- begin to develop breath control
- begin to develop resonance in speaking

Drama 20**Drama 30**

- sustain roles for an extended period of time
 - accept and respond to others in role
 - continue to develop commitment to their own roles and the roles of others
 - portray characters in monologues, improvisations and scripted scenes
 - express themselves confidently through movement and gesture
 - communicate character through movement and gesture
 - participate in blocking improvised or scripted scenes
 - understand and execute stage movement effectively
 - understand and execute stage business effectively
 - develop a poised, controlled posture
 - develop breath control
 - develop resonance in speaking
- demonstrate an ability to direct a short episode or scene (optional)
 - demonstrate an ability to contribute to one area of technical theatre (optional)
 - demonstrate an ability to portray a character's motivation within a scene
 - express the ideas and emotions appropriate to particular characters
 - convey relationships with the other characters in a scene
 - understand and apply the concept of status
 - become confident in communicating character through movement and gesture
 - become competent in blocking improvised or scripted scenes
 - demonstrate poised, controlled posture
 - use breath control
 - use resonance in speaking

Foundational Objectives	Drama 10
--------------------------------	-----------------

Develop acting skills

(Continued)

- begin to articulate clearly
- begin to develop voice projection
- express themselves confidently through speech

Exercise critical thought and support opinions when responding to dramatic presentations

- develop an understanding of how plays are made
- develop an understanding of the contributions of various dramatic artists to a theatrical production
- develop an understanding that theatre is a synthesis of the arts
- develop an understanding of how the theatre elements of focus, tension, contrast and symbol contribute to a play
- develop an understanding of how the artistic purpose of each of the artists is served by the use of theatre elements
- understand the historical and cultural influences on a play
- begin to use a process like "Looking at Plays" in oral and written response to dramatic presentations

Understand the role of drama in various cultures, past and present

- understand that theatre, past and present, can teach us about ourselves
- understand that today's dramatic artists are influenced by various theatre traditions
- understand that theatre reflects the society that creates it

Drama 20**Drama 30**

- | | |
|--|--|
| <ul style="list-style-type: none">• articulate clearly• develop voice projection• communicate character through speech• continue to develop an understanding of how plays are made• continue to develop an understanding of the contributions of various dramatic artists to a theatrical production• continue to develop an understanding that theatre is a synthesis of the arts• continue to develop an understanding of how the theatre elements of focus, tension, contrast and symbol contribute to a play• continue to develop an understanding of how the artistic purpose of each of the artists is served by the use of theatre elements• understand the historical and cultural influences on a play• use a process like "Looking at Plays" in oral and written responses to dramatic presentations• understand that theatre, past and present, can teach us about ourselves• understand that today's dramatic artists are influenced by various theatre traditions• understand that theatre reflects the society that creates it | <ul style="list-style-type: none">• articulate clearly• use voice projection• become competent in communicating character through speech• understand how plays are made• understand the contributions of various dramatic artists to a theatrical production• understand that theatre is a synthesis of the arts• understand how the theatre elements of focus, tension, contrast and symbol contribute to a play• understand how the artistic purpose of each of artists is served by the use of theatre elements• understand the historical and cultural influences on a play• use a process like "Looking at Plays" in oral and written responses to dramatic presentations• understand that theatre, past and present, can teach us about ourselves• understand that today's dramatic artists are influenced by various theatre traditions• understand that theatre reflects the society that creates it |
|--|--|

Understand the role of drama in various cultures, past and present
(Continued)

- understand that theatre can influence the society in which it is created
- understand the universality of certain themes, characters and situations in dramatic expression through the ages
- understand that through theatre history they can discover various presentational styles
- understand that through theatre history they can discover various acting styles
- understand that through theatre history they can discover various staging possibilities

Drama 20**Drama 30**

- understand that theatre can influence the society in which it is created
- understand the universality of certain themes, characters and situations in dramatic expression through the ages
- explore various presentational styles in their drama work
- explore various acting styles in their drama work
- explore various staging possibilities in their drama work

- understand that theatre can influence the society in which it is created
- understand the universality of certain themes, characters and situations in dramatic expression through the ages
- continue to explore various presentational styles in their dramatic presentations
- continue to explore various acting styles in their dramatic presentations
- continue to explore various staging possibilities in their dramatic presentations

Student Assessment

The goal of student assessment in Drama is to enhance learning and foster further student growth in the objectives of the program. Thus, the emphasis is on a developmental process, only one part of which is the external or public form that the drama experience takes.

The types of learning which occur in secondary drama are many and varied. Student assessment in Drama addresses learning that is both personal and communal, immediate and long range.

The following principles will guide teachers in the development of plans for student assessment in Drama 10, 20 and 30:

- Student assessment should be linked to the foundational objectives of the program. Within a foundational objective, specific learning objectives are derived and apply to a particular aspect of the course content. Student assessment will determine to what extent these learning objectives have been achieved by individual students.
- Student assessment should be a continuous process which follows the progress of a student over a significant period of time.
- A teacher should assess students in conjunction with instruction and not outside or apart from the learning experience. The foundational and specific learning objectives determine the instructional strategies employed and the choice of assessment techniques.
- A teacher should employ a number of different methods of assessing learning so that a number of different types of learning may be evaluated.
- Teacher and students should discuss the students' work often in order to identify areas where more work is needed. Students need to know what is being evaluated as well as how it is evaluated.
- Teachers should equip students for peer and self-evaluation to be used in conjunction with the teacher's evaluation of the students.

Types of Evaluation

In order to assess the progress of individual students toward achievement of the objectives of the program, teachers should employ a variety of assessment techniques. Suggested methods include **teacher observations, student reflections, presentations, written assignments** and **other assignments**. The following are descriptions of these five methods of assessing student progress.

Teacher Observations

Teacher observations are essential components of the evaluation process in Drama 10, 20 and 30. Teachers should carry clipboards with them to Drama class and devote small portions of each class to record-keeping. It is a good idea to develop a list of observable behaviours that are directly linked to the learning objectives for each unit and to share this list with students so that they are aware of the objectives of the unit. They may also become involved in the evaluation process by suggesting criteria that might be used in assessing their progress and by participating in the assessment of the progress of themselves and others toward achieving the objectives. In so doing, students assume a greater responsibility for their own progress.

It isn't possible to record observations of the behaviour of every student in the class every day. The teacher might focus on a small number of students each day or limit the recording of observations to those behaviours that stand out on a particular day as indicating individual student growth, particular competence or areas requiring more work.

There are several methods of recording observations:

Anecdotal records: The teacher records brief notes about the student's progress toward achieving the objectives of the unit. These notes might deal with such things as the student's work habits, contributions to discussions and relationships with other students.

Checklists: The teacher prepares a checklist of observable behaviours. These behaviours might include the student's willingness to participate in discussions and drama experiences, the student's ability to listen to others, and the student's ability to assume and sustain roles. During the course of the lesson, the teacher checks off these behaviours as he or she observes them. Sample Assessment Form #1 can be used as a checklist, if the teacher uses a checkmark rather than a rating scale.

Rating Scales: The teacher completes, for each student, a rating scale indicating the student's progress toward achieving the learning objectives for the unit. Rating scales may be used in a formative way at the beginning and middle of a unit, and in a summative way at the end of the unit. The following are examples of rating scales. These categories can be modified to suit the needs of a particular class.

listens to others	1	2	3	4	5
	unacceptable	weak	satisfactory	good	very good
contributes to discussions	never	seldom	sometimes	frequently	always

Sample Assessment Forms #1 and #2 are examples of rating scales. A blank form is included so that teachers can include their own learning objectives.

Student Reflections

Student reflection is an extremely valuable element of student assessment. Because much of the learning in drama is internal and personal, and because students are often inexperienced in using dramatic art to express their intentions, not all learning will be evident in dramatic presentations. Individual student comments in discussions, interviews and written reflections can assist the teacher in assessing the student's understanding of dramatic art form and the meanings the group has been exploring. These comments may also reveal any difficulties which the student is experiencing with the work and the reasons why some objectives are not being achieved. There are several methods of reflection that can be used by students and teachers in drama classes.

Discussion: Students should have many opportunities to openly discuss with their classmates their work and the functioning of the group. Often the comments of one student will prompt affirmation, suggestions, or extension of understanding from another student. The sharing that takes place in these discussions provides information with which the teacher can assess the extent of the learning that has occurred in the lesson and the extent of the need for further work. Anecdotal records can be used to record the assessment information.

Journals: Student journals can provide the teacher with valuable insight into the progress of individual students toward achieving the learning objectives of the unit. Because students have varying abilities to express themselves orally, not all will contribute equally to class discussions. Students who contribute little to discussions will often comment more openly in the privacy of a journal. Teachers can provide students with specific questions to answer in their journals. These questions might require students to reflect on such things as the quality of the work of the group, their individual contributions to the work, the meanings they have uncovered in the work, their understanding of the processes in which they have been involved, their ability to work with others and their opinions about the value of the work.

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.

Written Questions and Answers: At the end of a unit or after a series of drama experiences on a particular theme, it may be beneficial to receive from the students a more complete reflection than is possible in a few minutes during drama class. In such cases, the teacher might give the students a number of questions to answer, either during or outside of class time. Such assignments give the teacher valuable information on student progress in content, processes and attitudes.

Interviews: Individual interviews are time-consuming, but they can provide extremely valuable contributions to student assessment. During an interview, teacher and student may discuss the progress of the student toward achieving the objectives of the program. The teacher may clarify for the student areas which require further work, and the student may explain to the teacher difficulties, concerns and understandings that are not revealed in any other way. A portfolio containing a variety of student work samples, assessment data and assignments can provide a base upon which to discuss the facilitation of continued progress.

Checklists and Rating Scales: Students may participate in the evaluation of their work and that of others in the class by completing checklists and rating scales similar to those used by the teacher. Students are often more able than the teacher to assess the contributions of members of small groups when there are several groups working simultaneously and when out-of-class time is spent working on a project. Sample Assessment Form #3 is an example of a rating scale that could be used by students to assess the contributions of group members.

Presentations

The assessment of performances and presentations makes up a portion of overall student assessment in Drama. Performances often provide the teacher with examples of a student's progress in understanding the elements of theatre and demonstrating a variety of acting and technical theatre skills. As well, the student's growth in self-confidence and self-discipline is often evident in presentations and performances. Assessment information in this area can be collected on rating scales or checklists.

Evaluation of student performance and presentation can be carried out by the teacher or by both teacher and students. Evaluation should, as always, be linked to the objectives of the unit and reflect individual student progress toward achieving those objectives.

Written Assignments

From time to time in Drama, students may be asked to complete written assignments related to the work at hand. These assignments can be graded as they would in any other class; these grades become a part of the overall assessment of the student's progress. Holistic rating scales or a framework for marking may be used. Written assignments that might be given include:

- writing in role
- play reviews
- character analyses
- scripts
- script analyses
- theatre history essays

Other Assignments

Depending on the interests of the students and the approach taken by the teacher, various types of assignments could be evaluated as part of overall student assessment. These assignments could be assessed according to criteria established by the teacher and information recorded on checklists or rating scales and might include:

-
- video or sound tapes
 - set designs or models
 - costume designs
 - director's books
 - makeup morgues
 - blocking maps
 - prompt books
 - stage manager's books
 - story boards
 - lighting plots

The three following Sample Assessment Forms provide examples that demonstrate how teachers might assess student progress on the foundational objectives. Teachers are encouraged to refer to *Student Evaluation: A Teacher Handbook* (1991) for further examples and more detailed discussion of the student assessment procedures described here.

Rating Scale

Foundational Objective #3: Students will develop abilities in group processes.

Student _____

Criteria/Learning Objectives:

- | | | | | | |
|---|---|---|---|---|---|
| 1. contributes to discussions | 1 | 2 | 3 | 4 | 5 |
| 2. listens to the ideas of others | 1 | 2 | 3 | 4 | 5 |
| 3. co-operates with others to plan and participate in drama experiences | 1 | 2 | 3 | 4 | 5 |
| 4. participates in group decision-making and problem-solving | 1 | 2 | 3 | 4 | 5 |

Model Unit

The following model unit has been written to provide teachers with a guide to one of the ways in which a unit of study could be structured for secondary level Drama students.

The development of this model unit was guided by the process described by Berry and Rinebold in *Collective Creation: A Teacher's Guide* which is listed in the References section of this guide. Units can, of course, be structured around any of the drama experiences described in this document.

The collective creation process can be undertaken in Drama 10, Drama 20, or Drama 30. Depending on the interests and experiences of the students and the teacher, the group may decide to develop a collective creation of few or many episodes and may or may not choose to develop these episodes into a formal presentation. The value of the collective creation experience lies in the entire process, the culmination of which might be a performance.

This model unit, presented in a "case study" format, describes the work of one particular Drama 20 class and **is not meant to be used as a script**. Each group will bring its own experiences, knowledge and insights to the collective creation process. The teacher's role is to guide the students through the process by structuring their ideas in such a way as to ensure that meaningful learning occurs and that the students progress toward achieving the foundational objectives of the program.

The model unit includes:

- a statement of "Background Information" that provides a profile of this particular grade eleven drama class and briefly describes where the idea for their work came from
- a "Procedures" column that details what the class experienced as they developed their collective creation; as well as learning objectives for every episode of the work
- a "Teacher Notes" column, on the right-hand side of each page, that provides links between the model unit and the collective creation process; as well as general teacher tips.

Background Information**Teacher Notes**

The students and teacher in this grade eleven drama class have been working together for a semester and a half. The students have had a variety of contextual drama experiences in elementary and middle years. In grades nine and ten they worked together in small groups to develop short collective creations that they have presented to each other in class.

The students have expressed a desire to involve the entire class in developing a longer collective to present to a larger audience. The teacher reminds them that the guidance counsellor has initiated a program in the school to promote healthy living. She asks the students if they would be willing to develop a collective creation that would contribute to this program. The students agree to explore the possibility.

It is important that a safe, secure environment has been established in the class and that the students feel safe to contribute willingly and openly to all aspects of the collective creation process. To that end, the objectives listed under "Orientation" in the Course Description section would be achieved prior to beginning work on this collective creation.

Step 1: Choosing a Topic

Brainstorming

The students will:

- *participate comfortably and confidently in group discussions and experiences*
- *listen to the ideas of others*
- *recognize current social issues (PSVS).*

The teacher asks the students to brainstorm for topics related to the broad theme of "Healthy Lifestyles". She reminds the students that, when brainstorming, it is the quantity, not the quality of ideas, that is important. The students generate the following list:

- death
- drugs
- alcohol
- peer pressure
- sexuality
- pregnancy
- AIDS
- suicide
- relationships
- dating
- parents
- growing up
- nutrition
- health
- eating disorders
- stereotyping
- part-time jobs
- crime
- violence
- abuse
- accidents
- driving
- homework
- teachers
- activities
- career
- physical fitness
- dieting
- smoking
- school

Brainstorming is a valuable strategy in the initial stages of decision-making. All members of the group are encouraged to participate and all ideas are considered valuable. It is often during brainstorming that the most creative ideas emerge.

Topics for collective creations can arise from a number of sources:

- studies in other curricula
- history of the region or community
- current affairs
- issues and situations related to the cultural backgrounds of the students
- social issues and situations of interest to the students
- a topic commissioned by an outside agency.

It is important that the students and teacher reach a consensus on topic choice, as all members of the class must be willing to make a commitment to the work. While the teacher may suggest a topic, if he or she tries to circumvent the process by imposing a topic on the students, their sense of ownership in the work and the level of their commitment to it will be severely diminished. Once an agreement has been reached, it is understood that each member of the group will support it.

To begin, students should be encouraged to choose a topic that is theme-oriented rather than plot-oriented; for example, "peer pressure" rather than "a play about a boy who is pressured to shoplift". The purpose of the collective creation process is to enable students to achieve the foundational objectives of the program. To that end, the story-line, if there is one, will emerge from an exploration of the theme, which must always be the focus of the work.

The teacher invites the students to think about the list of ideas and to come to the next class prepared to discuss possible topics for the collective. The teacher offer to bring a synthesis of the suggestions to the next class. The students agree.

Talking Stick Circle/Discussion -- Whole Group

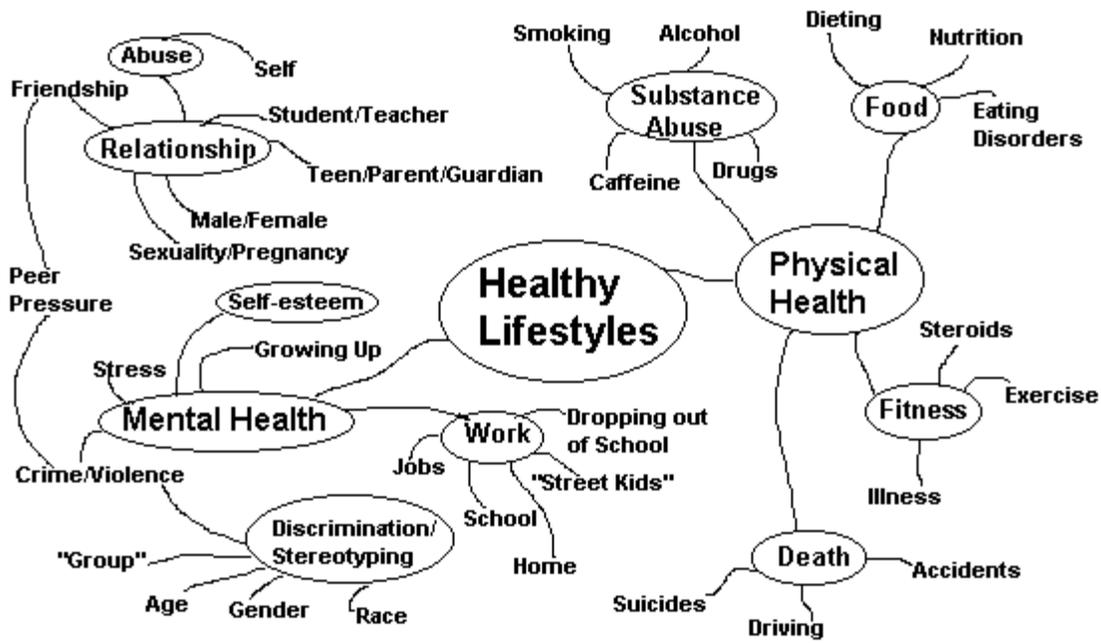
The students will:

- *participate comfortably and confidently in group discussion*
- *listen to the ideas of others*
- *reach consensus*
- *participate in group decision-making*
- *identify their own needs and interests (IL)*
- *exercise choice in the topic for their collective creation (IL)*
- *explore and express the purpose for and meaning of undertaking a collective creation (C)*
- *respect the viewpoints of others (C).*

When the students arrive for the next class, they find the topic, "Healthy Lifestyles", displayed on a large chart. (See pg. 52)

The class breaks indicated throughout this model unit are the ones which worked for this particular class, whose drama classes were sixty minutes long.

In this case, the teacher prepares an idea web to assist the students in the decision-making process and to model a method of synthesizing sub-topics that



Using the talking stick circle, the students discuss the organization of ideas presented on the web and begin to suggest possible topics for their collective creation.

After much discussion of possible topics for and approaches to a collective creation, the students reach a consensus. Many of them have part-time jobs and all of them are thinking about the place of work in their lives after high school. They reach a tentative decision to explore the topic of "Work" for their collective creation.

Reflection -- Individual

The students will:

- *evaluate the contributions of themselves and others to projects undertaken by groups*
- *reflect upon the strengths and weaknesses of democratic processes (C).*

they might use later when a broad topic for their collective creation has been chosen. Often this synthesis occurs only after the broad topic has been chosen and can be undertaken by the whole group or by small groups working together and then sharing the results with the rest of the class.

It is important that the process is recorded, either by the teacher or by the students, as it occurs. Charts and lists are useful, as is the keeping of a daily logbook. Frequently during the process, the students may wish to refer to previous work. These records can provide valuable ideas for future work.

The talking stick circle originates with Aboriginal cultures as a method of discussion and decision-making. In the talking circle, one person holds an object, such as a stick or stone, while speaking. When finished, the person passes the object to the next person. This procedure is followed until all students have had an opportunity to speak. Students may pass if they don't wish to speak. After the object has been around the circle once, it may be passed to anyone who wishes to speak.

The teacher asks the students to answer the following questions in their journals:

1. How did the talking stick circle help you to be a more effective participant in today's discussion?
2. Are you in favour of undertaking a collective creation about "Work"? Jot down any ideas you have for a collective on this topic.

The students are asked to take some time before next class to consider the topic of "Work". They will make a final decision about the pursuit of this topic next class.

Step 2: Synthesis

Brainstorming -- Whole Group

The students will:

- *participate comfortably and confidently in group discussions and experiences*
- *listen to the ideas of others*
- *recognize current social issues in their own life experiences and their role in influencing decisions (PSVS).*

From the comments in the students' journals, the teacher has discovered that all of the students are willing to explore the topic of "Work" for their collective creation. They say that they like the idea but they are uncertain how to proceed. Through further discussion the

Journal writing should be included throughout the collective creation process. It enables students, through individual reflection, to assess their contributions to the work and to clarify their understanding both of the work and the topic they choose to explore.

It is important that the students have time to consider the choice of topic and the opportunity to change or modify their decision. The students' sense of ownership of and commitment to the collective creation process are essential.

The nature of the collective creation process demands that it be flexible. The process will be modified depending on the needs of the students, the topic they have chosen, and the direction they wish their collective to take. Because the topic of "Work" is fairly broad, **Synthesis** is undertaken prior to **Research** in this unit. By generating and grouping ideas into sub-topics, the students will be able to focus their research on specific aspects of "Work".

students agree to trust the process and commit themselves to the work.

The teacher asks the students to brainstorm aspects of "Work" that they might explore in the collective creation process. The students generate the following list:

- job interviews
- working conditions
- getting fired
- work and school
- homework
- family responsibilities
- time
- stress
- money
- retirement
- status
- post-secondary education
- parents' expectations
- part-time work
- full-time work
- changes in working conditions
- history of work
- equal pay
- affirmative action
- discrimination
- harassment
- stereotyping in jobs
- career
- unemployment
- laws
- boredom

Synthesis -- Small Group

The students will:

- *respect the viewpoint of others*
- *discover relationships and patterns*
- *participate in brainstorming and classification activities to explore the possibilities for categorizing ideas (CCT).*

The students and teacher discuss various ways of organizing ideas, emphasizing that the web developed for "Healthy Lifestyles" is only one example. The class is divided into random groups of four or five students and each group is asked to develop an organizational framework for the ideas that the class has generated.

One student from each group puts that group's framework on the board. The students discuss the strengths and weaknesses of the various frameworks and choose, for the organizational structure of their work, the following framework based largely on the model of one group but incorporating ideas from the others. (Please see "Work" web, pg. 57)

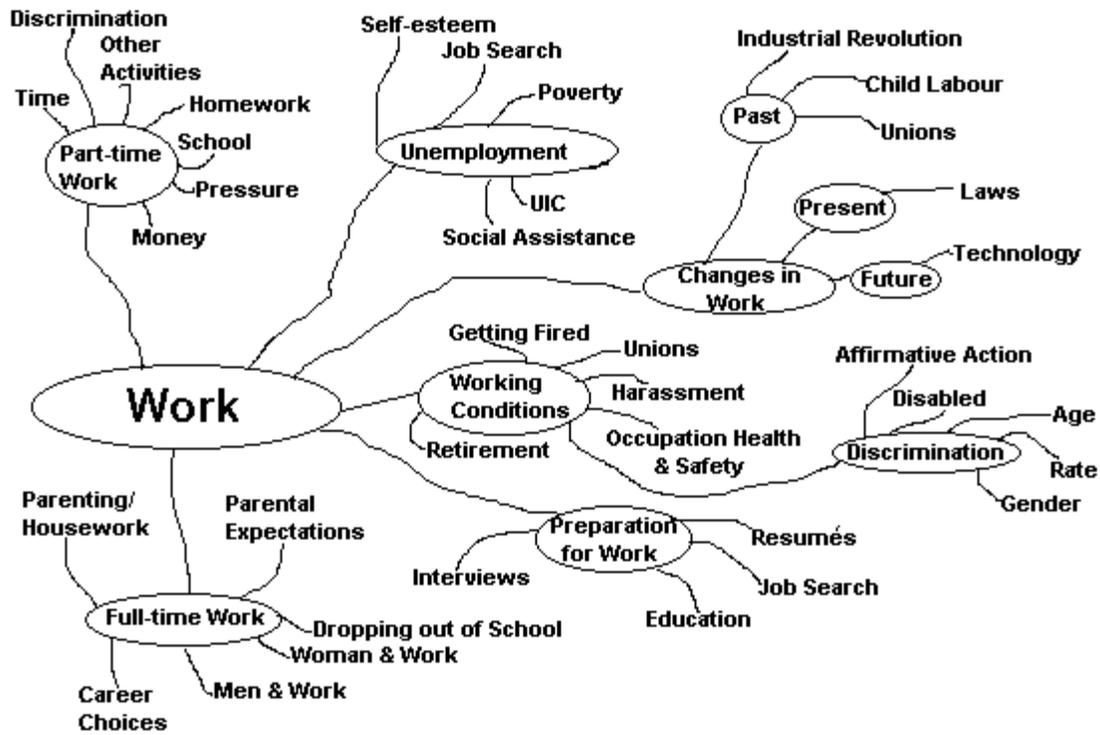
Step 3: Research

External Research Gathering

Brainstorming -- Whole Group

The students will:

- *participate comfortably and confidently in group discussions and experiences*
- *co-operate with others to plan and participate in drama experiences*
- *connect what they know with what they are learning (IL)*
- *identify their own needs and interests (IL)*
- *identify and appropriately use a variety of available resources (IL).*



The teacher asks the students what they already know about "Work". As a whole group, they generate the following list:

What They Know

- the part-time work experiences of themselves and their peers
- the need for money
- the need for work
- the pressures of balancing work with school, other activities, family and friends
- limited knowledge of the full-time work experiences of their parents and others
- their parents' expectations of them regarding work
- the experiences of some young people who have left high school before graduating
- the experiences of some family members and others with unemployment
- their experiences with job searches, interviews and resume-writing
- limited knowledge of the historical aspects of work
- limited knowledge of labour laws
- limited knowledge of the increasing effect of technology on work.

The teacher asks the students what they don't know about the topic. As a whole group, they generate the following list of things they need to find out more about.

What They Need to Find Out

- the work histories, job search experiences, present jobs and working conditions of their parents or other adults
- unemployment
- the experiences of school drop-outs

Teachers are cautioned about requiring students to bring personal information about their families to school. It is important for students to understand that they may interview any adult of their choice.

- the job market
- federal and provincial labour laws
- human rights legislation
- affirmative action
- unemployment insurance and social assistance programs
- working conditions throughout history
- labour unions
- post-secondary education

The teacher asks the students to create a list of resources available to help them find out what they need to know. They generate the following list:

Resources

Libraries: books, magazines, articles, newspaper reports, government documents, films and videos

The Arts: plays, other literature, art works, music and song lyrics, dance

Agencies: Saskatchewan Human Rights Commission; Saskatchewan Human Resources, Labour, and Employment; Employment and Immigration Canada; Saskatchewan Social Services

People: friends, parents, guidance counsellor, career education teacher, other teachers

The teacher asks the students what they can do to use these resources. The students generate the following list:

The teacher may choose to make suggestions regarding available resources if the students seem unaware of relevant agencies or other resources in the community.

Research Methods

- use library resources
- write letters requesting information
- bring in guest speakers
- interview people
- go on field trips (visit places of employment, government agencies, etc.).

The students agree to be prepared to begin researching the topic during the next class.

Research -- Pairs

The students will:

- *understand the importance of research in drama*
- *select learning methods appropriate for the task and own learning style (IL).*

The teacher brings to the next class a list of research tasks and, with student-chosen partners, the students volunteer for specific tasks. Some of these include library research on a particular aspect of the topic, formulation of interview questions for parents and interviews with people in various agencies.

The next three classes are devoted to research; students who are going to outside agencies to conduct interviews do so during one of these classes or go after school.

It is important that students undertake specific research tasks in order that all relevant sub-topics are researched and to assure that some students do not duplicate the work of others.

Oral Presentations -- Pairs

The students will:

- *co-operate with each other in order to enhance their understanding through sharing information (IL)*
- *interpret and report results of learning experiences (IL).*

When the students have completed their external research gathering, they share their findings with the rest of the class. Each pair presents information that might be useful for their collective creation. One pair distributes copies of interview questions and asks all students to interview an adult about work -- a parent, a teacher, a relative, etc. -- within the next week. All written reports, statistics, etc. are kept on file for future reference; charts and visual aids are displayed in the classroom.

These oral presentations may be assessed by the teacher or by the teacher and the students as part of the overall evaluation of the students' work.

Encourage students to prepare charts or visual aids of pertinent information. These aids may be used during the presentation and displayed for future reference.

Discussion -- Whole Group

The students will:

- *co-operate with others to plan and participate in drama experiences.*

The students discuss their findings, highlight information that they think is particularly useful, and make suggestions for incorporating this information into their collective creation.

Step 4: Exploration**Imaging -- Individual**

The students will:

- *use imaging to enhance their learning (CCT).*

The teacher asks the students to focus on the conditions of work during the Industrial Revolution. Sitting in a comfortable place in the room, they close their eyes and imagine that they live during that time. The teacher uses narration to describe what life and work were like during that period of history. She asks the students to choose roles for themselves as people living during the Industrial Revolution. They might be any age or social class, workers or employers. She asks them to make the following decisions: "What is your name? How old are you? How many are there in your family? What are your living conditions? How do you feel about your work, the people you work for or those who work for you?" She gives the students time to formulate answers to these questions.

Interviews -- Pairs

The students will:

- *assume and sustain roles*
- *accept and respond to others in role*
- *develop commitment to their own roles and the roles of others*
- *co-operate with others to plan and participate in drama experiences*
- *use questioning as a tool to further their own and others' understanding (C)*
- *imagine and manipulate ideas (CCT).*

Students work in pairs. One member of each pair now becomes a journalist who is part of a team preparing a television documentary on working conditions during the Industrial Revolution. The journalists interview their partners, who respond in the roles they have chosen.

The narration used for the technique of imaging may be created by the teacher or read from an appropriate play, piece of prose, or poem.

Imaging is only one way in which students can be prompted to choose roles. Another way is for the teacher to provide a dramatic context from which the students' roles would emerge. Other strategies that could be used to explore working conditions include storytelling, tableau, writing in role, parallel play and improvisation.

In these interviews, journalists of the present travel back in time to interview workers from the past. Such ambiguities often emerge in drama, as they do in life. They can inject the work with tension and compelling contrasts.

When the interviews are completed, the partners reverse roles.

Teacher in Role/Meeting -- Whole Group

The students will:

- *assume and sustain roles*
- *accept and respond to others in role*
- *develop commitment to their own roles and the roles of others*
- *co-operate with others to plan and participate in drama experiences*
- *initiate ideas in spontaneous improvisations*
- *accept ideas in spontaneous improvisations*
- *use questioning as a tool to further their own and others' understanding (C)*
- *imagine and manipulate ideas (CCT).*

The teacher leaves the room for a moment and returns in role as the producer of the documentary. She conducts a production meeting with the students, who are now in role as journalists. Information gained in the interviews is shared, and the group decides that the focus of the documentary will be on the power of the factory owners over the workers and the deplorable working conditions of the time. The documentary will also deal with child labour.

Reflection/Discussion -- Whole Group

After the production meeting is over, teacher and students out of role discuss what they have discovered and how the work they have just done might contribute to the collective. The students briefly discuss the working conditions of the period and how these conditions have

This is an example of teacher in role, which is described in detail in Appendix A.

Teacher and students will make decisions about the content and presentational styles of the collective at any time along the way. These decisions are subject to change.

changed over time, at least in developed countries.

They agree that their collective should depict these past conditions and they propose various presentational possibilities.

Based on personal research and that of some of the students, the teacher discusses with the students the development of the trade union movement. They discuss the need for unions in the early 1900's and the purpose and function of unions then and now. The teacher asks them to be prepared next class to participate in a meeting called by trade union organizers.

Teacher in Role/Meeting -- Whole Group

The students will:

- *sustain roles for an extended period of time*
- *co-operate with others to plan and participate in drama experiences*
- *understand how improvisation can be used to explore characters and situations*
- *communicate character through movement and gesture*
- *communicate character through speech*
- *express thoughts verbally with eye contact, facial expression and speech to enhance the message (C).*

Before class the teacher puts on the door a sign reading, **Coal Miner's Meeting Today**. As the students come into class, the teacher greets them in role as a union organizer. Students respond in various roles: coal miners, wives of coal miners, representatives of management.

As the students choose episodes to include in their collective, it is helpful to give these episodes working titles.

An episode such as this one must be based on facts. The teacher should have a full understanding of the events and issues under discussion. Teacher research, as well as student research, is an essential component of the collective creation process, in order that the work be believable. Learning in other curricula, such as Social Studies in this case, can also be connected to drama experiences. These students have recently read and studied *Black Powder* in Drama class.

Students who are experienced working in role will willingly step forward to contribute to a drama like this one. If the students are reluctant to contribute voluntarily, the teacher in role might call on one or two of the more confident students.

The teacher addresses the students in role and speaks to them about the need for developing a coal miners' union. She invites several workers, students in role, to step forward and speak. Others volunteer to speak at the meeting. Most are in favour of creating a union; one person speaks for management but receives a very negative response. A vote is taken. The union is created.

Reflection/Discussion -- Whole Group

The students will:

- *co-operate with others to plan and participate in drama experiences.*

The teacher and students out of role discuss whether their meeting can contribute to the collective creation. They agree that the meeting itself should be developed as an episode in the collective. The students discuss the need for a limited number of speakers at the meeting and the need for more energy and more impassioned speeches.

Interviews -- Pairs

The students will:

- *assume and sustain roles*
- *accept and respond to others in role*
- *develop commitment to their own roles and the roles of others*
- *co-operate with others to plan and participate in drama experiences*
- *interview persons with prearranged questions to acquire information (C).*

The students come to the next class prepared to report on the interviews they conducted with their parents or other adults in the community. Working in pairs, they take turns assuming the role of the person they interviewed. Their

partners interview them, using the interview questions formulated earlier and used in the actual interviews. The students reverse roles.

Reflection/Discussion -- Whole Group

The students will:

- *discover relationships between one generation's experiences and its expectations for the next generation (CCT).*

Out of role, the students discuss their observations about jobs and working conditions based on their interviews. They discover that jobs and working conditions vary greatly, that some people are happier than others with their jobs, that some people are or have been unemployed, and that current employment situations affect the next generation's choices with respect to jobs and education. Some students raise parental expectations as an issue.

Referring to the "Work Web", students discover that by interviewing people, they have explored a number of the issues outlined on the web. They're not sure how they'll use the information they've gathered, but they point to parental expectations and unemployment as areas they would like to explore further.

Storytelling/Prepared Improvisation -- Individual/Small Groups

The students will:

- *work with others to structure prepared improvisations*
- *learn to maintain the focus of an improvisation*

- *understand the importance of tension in improvisations*
- *display clarity of movement and gesture*
- *keep movement open to the audience*
- *make relationships between their own experiences and their dramatic art.*

The next day, the students each share with the class a story about their own experiences with work. Their story might be about a job search, a job interview, something that happened on the job, or a personal dilemma regarding a career choice. The intention is to share a personal experience dealing with any aspect of "Work". If a student has no personal experience with work, he or she can describe the experience of a relative, a friend or an acquaintance.

Moving around the circle, each student in turn describes a work experience. When all the stories have been told, the teacher assigns the students to groups of four or six, according to some common situations or themes which emerged from their stories.

The students present their improvisations to the class, after which they discuss them, focusing on the clarity of the stories. The teacher and students discuss how to most effectively tell a story through a prepared improvisation. The discussion centres on the structure of a story, particularly on the importance of focus, tension and an effective ending. The students also discuss the need for clear movement that is open to the audience when presenting their improvisations.

The storytelling strategy used here is a variation of the strategy described by Smillie and Murphy in *Story Circles*. (See References for complete citation) Rather than objects, the students' work experiences provide the starting point.

Flashforward/Tableau/Tapping-in -- Small Groups

The students will:

- *demonstrate an ability to freeze movement to create an image*
- *imagine and manipulate ideas (CCT)*
- *express thoughts and feelings both nonverbally and verbally (C).*

The teacher asks the students if they will imagine that it is now 50 years later. The students agree and in groups of six or seven, they create tableaux of people at work or unemployed and present them to the rest of the class. Each tableau reflects a situation related to work. The tableau is brought to life as the teacher taps-in, one at a time, to individuals in the tableau and asks questions arising from the tableau such as, "What are you doing? What do you like about this job? How many hours per week do you work? What education do you have? How long have you been unemployed? How have you been able to support your family without work?"

Reflection/Discussion -- Whole Group

The students will:

- *co-operate with others to plan and participate in drama experiences*
- *explore the two-way relationship between technology and society (TL)*
- *understand how technology influences occupational roles within society and impacts on the workplace (TL).*

The students discuss the various changes in working conditions reflected in their tableaux. They agree that advances in technology will have a significant impact on work in the future. They also predict

Imaging, interviews, writing in role, parallel play, or improvisation are other strategies that might have been used to explore the working conditions of the future.

that there will be increased educational requirements for employment in the future.

Reflection/Journals -- Individual

The students will:

- *evaluate contributions of themselves and others to projects undertaken by groups*
- *identify their own interests and needs (IL)*
- *reflect on the strengths and weaknesses of democratic processes (C).*

The teacher asks the students to reflect on the issues and concerns that have arisen in their work by listing, in their journals, the aspects of the topic that they think should be emphasized in their collective creation.

They also assess their individual contributions to the work so far and identify areas where they could improve in terms of their contributions to discussions and their commitment to the work. The teacher offers specific criteria for this assessment based upon observations of their work with the tableaux.

Planning -- Whole Group

The students will:

- *work with increased competence in a large group to plan dramatic experiences*
- *develop abilities in group decision-making and problem-solving in order to reach consensus.*

At the beginning of the next class, the teacher lists on the board the ideas that arose out of the students' journals, and

asks the students to make the following decisions:

- Who is their intended audience?
- What will be the focus of the collective?
- Considering the audience and the focus, which areas should be explored further?
- Which aspects of the topic should be included in their subsequent explorations?
- What will be the working title for their collective?

After much discussion, the students make the following decisions:

Intended audience: Grade eleven and twelve students in the school.

Focus: Learning from the past, preparing for the future.

Framework:

Our past

- industrial revolution
- labour unions
- our parents' and/or other adults' experiences

Our present

- job searches/interviews
- balancing work with school, friends, family, etc.
- discrimination in the work force

Our future

- parental and societal expectations
- stereotyping
- on the job (working conditions)
- unemployment

This type of planning can occur at any stage of the process. If the topic is broad and multi-faceted, as is this one, it might be necessary to narrow the focus to accommodate the time allotted to the collective creation process, the intended audience and the length of the performance.

Our children's future

- work 50 years later

Working title: Nine to Five**Written and Spoken Monologues -- Individual**

The students will:

- *create characters from various stimuli*
- *create lives for characters that extend beyond the stimuli*
- *understand what motivates the characters they portray*
- *imagine and manipulate objects and ideas (CCT).*

The teacher gives the students the following assignment:

Develop a character from the work we have done since we began. You might choose to develop this character from one of the roles that you have worked in already, or the character might be a new one emerging from any of the work in this unit. This character might be any age or social class, from the past, the present, or the future. Write and deliver a two to three minute monologue in role in which you describe an experience you have had with one of the aspects of work to be included in the collective. For example, the character might describe an experience involving a job search; working conditions; age, gender or race discrimination; etc.

The students agree to present their monologues to the class in one week. Prior to that time, they will have an opportunity to rehearse with a partner, who will make suggestions to support their presentations.

Interviews -- Pairs

The students will:

- *continue to develop commitment to their roles and the roles of others*
- *express thoughts and feelings both nonverbally and verbally (C).*

The teacher asks the students to think about job searches, particularly job interviews. She asks them to improvise, in pairs, a scene in which one person is interviewing another for a job. Students are to assume that they are qualified for the jobs. Whether they get the jobs or not depends on whether or not they make good impressions during the interview. When assuming the role as interviewer, students are to think about what qualities they are looking for in an employee.

The pairs work simultaneously, conducting a series of interviews for positions as: salesperson, mechanic, race car driver, bank manager, elementary school teacher, factory foreman. After each interview, the members of the pair reverse roles; after every two interviews, they change partners.

Reflection/Discussion -- Whole Group

The students will:

- *understand the diversity of work choices within an economic framework and the social structures which contribute to or restrict choices of vocation (PSVS)*
- *refine their understanding of stereotype, bias, prejudice, racism (PSVS).*

The strategy is adapted from Lee and Grote's *Theatre: Preparation and Performance*, page 126-127. (The full citation appears in References.)

The students discuss how they tried to change the impression they made as they applied for each job. They discuss the differences between interviewing for part-time work and interviewing for full-time work. They also discuss stereotyping and discrimination as it might occur in job interviews.

Prepared Improvisation -- Small Groups

The students will:

- *understand how improvisation can be used to explore characters and situations*
- *understand that theatre reflects the society that creates it*
- *understand that theatre can influence the society in which it is created.*

In groups of two to four, the students plan prepared improvisations of job interviews, dealing with a variety of interview situations. They present their improvisations to the rest of the class and choose three of the improvisations that they think are most effective. These will be refined for the collective creation.

Prepared Improvisation -- Small Groups

The students will:

- *maintain focus in improvisations*
- *use contrast in improvisations.*

Working in groups of four to six, the students plan prepared improvisations dealing with the stress of balancing work with other aspects of their lives. They present their improvisations to the class.

**Reflection/Discussion/Refining --
Whole Group**

The students will:

- *develop ways to evaluate creative processes (CCT).*

The students discuss the improvisations in terms of how effectively they conveyed their intentions. Two of the scenes are reworked by the class to clarify the focus and to develop effective use of contrast. The students decide that these two episodes will be included in their collective creation.

**Spoken Monologues/Directing --
Pairs**

The students will:

- *co-operate with others to plan and participate in drama experiences.*

The students work together in pairs to rehearse their monologues, giving each other advice about content and presentation.

A strategy such as this one involves the students in a simple directing experience.

Choral Speaking -- Large Groups

The students will:

- *explore various presentational styles in their dramatic work*
- *generate alternative forms of dramatic expression (C)*
- *discover relationships between one generation's experiences and its expectations for the next generation (CCT).*

The teacher reads the class two poems, "Warren Pryor" and "The Average", both of which deal with parental expectations about career choices. The students

Alden Nowlan's "Warren Pryor" and W. H. Auden's "The Average" are included in the anthology *Impact*. (Please see References for a full citation.)

discuss the intent of the poems, and some of the students choose to share their personal experiences with such parental expectations with the class.

The students decide to prepare choral interpretations of these poems. Half of the class will work on "Warren Pryor", the other half on "The Average". They prepare their interpretations, present them to each other, and discuss ways to improve the presentations. They decide to include in their collective a choral interpretation of "Warren Pryor", involving the whole class.

Reflection/Journal-Writing -- Individual

The student will:

- *evaluate the contributions of themselves and others to projects undertaken by groups*
- *identify their own interests and needs (IL)*
- *exercise choice in the focus of the collective creation process (IL).*

The teacher asks the students to reflect on their work so far. In their journals, they answer the following questions:

1. Assess your contribution to the work since you last wrote in your journal. Have you achieved the goals you set for yourself?
2. What goals do you have for further exploring our topic?
3. What aspects of the topic do you think remain to be explored?
4. What areas should be revisited for further exploration?
5. What is your opinion of how the collective creation process in

Spoken Monologues -- Individual

The students will:

- *portray characters in monologues*
- *communicate character through movement and gesture*
- *communicate character through speech*
- *express thoughts and feelings both verbally and nonverbally with appropriate eye contact, facial expression and speech to enhance the message (C).*

For the next three classes the students present their monologues. After each presentation, the other students provide feedback about content and presentation.

Reflection/Journal-Writing -- Individual

The students will:

- *critically respond to dramatic presentations.*

The students record, in their journals, their individual choice of monologues to be included in the collective and the reasons for their choices. They also assess their own monologues in terms of content and presentation.

The teacher reports back to the class the next day that six of the monologues have been listed by a number of students as being the most appropriate for inclusion in the collective and the most effectively presented. She asks these students to submit scripts of their monologues.

Formal presentations such as these may be evaluated by the teacher or by the teacher and students as part of the overall assessment of the students' work.

Because individual performances such as these are often very personal experiences for the students, they should have an opportunity to reflect privately on their work.

Prepared Improvisation -- Small Groups

The students will:

- *use improvisation to explore characters and situations*
- *refine their understanding of stereotype, bias, prejudice, racism (PSVS)*
- *understand what it means to be exploited (PSVS).*

The students have indicated in their journals that they would like to further explore issues of stereotyping and discrimination. Referring back to the "Work" web, the students identify various types of stereotyping and discrimination, according to age, gender, race and disabilities. In groups of three to four, they plan prepared improvisations focusing on these issues and present them to the class.

Reflection/Discussion -- Whole Group

The students will:

- *continue to develop commitment to their roles and the roles of others*
- *introduce tension to improvisations.*

The students discuss the importance of tension and of commitment to role in these improvisations. They discuss how tension can be created and sustained in improvisation. They return to their groups, rework their improvisations, and present them again to the class. Three of these improvisations are chosen to be included in the collective creation.

Discussion/Scripting -- Whole Group

The students will:

- *understand the relationship of script to performance.*

The teacher and students discuss the scripting of their collective creation. Each student agrees to assume responsibility for scripting a part of the collective. Beginning with the work they have just completed, one or two people from each episode chosen for the performance volunteer to script that episode. Previous episodes will be scripted as well. One student involved in each of the previous episodes chosen for the performance agrees to script that episode.

Mime/Story Theatre -- Small Groups

The students will:

- *express themselves confidently through movement and gesture*
- *display clarity of movement and gesture*
- *use movement to communicate nonverbally*
- *express thoughts and feelings both nonverbally and verbally (C)*
- *explore various presentational styles in their drama work.*

Following a brief discussion about the requirements of mime, the students work in groups of four to six to prepare mimed episodes portraying various aspects of working conditions. They present these scenes to the rest of the class.

After some discussion, the students decide to use one of the story theatre

There are several approaches to scripting a collective creation, ranging from teacher scripting of the work to no scripting at all. Berry and Rinebold (1985) suggest several possibilities. The scripting process begins here because these episodes have been refined somewhat. The early scripting for this collective creation is rough and will undergo continual revision. Scripting becomes a larger part of the process during **Steps 5 and 6: Refining/Scripting.**

The teacher might take the opportunity here to teach some mime skills. The extent to which skill development is included in the exploration stage depends on the abilities of the students and the objectives for the unit.

techniques to tell a series of brief stories portraying various aspects of "Work".

The stories will be narrated by one student while others mime them.

Prepared Improvisation -- Small Group

The students will:

- *use improvisation to explore characters and situations*
- *recognize unemployment as a current social issue (PSVS).*

In groups of four to six, the students plan prepared improvisations dealing with unemployment. They present these to the class, and one is chosen to be refined for the collective. Two students in the group volunteer to work together to draft a script of this improvisation.

Steps 5 & 6: Refining/Scripting

Creating a Storyboard -- Whole Group

The students will:

- *work with increased competence in a large group to plan and participate in drama experiences*
- *discover relationships and patterns in their dramatic art (CCT)*
- *explore and express the purpose of their collective creation (C).*

The teacher arrives at class with twenty separate pieces of paper, on which are written the working titles of the twenty episodes, monologues, or segments that the students have chosen to include in their collective. The students organize

This particular group has made **Scripting** part of the **Refining** of their collective. Therefore, the steps are combined in the model unit. This adaptation of Berry and Rinebold's (1985) process points to the flexibility of the process.

these parts of their collective into a rough storyboard. This storyboard is displayed in the room. They also discuss various ways of linking episodes, finally agreeing that they will expand one of the monologues and use it as a bridge between episodes.

The subject of "Work" will be presented through the eyes of an unemployed teenager who left school before completing grade twelve. The episodes will be connected to this young person's thoughts, and the monologue will be expanded to bridge the episodes. The student who originally wrote the monologue agrees to expand and script it and to act as narrator for the collective.

Collage -- Whole Group

The students will:

- *work with increased competence in a large group to plan and participate in drama experiences*
- *explore various presentational styles in their work*
- *express their ideas dramatically (C).*

The students work together as a whole group to create a collage of moments depicting working conditions during the Industrial Revolution. The collage begins and ends with a tableau, in which each character comes to life briefly to comment on the situation. One of the six monologues chosen to be included in the collective is incorporated into this collage. The teacher works as director to block the episode; the students contribute the dialogue.

The storyboard is a visual representation of the "story" or organization of episodes in the collective creation. Manually moving episodes around can facilitate their organization, and the completed storyboard can be displayed in the classroom.

There are numerous methods of linking episodes in a collective creation. Berry and Rinebold (1985) give several examples. The students will decide what will work best for their collective.

A collage, as described here, is a series of staged "moments" related to the topic of the collective and depicting a range of perspective on that topic.

The teacher offers to write a rough draft of the script for this episode. The students agree.

Meeting/Refining -- Whole Group

The students will:

- *sustain roles for an extended period of time*
- *accept and respond to others in role*
- *continue to develop commitment to their own roles and the roles of others*
- *understand the relationship of script to performance*
- *express their ideas dramatically (C).*

The students re-create the coal miners' meeting with one of the students taking the role of the union organizer. They work through the meeting together, deciding who will speak and when. The students who will deliver speeches at this meeting agree to script these speeches.

Episodes involving the entire group may require an outside director and script writer. The teacher performs these functions here.

Interview, Prepared Improvisations/Refining -- Small Groups

The students will:

- *continue to develop commitment to their own roles and the roles of others*
- *understand the relationship of script to performance*
- *express their ideas dramatically.*

For the next two classes, students work in small groups to refine and script the episodes dealing with job interviews and parental and societal expectations.

Writing and Revising -- Whole Group

The students will:

- *understand the relationship of script to performance.*

Based on the storyboard, the teacher organizes the individual scripts turned in by the students and produces a working script for each member of the class.

Prompted by suggestions from students, a minor re-ordering of episodes occurs.

This script undergoes continual revision right up until performance time. A final, polished script is not produced for this collective creation.

Step 7: Rehearsal

The students will:

- *continue to develop commitment to their own roles and the roles of others*
- *portray characters in monologues and improvisations*
- *communicate character through movement and gesture*
- *participate in blocking improvised scenes*
- *understand and execute stage movement effectively*
- *understand and execute stage business effectively*
- *articulate clearly*
- *develop voice projection*
- *communicate character through speech*
- *explore various staging possibilities for their drama work*
- *understand the relationship of script to performance*
- *understand the contributions of various dramatic artists and technicians to theatrical production*

These objectives are achieved over fifteen hours of rehearsal time, which is broken down into a number of shorter rehearsals. Only a few objectives would be achieved during a particular rehearsal.

- *understand how the artistic intention of various dramatic artists is served by the use of theatre elements.*

The rehearsal time for this collective creation is approximately 15 hours. For about half of that time, the students work in pairs and small groups to rehearse scenes. The teacher moves from group to group, side-coaching, making suggestions and providing assistance. The students work on revising the script, blocking each episode, and sharpening various acting skills as necessary. The final 8 hours of rehearsal time are devoted to formal rehearsal with the teacher as director.

During the rehearsal period, the students choose and record music to set and close the performance and to use in two of the episodes. They also work together with the teacher to make decisions about set, lighting, costuming, and other technical contributions to the performance.

Step 8: Performance

The students will:

- *communicate their understanding of issues and situations related to "Work" (PSVS)*
- *work toward the eradication of discrimination in the workplace (PSVS).*

The students perform for all of the grade eleven and twelve students in the school. The performance runs for approximately one hour.

While most of the rehearsal time will occur within class periods, it may be necessary to rehearse outside of class as well.

The technical aspects of a collective creation can be as complex or as simple as the teacher and the students wish. The quality of facilities and the availability of equipment in the school will determine how extensive the lighting and sound can be. For some collectives, set design and construction, costuming, or mask-making might be a focus of the work. This group decides to keep the set and costumes simple, working on a bare stage set with cardboard cutouts of various symbols of work. They wear jeans and solid coloured t-shirts. They elicit the aid of the school lighting club to provide lighting for their performance. Two students in the class who are experienced working with sound equipment offer to tape the chosen music and to serve as sound technicians for the performance.

**Final Reflection/Written Assignment
-- Individual**

The students will:

- *evaluate the contributions of themselves and others to projects undertaken by groups*
- *understand that theatre reflects the society that creates it*
- *understand that theatre can influence the society in which it is created.*

After their performance, the students complete an out-of-class written assignment that includes answers to the following questions:

1. What did you learn about "Work" through your participation in the collective creation process?
2. What did you learn about yourself?
Others?
3. Which parts of the process did you find most beneficial? Why?
4. Which parts of the process did you find most challenging? Why?
5. Assess your contributions to discussions and group work:
 - a) What new roles did you try during the collective creation process?
 - b) What roles would you like to try in the future?
6. Assess your own drama work:
 - a) What acting skills did you develop during the process?
 - b) What abilities would you like to develop further?
7. Assess the quality of the performance itself. Which parts were particularly effective? Why?
8. What advice would you give to another class undertaking a similar project?

Reflection is essential after the performance in order to clarify and anchor the work. The students should have an opportunity to reflect on the entire process and on their individual contributions and growth.

Drama 10

Drama 10 Foundational Objectives

1. **Students will acquire increased understanding of others, themselves and the world around them.**

All drama experiences are metaphorical; they are symbolic representations of life. As students make connections between dramatic situations and their own life experiences, they will discover meanings that they may not have otherwise uncovered. Making and sharing these connections will enable students to clarify, deepen and extend their understanding of human behaviour and to discover universal meanings within dramatic situations.

Reflection is an important part of this process, as it is during periods of reflection that students will take the time to consider and clarify these meanings and to share their understanding with others. Their spoken and written comments will provide evidence of the extent to which they genuinely use reflection to uncover meaning in the work.

Evaluation

When evaluating an individual student's progress toward achieving this objective, the teacher should provide opportunities for students to reflect upon and share the meanings which they have discovered in the work. The teacher can observe the following:

- how willing the student is to seriously recall and respond to the drama experience
- the extent to which the student is able to share responses with other students
- how the student's reflections affect his or her commitment to the work in subsequent drama experiences.

2. **Students will develop self-confidence, self-discipline and self-motivation.**

Experiences in drama provide students with opportunities to become self-confident, self-disciplined, self-motivated learners. By working with other students in a supportive, co-operative environment in which all contributions are honoured, students will develop trust in the group and will participate openly and confidently.

As students develop self-confidence and more willingly contribute to planning and participating in drama experiences, they will develop a commitment to the group and its work. The work, in turn, will demand increased self-discipline from them.

Evaluation

When evaluating an individual student's progress in developing and exercising self-confidence and self-discipline, the teacher can observe the following:

- how willing the student is to participate in discussions and drama experiences
- how frequently the student volunteers to start or join activities
- the level of commitment the student brings to the group and its work.

3. Students will acquire understandings and abilities in group processes.

All drama experiences are collective in nature. Through experiences in drama, students will learn to work co-operatively with others and will develop an understanding of the processes involved in working in groups of various sizes. Students will develop abilities in listening, expressing and initiating ideas, negotiating, problem-solving, decision-making and consensus-building.

When evaluating an individual student's progress in group process abilities, the teacher should observe the student's behaviour in various groups and provide opportunities for the student to reflect upon his or her contributions to the work within these groups. The teacher can observe the following:

- how willing the student is to contribute to class discussions
- how willing the student is to listen to the contributions of others
- how willing the student is to co-operate with others in groups to plan and participate in drama experiences
- the extent to which the student is able to contribute to group decision-making and problem-solving
- the extent to which the student is able to contribute to consensus-building.

4. Students will develop an understanding of the processes and elements involved in creating works of dramatic art.

As students work together to create their own works of dramatic art, and as they study works created by others, they will develop an understanding of the processes and elements involved in creating such works. Processes in which students may be involved include choosing topics, researching, synthesizing, identifying the focus of their work, translating ideas into dramatic form, reflecting, refining, rehearsing and performing.

Students will also begin to recognize and understand the importance of the theatre elements in their own work and in the work they view as audience. It is the existence of focus, tension, contrasts and symbol within drama that creates form and uncovers and deepens meaning. These elements function to serve the intentions of all dramatic artists (playwrights, actors, directors, set designers, etc.) and to connect the work of all of them in the dramatic art they create together. It

is important that students learn to recognize the theatre elements and understand how they function, both within their own work and within works of dramatic art created by others.

Students' understanding of these processes and elements will be demonstrated in their ability to work productively in structuring and participating in contextual dramas, improvisations and episodes for collective creations. By using a process like "Looking at Plays", students will also be able to recognize and discuss the existence and function of the theatre elements in drama experienced as audience.

Evaluation

When evaluating an individual student's progress toward achieving this objective, the teacher should observe the behaviour and work of the student and also provide opportunities for the student to reflect upon the progress of the work. The teacher can observe the following:

- how willing the student is to contribute to the choice of topics
- how willing the student is to research a topic
- the extent to which the student is able to work with others to translate ideas into dramatic form
- the extent to which the student is able to maintain the focus of the work
- the extent to which the student is able to recognize contrast in dramatic work
- the extent to which the student is able to understand dramatic work as symbolic representation of life
- the extent to which the student is able to use these understandings to work with others to shape the ideas of the group into a collective creation
- the extent to which the student is able to use reflection and self-evaluation to further the work.

5. Students will develop acting skills.

When students translate their ideas into dramatic form, they strive to symbolically represent life as they know it. The skills and abilities that students use in these dramatic representations are ones they have acquired, for the most part unconsciously, in their daily lives. Acting skills are essentially communication skills.

As students learn to explore and communicate ideas through drama, they will assume a wide range of roles and situations. They will develop the ability to accept and sustain these roles and to accept and respond to the roles of others. They will learn to effectively use improvisation to explore issues and situations and to communicate meaning. Students will also develop a clearer awareness of themselves and how they can use movement and speech to communicate within dramatic situations.

These skills will not be developed in isolation but will be incorporated throughout the students' drama experiences. Depending on the requirements of the work at hand, students can work on developing specific acting skills that will help them to better express and communicate their ideas. The development of a specific skill might be one of several objectives for a unit of work; development of another skill might be included in the objectives for the next unit.

Evaluation

When evaluating the development of acting skills for an individual student, the teacher should observe the student's work and provide opportunities for the student to reflect on his or her progress in the development of specific skills. The teacher can observe the following:

- the extent to which the student is able to assume and sustain roles
- the extent to which the student is able to accept and respond to the roles of others
- the extent to which the student is able to offer ideas in a dramatic situation
- the extent to which the student is able to accept ideas in a dramatic situation
- the extent to which the student is able to express himself or herself through movement and gesture
- the extent to which the student is able to express himself or herself through speech
- the extent to which the student is able to use reflection and self-evaluation for growth in the development of specific skills.

6. Students will exercise critical thought and support opinions when responding to dramatic presentations.

Students may have opportunities to view live dramatic presentations. Productions are mounted regularly by professional theatre companies, community theatre groups, and school drama clubs. Some of the province's professional and non-professional theatre companies sponsor touring plays for schools and communities.

Teachers can guide students toward deeper understanding and greater enjoyment of their experiences as playgoers. A process like "Looking at Plays" provides students with opportunities to thoughtfully discuss dramatic presentations and to write carefully considered play reviews. Students should also practice applying critical analysis to their own work and that of their classmates. Open, supportive discussion of student work in class can help students to become more informed audience members outside of class.

Evaluation

When evaluating an individual student's progress toward achieving this objective,

the teacher can observe the following:

- the extent to which the student understands how plays are made
- the extent to which the student understands the contribution of various dramatic artists to a production
- the extent to which the student understands how the theatre elements function to connect the parts of a play
- the extent to which the student understands the historical and cultural influences on a play
- the extent to which the student is able to use critical analysis in oral responses to dramatic presentations
- the extent to which the student is able to use critical analysis in written responses to dramatic presentations.

7. Students will understand the role of drama in various cultures, past and present.

Through the creation of works of dramatic art and the study of works created by others in present and past cultures, students will learn how drama both reflects and influences societies. In their work in drama, students will draw on their own cultural backgrounds and learn how their drama reflects their understanding of their world. By studying the works of some of today's dramatic artists, students will have opportunities to explore the cultural views expressed by them and to increase their knowledge and understanding of various cultures. By studying the various forms that dramatic expression has taken in the past, students will become aware of the cultural influences and effects of drama in earlier times and across cultures. They will begin to understand how dramatic art form has evolved.

Students will demonstrate the connections they have made between their cultural backgrounds and their own work, both in the form and content of the work itself and also in oral and written comments during periods of reflection. They will demonstrate their understandings of the role of drama in various cultures in their critical analysis of dramatic presentations and in their ability to share with their classmates their knowledge of the various forms that dramatic expression can take.

Evaluation

When evaluating an individual student's progress toward achieving this objective, the teacher can observe the following:

- the extent to which the student understands that drama, past and present, can teach us about ourselves
- the extent to which the student understands that today's dramatic artists are influenced by various theatre traditions
- the extent to which the student understands that theatre reflects the society that creates it

-
- the extent to which the student understands that theatre can influence the society in which it is created
 - the extent to which the student understands the universality of certain themes, characters and situations in dramatic expression through the ages.

Drama 10 Course Description

I Orientation

The orientation of students should be the first priority in any drama class. During orientation, students and teacher get to know one another, and together they create an environment in which meaningful work can take place. Orientation is especially important in Drama 10, as many of the students may be new to the work and strangers to each other.

In Drama 10, students will:

- follow classroom routines and procedures
- feel secure in the classroom
- co-operate with others
- develop a sense of responsibility to other members of the class
- concentrate during drama experiences
- develop sensory awareness
- develop their imaginations.

II Group Process Abilities

Because all drama is a collective experience, it requires students to work co-operatively with others. By planning and participating in drama experiences, students will have many opportunities to practice working in groups of various sizes and will develop valuable understandings and abilities in group processes.

In Drama 10, students will:

- contribute to group discussions
- listen to the ideas of others
- co-operate with others in groups to plan and participate in drama experiences
- volunteer to start or join activities
- begin to practice group decision-making and problem-solving
- reach consensus.

Teacher Information

The learning objectives listed throughout this section are taken from the **Foundational Objectives Development Chart**.

III Dramatic Understandings and Abilities

Creating works of dramatic art involves the use of specific understandings and abilities. Through their work in Drama 10, students will understand the requirements of the dramatic process and will begin to develop and use acting skills in creating works of dramatic art. Students will develop understandings and abilities in the following areas:

1. Improvisation

Students who have participated in the Arts Education program in elementary and middle years will have experience working in role, which is the basic ingredient of improvisation. In Drama 10, students will develop their improvisational abilities and their understanding of the theatre elements in order to become better able to use improvisation as a means of exploring their world, other people and themselves.

In Drama 10, students will:

- assume and sustain roles
- accept and respond to others in role
- develop increasing commitment to their own roles and the roles of others
- work with others to structure prepared improvisations
- offer ideas in spontaneous improvisations
- accept ideas in spontaneous improvisations
- learn to maintain the focus of an improvisation
- understand the importance of tension in improvisations
- understand the use of contrast in improvisations
- understand the use of symbol in improvisations
- understand the importance of the elements of focus, tension, contrast and symbol to all works of dramatic art.

2. Movement

Flexibility and control of body movement are abilities which students will develop through their drama experiences. Students who have participated in the Arts Education program in elementary and middle years will also have explored the use of movement in dance. In Drama 10, students will have experiences involving various types of dramatic movement, including introductions to tableau, mime, dance drama and stage movement.

In Drama 10, students will:

- express themselves confidently through movement and gesture
- understand that all movement must be motivated
- display clarity of movement and gesture
- keep movement open to the audience

-
- use movement to communicate non-verbally
 - demonstrate an ability to move isolated body parts
 - demonstrate an ability to freeze movement to create an image
 - plan, repeat and combine movement patterns
 - apply their knowledge of dance elements and structures to their drama experiences.

3. Speech

Through their drama experiences, students will develop abilities in the use of speech. In Drama 10, students will have experiences using speech in a variety of drama situations.

In Drama 10, students will:

- express themselves confidently through speech
- begin to develop a poised, controlled posture
- begin to develop breath control
- begin to develop resonance in speaking
- begin to articulate clearly
- begin to develop voice projection
- demonstrate an ability to participate in group speaking.

IV Theatre Study

Students who have participated in the Arts Education program in elementary and middle years will have begun to develop an understanding of the contribution of drama to various cultures and societies. In Drama 10, students will discuss their own drama, the work of contemporary dramatic artists and the drama of various cultures and societies, past and present. Through these discussions, students will understand that drama has both reflected and influenced societies and that it continues to do so. Also, they will begin to understand how the drama of the past has influenced the drama of the present.

In Drama 10, students will develop understandings and abilities in the following areas:

1. Analysis of Drama Experienced as Audience

Students will have opportunities to experience, as audience, the work of their classmates and that of other dramatic artists in the community and on video. By using procedures such as those outlined in "Looking at Plays", students will begin to become informed audience members.

In Drama 10, students will:

- develop an understanding of how plays are made
- develop an understanding of the contribution of various dramatic artists to a theatrical production
- develop an understanding that theatre is a synthesis of the arts
- develop an understanding of how the theatre elements of focus, tension, contrast and symbol contribute to a play
- develop an understanding of how the artistic purpose of each of the artists is served by the use of theatre elements
- understand the historical and cultural influences on a play
- begin to use a process such as "Looking at Plays" in oral and written responses to dramatic presentations.

2. Theatre History

Some universal themes, characters and situations have recurred through history, and all theatre is influenced by the theatre that comes before it. By discussing their own work and that of others in historical and cultural contexts, students will begin to understand the role of drama in cultures and societies, past and present.

In Drama 10, students will:

- understand that drama, past and present, can teach us about ourselves
- understand that today's dramatic artists are influenced by various theatre traditions
- understand that theatre reflects the society that creates it
- understand that theatre can influence the society in which it is created
- understand the universality of certain themes, characters and situations in dramatic expression through the ages
- understand that, through theatre history, they can discover various presentational styles (e.g., storytelling, reader's theatre, mask work)
- understand that, through theatre history, they can discover various acting styles (e.g., Greek, Shakespearean, Commedia Dell'Arte)
- understand that, through theatre history, they can discover various staging possibilities (e.g., lights, set and costume design, stage type).

The Theatre History learning objectives are adapted from Weaver, "How Everyman Changed My Life" (See References section).

Drama 20

Drama 20 Foundational Objectives

1. **Students will acquire increased understanding of others, themselves and the world around them.**

All drama experiences are metaphorical; they are symbolic representations of life. As students make connections between dramatic situations and their own life experiences, they will discover meanings that they may not have otherwise uncovered. Making and sharing these connections will enable students to clarify, deepen and extend individual understandings of human behaviour and to discover universal meanings within dramatic situations.

Reflection is an important part of this process, as it is during periods of reflection that students will take the time to consider and clarify these meanings and to share their understanding with others. Their spoken and written comments will provide evidence of the extent to which they genuinely use reflection to uncover meaning in the work.

Evaluation

When evaluating an individual student's progress toward achieving this objective, the teacher should provide opportunities for students to reflect upon and share the meanings that they have discovered in the work. The teacher can observe the following:

- how willing the student is to seriously recall and respond to the drama experience
- the extent to which the student is able to share responses with other students
- how the student's reflections affect his or her commitment to the work in subsequent drama experiences.

2. **Students will develop self-confidence, self-discipline and self-motivation.**

Experiences in drama provide students with opportunities to become self-confident, self-motivated learners. By working with other students in a supportive, co-operative environment in which all contributions are honoured, students will develop trust in the group and will participate openly and confidently.

As students become more experienced working in dramatic situations, they will continue to deepen their commitment to the group and its work. If the environment is one in which student initiative is encouraged, students will also develop a strong sense of ownership in the drama experiences and will take increasingly more responsibility for their own work and for the success of the collective work of the class.

Evaluation

When evaluating the self-confidence, self-discipline and self-motivation of an individual student, the teacher can observe the following:

- how willing the student is to participate in discussions and drama experiences
- how frequently the student volunteers to start or join activities
- the level of commitment the student brings to the group and its work
- how willing the student is to initiate ideas for drama experiences.

3. Students will acquire understandings and abilities in group processes.

All drama experiences are collective in nature. Through experiences in drama, students will learn to work co-operatively with others and will develop an understanding of the processes involved in working in groups of various sizes. Students will develop abilities in listening, expressing and initiating ideas, negotiating, problem-solving, decision-making and consensus-building.

As students become more competent at working in groups of various sizes, they will experiment with a number of different functions within groups. These include task functions such as giving and seeking information and opinions, co-ordinating ideas, energizing the group and evaluating the group's progress. They also include maintenance functions such as listening, encouraging others, compromising and clarifying ideas.

Students can also become actively involved in the evaluation of the contributions of various members of groups, including themselves. By evaluating these contributions, students not only participate in the formal evaluation process, but also monitor and enhance their own progress in group process abilities.

Evaluation

When evaluating an individual student's progress in group process abilities, the teacher should observe the student's behaviour in various groups, provide opportunities for the student to reflect on his or her contributions to the work within these groups, and ask the student to evaluate his or her contribution to specific group projects. The teacher can consider the following:

- how willing the student is to contribute to class discussions
- how willing the student is to listen to the contributions of others
- how willing the student is to co-operate with others in groups to plan and participate in drama experiences
- the extent to which the student is able to contribute to group decision-making and problem-solving
- what functions the student performs in various groups
- how the student evaluates his or her own contributions to a group.

4. Students will develop an understanding of the processes and elements involved in creating works of dramatic art.

As students work together to create their own works of dramatic art, and as they study works created by others, they will develop an understanding of the processes and elements involved in creating such works. Processes in which students may be involved include choosing topics, researching, synthesizing, identifying the focus of their work, translating ideas into dramatic form, reflecting, refining, rehearsing and performing.

Students will also begin to incorporate into their work the theatre elements of focus, tension, contrast and symbol. It is the existence of focus, tension, contrasts and symbol within drama that creates form and uncovers and deepens meaning. These elements function to serve the intentions of all dramatic artists (playwrights, actors, directors, set designers, etc.) and to connect the work of all of them in the dramatic art they create together. It is important that students learn to recognize the theatre elements and understand how they function, both within their own work and within works of dramatic art created by others.

Students' understanding of these processes and elements will be demonstrated in their increased ability to work productively in structuring and participating in contextual dramas, improvisations and episodes for collective creations, as well as in their ability to apply their understanding to their work with scripts. By using a process like "Looking at Plays", students will also be able to recognize and discuss the existence and function of the theatre elements in drama experienced as audience.

Evaluation

When evaluating an individual student's progress toward achieving this objective, the teacher should observe the behaviour and work of the student and also provide opportunities for the student to reflect on the progress of the work. The teacher can observe the following:

- how willing the student is to contribute to the choice of a topic
- how willing the student is to research a topic
- the extent to which the student is able to work with others to translate ideas into dramatic form
- the extent to which the student is able to maintain the focus of the work
- the extent to which the student is able to introduce and respond to tension in dramatic work
- the extent to which the student is able to use contrasts in dramatic work
- the extent to which the student is able to use symbols in dramatic work
- the extent to which the student is able to use these understandings to work with others to shape the ideas of the group into a collective creation
- the extent to which the student is able to use reflection and self-evaluation to further the work.

5. Students will develop acting skills.

When students translate their ideas into dramatic form, they strive to symbolically represent life as they know it. The skills and abilities that students use in these dramatic representations are ones they have acquired, for the most part unconsciously, in their daily lives. Acting skills are essentially communication skills. As students develop confidence working within dramatic situations, they will develop increased ability in the use of movement, speech and improvisation. They will learn to sustain roles in dramatic situations for extended periods of time and to incorporate the theatre elements into their work. They will also develop their abilities to create and sustain characters and to communicate these characters through movement and speech.

These skills will not be developed in isolation but will be incorporated throughout the students' drama experiences. Depending on the requirements of the work at hand, students may work on developing specific acting skills that will help them to better express and communicate their ideas. The development of a specific skill might be one of several objectives for a unit of work; development of another skill might be included in the objectives for the next unit.

Evaluation

When evaluating the development of acting skills for an individual student, the teacher should observe the student's work and provide opportunities for the student to reflect upon his or her progress in the development of specific skills. The teacher can observe the following:

- the extent to which the student is able to sustain a role for an extended period of time
- the extent to which the student is able to use improvisation to explore characters and situations
- the extent to which the student is able to create characters from various stimuli
- the extent to which the student is able to portray various characters
- the extent to which the student is able to understand the motivation of a character he or she portrays
- the extent to which the student is able to portray character through movement and gesture
- the extent to which the student is able to portray character through speech
- the extent to which the student is able to use reflection and self-evaluation for growth in the development of specific skills.

6. Students will exercise critical thought and support opinions when responding to dramatic presentations.

Students may have opportunities to view live dramatic presentations. Productions are mounted regularly by professional theatre companies, community theatre groups and school groups. Some of the province's professional and

non-professional theatre companies sponsor touring plays for schools and communities.

Teachers can guide students toward deeper understanding and greater enjoyment of their experiences as playgoers. A process like "Looking at Plays" provides students with opportunities to thoughtfully discuss dramatic presentations and to write carefully considered play reviews. Students should also practice applying critical analysis to their own work and that of their classmates. Open, supportive discussion of student work in class can help students to become more informed audience members outside of class.

Evaluation

When evaluating an individual student's progress toward achieving this objective, teachers can observe the following:

- the extent to which the student understand how plays are made
- the extent to which the student understands the contributions of various dramatic arts to a production
- the extent to which the student understands how the theatre elements function to connect the parts of a play
- the extent to which the student understands the historical and cultural influences on a play
- the extent to which the student is able to use critical analysis in oral responses to dramatic presentations
- the extent to which the student is able to use critical analysis in written responses to dramatic presentations.

7. Students will understand the role of drama in various cultures, past and present.

Through the creation of works of dramatic art and the study of works created by others in present and past cultures, students will learn how drama both reflects and influences societies. In their work in drama, students will draw on their own cultural backgrounds and learn how their drama reflects their understanding of their world. By studying the works of some of today's dramatic artists, students will have opportunities to explore the cultural views expressed by them and to increase their knowledge and understanding of various cultures. By studying the various forms that dramatic expression has taken in the past, students will become aware of the cultural influences and effects of drama in earlier times and across cultures and will begin to understand how dramatic art form has evolved.

Students will demonstrate the connections they have made between their cultural backgrounds and their own work, both in the form and content of the work itself and also in oral and written comments during periods of reflection. They will demonstrate their understandings of the role of drama in various cultures in their critical analysis of dramatic presentations and in their ability to share with their

classmates their knowledge of the various forms that dramatic expression can take.

Evaluation

When evaluating an individual student's progress toward achieving this objective, the teacher can observe the following:

- the extent to which the student understands that drama, past and present, can teach us about ourselves
- the extent to which the student understands that today's dramatic artists are influenced by various theatre traditions
- the extent to which the student understands that theatre reflects the society that creates it
- the extent to which the student understands that theatre can influence the society in which it is created
- the extent to which the student understands the universality of certain themes, characters and situations in dramatic expression through the ages.

Drama 20 Course Description

I Orientation

Orientation is a necessary beginning for Drama 20, as not all students in the class will have worked together previously. It is also important to reinforce, for all students, the need to create a supportive environment for drama experiences.

In Drama 20, students will:

- follow classroom routines and procedures
- feel secure in the classroom
- co-operate with others
- act responsibly toward other members of the class
- concentrate during drama experiences
- heighten sense awareness
- continue to develop their imaginations.

II Group Process Abilities

As students develop greater understanding of and commitment to the dramatic process, they will want to become better able to work together within that process. They will have many opportunities to develop their abilities in group processes as they plan and participate in drama experiences.

In Drama 20, students will:

- participate comfortably and confidently in group discussions and experiences
- listen to the ideas of others
- work with increased competence in both large and small groups to plan and participate in drama experiences
- develop abilities in group decision-making and problem-solving
- reach consensus
- initiate ideas for drama experiences
- practice leadership in small and large groups
- accept the leadership of others in small and large groups
- describe and analyze the contributions of themselves and others to projects undertaken by groups of all sizes.

Teacher Information

The learning objectives listed throughout this section are taken from the **Foundational Objectives Development Chart**.

III Dramatic Understandings and Abilities

By Drama 20 students will have a basic understanding of the processes involved in creating works of dramatic art and will want to develop their individual abilities to work within these processes. Students will develop abilities in the following areas:

1. Improvisation

Improvisation is a useful vehicle for the exploration of issues and situations. Students will want to further develop their abilities to create dramatic representations through the use of improvisation. They will explore the requirements of improvisation and learn to develop improvised scenes which incorporate the theatre elements.

In Drama 20, students will:

- sustain roles for an extended period of time
- accept and respond to others in role
- continue to develop commitment to their own roles and the roles of others
- maintain focus in improvisations
- introduce tension to improvisations
- use contrast in improvisations
- inject the use of symbol into improvisations
- understand how improvisation can be used to explore characters and situations.

2. Characterization

People, their actions and the consequences of their actions are all at the centre of every drama experience. Students will want to extend their work in role to create and sustain fully developed characters.

In Drama 20, students will:

- create characters from various stimuli (e.g., photographs, costume pieces, objects, literature, artworks, songs, scripts)
- create lives for characters that extend beyond the stimuli
- portray characters in monologues, improvisations and script scenes
- understand what motivates the characters they portray.

3. Movement

Movement is a basic ingredient of all drama and all acting. As students strive to express their ideas through dramatic art, they will want to develop skills in the use of movement to communicate characters, ideas and emotions.

In Drama 20, students will:

- express themselves confidently through movement and gesture
- communicate character through movement and gesture
- participate in blocking improvised or script scenes
- understand and execute stage movement effectively
- understand and execute stage business effectively.

4. Speech

Speech and movement work together in the communication of characters, ideas and emotions. Students will want to develop their abilities to use their voices effectively in drama experiences.

In Drama 20, students will:

- develop a poised, controlled posture
- develop breath control
- develop resonance in speaking
- articulate clearly
- develop voice projection
- communicate character through speech.

IV Theatre Study

Students will continue to develop their understanding of the role of drama in various cultures and societies, past and present. They will experiment with various presentational, acting and staging styles based on their exploration of various periods of theatre history. They will also undertake a more in-depth study of the structure of a play and become more skilled at responding to drama experienced as audience.

In Drama 20, students will develop understanding and abilities in the following areas:

1. Analysis of Drama Experienced as Audience

Students will continue to have opportunities to experience, as audience, the work of their classmates and that of dramatic artists in the community and on video. Through the use of a process like "Looking at Plays", they will continue to develop their abilities to respond to dramatic presentations.

In Drama 20, students will:

- continue to develop an understanding of how plays are made
- continue to develop an understanding of the contribution of various dramatic artists to a theatrical production

-
- continue to develop an understanding that theatre is a synthesis of the arts
 - continue to develop an understanding of how the theatre elements of focus, tension, contrast and symbol contribute to a play
 - continue to develop an understanding of how the artistic purpose of each of the artists is served by the use of theatre elements
 - understand the historical and cultural influences on a play
 - use a process such as "Looking at Plays" in oral and written responses to dramatic presentations.

2. Theatre History

Students will continue to explore historical and cultural influences on drama experienced as audience. They will continue to discuss their own work in historical and cultural contexts and begin to explore, more formally, various periods of theatre history. The learning acquired in these explorations will influence the development of the students' own expressions of dramatic art.

In Drama 20, students will:

- understand that drama, past and present, can teach us about ourselves
- understand that today's dramatic artists are influenced by various theatre traditions
- understand that theatre reflects the society that creates it
- understand that theatre can influence the society in which it is created
- understand the universality of certain themes, characters and situations in dramatic expression through the ages
- explore various presentational styles in their work (e.g., storytelling, readers' theatre, mask work)
- explore various acting styles in their work (e.g., Greek, Shakespearean, Commedia Dell'Arte)
- explore various staging possibilities for their work (e.g., lights, set and costume design, stage type).

3. Script Analysis

Students will read scripts and view live performances in order to understand the role of the playwright in theatre and in society. They will also use scripts as one stimulus for developing characters.

In Drama 20, students will:

- understand the role of the playwright in society
- understand the relationship of script to performance
- understand the basic structure of a play
- understand the basic motivation of characters in a play
- identify the central idea of a play.

Drama 30

Drama 30 Foundational Objectives

1. **Students will acquire increased understanding of others, themselves and the world around them.**

All drama experiences are metaphorical; they are symbolic representations of life. As students make connections between dramatic situations and their own life experiences, they will discover meanings that they may not have otherwise uncovered. Making and sharing these connections will enable students to clarify, deepen and extend individual understanding of human behaviour and to discover universal meanings within dramatic situations.

Reflection is an important part of this process, as it is during periods of reflection that students will take the time to consider and clarify these meanings and to share their understanding with others. Their spoken and written comments will provide evidence of the extent to which they genuinely use reflection to uncover meaning in the work.

Evaluation

When evaluating an individual student's progress toward achieving this objective, the teacher can observe the following:

- how willing the student is to seriously recall and respond to the drama experience
- the extent to which the student is able to share responses with other students
- how the student's reflections affect his or her commitment to the work in subsequent drama experiences.

2. **Students will develop self-confidence, self-discipline and self-motivation.**

Experiences in drama provide students with opportunities to become self-confident, self-disciplined, self-motivated learners. By working with other students in a supportive, co-operative environment in which all contributions are honoured, students will develop trust in the group and will participate openly and confidently.

The more secure the students feel in the class and the more experience they have working in dramatic situations, the more confident they will feel and the deeper will be their commitment to the group and its work. Each individual will accept more responsibility for the success of the collective work of the class. Students will learn that many of their in-class experiences can be enhanced by out-of-class activities such as researching, rehearsing, participating in workshops, working with other drama groups and attending dramatic presentations. Self-motivated students will become independent learners who will initiate enrichment

experiences for themselves and will bring back to the class the insights and understanding they have gained from those experiences.

Evaluation

When evaluating the self-confidence, self-discipline and self-motivation of an individual student, the teacher can observe the following:

- how willing the student is to participate in discussions and drama experiences
- how frequently the student volunteers to start or join activities
- what level of commitment the student brings to the group and its work
- how willing the student is to initiate ideas for drama experiences
- whether the student initiates out-of-class experiences to support the in-class work
- how those out-of-class experiences affect the student's contributions to the collective work of the class.

3. Students will acquire understandings and abilities in group processes.

All drama experiences are collective in nature. Through experiences in drama, students will learn to work co-operatively with others and will develop an understanding of the processes involved in working in groups of various sizes. Students will develop abilities in listening, expressing and initiating ideas, negotiating, problem-solving, decision-making and consensus-building.

Increased experience in group work will result in increased competence in group processes. Students will be able to work in both large and small groups with a minimum of direction from the teacher. They will not only perform a number of different functions within groups; they will also initiate out-of-class experiences to enhance the work of the group. They will learn to use self-evaluation to set personal goals for growth in their abilities in group processes.

Evaluation

When evaluating an individual student's progress in group process abilities, the teacher should observe the student's behaviour in various groups, provide opportunities for the student to reflect on his or her contributions to the work of these groups, and ask the student to evaluate his or her own contributions to specific group projects. The teacher can consider the following:

- how willing the student is to contribute to class discussions
- how willing the student is to listen to the contributions of others
- how willing the student is to co-operate with others in groups to plan and participate in drama experiences
- the extent to which the student is able to contribute to group decision-making and problem-solving
- what functions the student performs in various groups

-
- how the student evaluates his or her own contributions to a group
 - the extent to which the student is able to use reflection and self-evaluation to set goals for growth in his or her ability to work in groups.

4. Students will develop an understanding of the processes and elements involved in creating works of dramatic art.

As students work together to create their own works of dramatic art, and as they study works created by others, they will develop an understanding of the processes and elements involved in creating such works. Processes in which students may be involved include choosing topics, researching, synthesizing, identifying the focus of their work, translating ideas into dramatic form, reflecting, refining, scripting, rehearsing and performing.

Students will also incorporate into their work the theatre elements of focus, tension, contrasts and symbol. It is the existence of focus, tension, contrasts and symbol within drama that creates form and uncovers and deepens meaning. These elements function to serve the intentions of all dramatic artists (playwrights, actors, directors, set designers, etc.) and to connect the work of all of them in the dramatic art they create together. It is important that students learn to recognize the theatre elements and understand how they function, both within their own work and within works of dramatic art created by others.

Students' understanding of these processes and elements will be demonstrated in their increased ability to work productively in structuring and participating in contextual dramas, improvisations and episodes in collective creation, as well as in their ability to apply their understanding to their work with scripts. By using a process like "Looking at Plays", students will also be able to recognize and discuss the existence and function of the theatre elements in drama experienced as audience.

Evaluation

When evaluating an individual student's progress toward achieving this objective, the teacher should observe the behaviour of the student and provide opportunities for the student to reflect on the progress of the work. The teacher can observe the following:

- how willing the student is to contribute to the choice of topics
- how willing the student is to research a topic
- the extent to which the student is able to work with others to translate ideas into dramatic form
- the extent to which the student is able to maintain the focus of the work
- the extent to which the student is able to introduce and respond to tension in dramatic work
- the extent to which the student is able to use contrasts in dramatic work

-
- the extent to which the student is able to use dramatic symbolism in his or her work
 - the extent to which the student is able to use these understandings to work with others to shape the ideas of the group into a collective creation
 - the extent to which the student is able to use reflection and self-evaluation to further the work.

5. Students will develop acting skills.

When students translate their ideas into dramatic form, they strive to symbolically represent life as they know it. The skills and abilities that students use in these dramatic representations are ones they have acquired, for the most part unconsciously, in their daily lives. Acting skills are essentially communication skills.

Students who have extensive experience working within dramatic situations will have developed a number of skills and abilities that they will apply to the creation of works of dramatic art. The students will be able to refine the skills they have developed and to explore various acting styles that may be new to them.

These skills will not be developed in isolation but will be incorporated throughout the students' drama experiences. Depending on the requirements of the work at hand, students may work on developing specific acting skills that will help them to better express and communicate their ideas. The development of a specific skill might be one of several objectives for a unit of work; development of another skill might be included in the objectives for the next unit.

Evaluation

When evaluating the development of acting skills for an individual student, the teacher should observe the student's work and provide opportunities for the student to reflect upon his or her progress in the development of specific skills. The teacher can observe the following:

- the extent to which the student is able to sustain a role for an extended period of time
- the extent to which the student is able to work with others to use improvisation to create works of dramatic art
- the extent to which the student is able to use improvisation to explore characters and situations
- the extent to which the student is able to create characters from various stimuli
- the extent to which the student is able to portray various characters
- the extent to which the student is able to portray character through movement and gesture
- the extent to which the student is able to portray character through speech
- the extent to which the student is able to portray a character's motivation

-
- the extent to which the student is able to convey relationships with other characters.
 - the extent to which the student is able to understand and apply the concept of status
 - the extent to which the student is able to use reflection and self-evaluation for growth in the development of specific skills.

6. Students will exercise critical thought and support opinions when responding to dramatic presentations.

Students may have opportunities to view live dramatic presentations. Productions are mounted regularly by professional theatre companies, community theatre groups and school groups. Some of the provinces professional and non-professional theatre companies sponsor touring plays for schools and communities.

Teachers can guide students toward deeper understanding and greater enjoyment of their experiences as playgoers. A process like "Looking at Plays" provides students with opportunities to thoughtfully discuss dramatic presentations and to write carefully considered play reviews. Students should also practice applying critical analysis to their own work and that of their classmates. Open, supportive discussion of student work in class can help students to become more informed audience members outside of class.

Evaluation

When evaluating an individual student's progress toward achieving this objective, the teacher can observe the following:

- the extent to which the student understands how plays are made
- the extent to which the student understands the contribution of various dramatic artists to a production
- the extent to which the student understands how the theatre elements function to connect the parts of a play
- the extent to which the student understands the historical and cultural influences on a play
- the extent to which the student is able to use critical analysis in oral responses to dramatic presentations
- the extent to which the student is able to use critical analysis in written responses to dramatic presentations.

7. Students will understand the role of drama in various cultures, past and present.

Through the creation of works of dramatic art and the study of works created by others in present and past cultures, students will learn how drama both reflects and influences societies. In their work in drama, students will draw on their own

cultural backgrounds and learn how their drama reflects their understanding of their world. By studying the works of some of today's dramatic artists, students will have opportunities to explore the cultural views expressed by them and to increase their knowledge and understanding of various cultures. By studying the various forms that dramatic expression has taken in the past, students will become aware of the cultural influences and effects of drama in earlier times and across cultures and will begin to understand how dramatic art form has evolved.

Students will demonstrate the connections they have made between their cultural backgrounds and their own work in the form and content of the work itself and also in oral and written comments during reflection periods. They will demonstrate their understanding of the role of drama in various cultures in their critical analysis of dramatic presentations and in their ability to share with their classmates their knowledge of the various forms that dramatic expression can take.

Evaluation

When evaluating an individual student's progress toward achieving this objective, the teacher may observe the following:

- the extent to which the student understands that drama, past and present, can teach us about ourselves
- the extent to which the student understands that today's dramatic artists are influenced by various theatre traditions
- the extent to which the student understands that theatre reflects the culture and society that creates it
- the extent to which the student understands that theatre can influence the culture and society in which it is created
- the extent to which the student understands the universality of certain themes, characters and situations in dramatic expression through the ages.

Drama 30 Course Description

I Orientation

Orientation is a necessary beginning for Drama 30, even if the group has been together through Drama 20. The orientation period will serve to re-establish a supportive environment and reinforce previously developed understandings and abilities in drama.

In Drama 30, students will:

- follow classroom routines and procedures
- feel secure in the class
- co-operate with others
- act responsibly toward other members of the class
- reinforce previously developed dramatic understandings and abilities.

II Group Process Abilities

Students will strive to become self-motivated learners who will accept responsibility for their own work and for the collective work of the class. While the teacher has ultimate responsibility for guiding the class, the students will be able to plan and participate in drama experiences with a minimum of direction from the teacher. They will work competently in both large and small groups in which they will have opportunities to assume and accept leadership.

In Drama 30, students will:

- work co-operatively in groups of all sizes to plan and participate in drama experiences
- become competent in group decision-making and problem-solving
- reach consensus
- initiate ideas for drama experiences
- assume leadership of small and large groups
- accept the leadership of others in small and large groups
- initiate out-of-class activities to support the in-class work
- describe and analyze the contributions of themselves and others to projects undertaken by groups of all sizes.

Teacher Information

The learning objectives listed throughout this section are taken from the **Foundational Objectives Development Chart**.

III Dramatic Understandings and Abilities

By Drama 30, students will have acquired a number of understandings and abilities in drama, which they will apply to the creation of works of dramatic art. Through their work in the dramatic process, they will also have opportunities to develop new learning and to refine and strengthen their abilities in the following areas:

1. Improvisation

Students will use and refine previously developed improvisational abilities.

In Drama 30, students will:

- use improvisation to explore characters and situations
- use improvisation to contribute to the creation of works of dramatic art.

2. Characterization

Students will refine their abilities to portray a variety of characters. They will explore the portrayal of character using the acting styles of various periods of theatre history.

In Drama 30, students will:

- demonstrate an ability to portray a character's motivation within a scene
- express the ideas and emotions appropriate to particular characters
- convey relationships with other characters in a scene
- understand and apply the concept of status
- demonstrate an ability to portray character using various acting styles (e.g., Greek, Shakespearean, Commedia Dell'Arte).

3. Movement

Students will refine previously developed abilities in movement, apply these abilities to their work in drama and explore the use of movement in the acting styles of various periods of theatre history.

In Drama 30, students will:

- become competent in communicating character through movement and gesture
- become competent in blocking improvised and script scenes
- demonstrate an ability to use movement in various acting styles (e.g., Greek, Shakespearean, Commedia Dell'Arte).

4. Speech

Students will continue to develop abilities in the use of speech in their creation of works of dramatic art and will explore the use of speech in the acting style of various periods of theatre history.

In Drama 30, students will:

- demonstrate poised, controlled posture
- use breath control
- use resonance in speaking
- articulate clearly
- use voice projection
- become competent in communicating character through speech
- demonstrate an ability to use speech in various acting styles (e.g., Greek, Shakespearean, Commedia Dell'Arte).

IV Theatre Study

Students will continue to study theatre history through research and development of scenes that represent various historical periods. They will also continue to develop their abilities to respond to drama experienced as audience. Students will acquire understandings and abilities in the following areas:

1. Analysis of Drama Experienced as Audience

Students will continue to have opportunities to experience, as audience, the work of their classmates and that of dramatic artists in the community and on video. They will become experienced in critical analysis of dramatic presentations.

In Drama 30, students will:

- understand how plays are made
- understand the contributions of various dramatic artists to theatrical production
- understand that theatre is a synthesis of the arts
- understand how the theatre elements of focus, tension, contrast and symbol contribute to a play
- understand how the artistic purpose of each of the artists is served by the use of theatre elements
- understand the historical and cultural influences on a play
- use a process such as "Looking at Plays" in oral and written responses to dramatic presentations.

2. Theatre History

Students will continue to explore the historical and cultural influences on drama experienced as audience. They will also continue their study of theatre history by researching and developing scenes which represent various historical periods. Students will acquire a general understanding of how theatre has evolved as an art form and an increased repertoire of presentational, acting and staging styles to use in their own expressions of dramatic art.

In Drama 30, students will:

- understand that drama, past and present, can teach us about ourselves
- understand that today's dramatic artists are influenced by various theatre traditions
- understand that theatre reflects the society that creates it
- understand that theatre can influence the society in which it is created
- understand the universality of certain themes, characters and situations in dramatic expression through the ages
- continue to explore various presentational styles in their dramatic presentations (e.g., storytelling, readers' theatre, mask work)
- continue to explore various acting styles in their dramatic presentations (e.g., Greek, Shakespearean, Commedia Dell'Arte)
- continue to explore various staging possibilities (e.g., lights, set and costume design, stage type).

3. Scriptwriting (optional)

Students may have opportunities to practice scriptwriting, either by scripting episodes in collective creation or by writing individual scenes or short plays. Through their work, students will incorporate scriptwriting into their experiences in the dramatic process.

In Drama 30, students will:

- understand the role of the playwright in society
- understand the relationship of script to performance
- demonstrate an ability to script a scene or short play.

4. Directing (optional)

Students who wish to experience first-hand the role of the director in theatre may have opportunities to do so in Drama 30.

In Drama 30, students will:

- understand the role of the director in theatre
- demonstrate an ability to direct a short episode or scene.

5. Technical Theatre (optional)

Some students may wish to explore the functions and responsibilities of the various dramatic artists and technicians involved in a theatrical production. Areas which might be explored include:

- stage management
- backstage crew
- lighting design and execution
- sound
- makeup
- costume design
- set design
- prop design
- set and prop construction
- house management
- business management.

In Drama 30, students will:

- understand the contributions of various dramatic artists and technicians to theatrical production
- understand how the artistic purpose of each of the artists is served by the use of theatre elements
- demonstrate an ability to contribute to one area of technical theatre.



Appendixes

Appendix A: Process for Developing a Collective Creation in the Classroom

The following process has been adapted for this document from the Drama strand of the Arts Education Curriculum Guide for Grade Nine.

The Process At A Glance

Step One Choosing the Topic

Students should already know that topics for dramas can arise from a number of different sources, and they will have interests and concerns that they want to explore in their drama work. It is important for teachers to provide avenues by which students may contribute their ideas to the choice of topics for their dramas. Teachers must also have the opportunity to propose topics and facilitate the identifying of focus for topics that are chosen by the group. Participation in choosing topics for drama work contributes significantly to the sense of ownership and level of commitment as the work unfolds. Whether teachers use negotiation and consensus-building, brainstorming sessions or suggestion boxes, they will soon discover that their students are their best "ideas bank".

Step Two Structuring the Drama

Contextual dramas and subsequent collective creations do require planning, and it is important for teachers to become familiar with and use the process for structuring a drama as they approach drama teaching. (This process is described in the following section entitled "The Process in Detail".) It is recommended that teachers begin the year's work by structuring and working within a short drama (three or four episodes). This enables them to work in role and allows the students to work in roles of their own choosing, through different strategies and in a range of groupings. This will provide all teachers with knowledge about their students' ability to work within dramatic contexts. It will give teachers, who may not be experienced with this way of working, a sense of how dramas "work".

Step Three Working Within the Drama

Within dramatic contexts, teachers are challenged to undertake some unique functions and responsibilities. This guide will offer some tips on how dramas "work" and suggest a number of ways in which teachers may be required to function within them. Only experience, however, will provide answers to most of the questions that arise out of studying the yearly plan, reading the model units, structuring a drama and attempting to anticipate students' responses. Students who have experience working within dramatic contexts may be able to contribute readily to the shape and direction of the work as it unfolds.

Step Four

Shaping and Refining the Collective Creation

Not all dramas will be developed into collective creations. However, when a class decides to extend the work from one of their dramas into a collective creation, they must be prepared to engage in a process of purposeful decision-making toward that end. They will be required to reflect carefully upon the drama through which they have worked, re-examine the focus of the work and be able to articulate clearly what it is they wish to communicate with their collective creation. They will have to identify those episodes of the drama that they believe best support their intention and commit themselves to refining and sequencing those (and, perhaps, some new episodes as well) into their collective creation. The teacher's responsibility as director of the collective creation begins here. A concept for the development of the play must be established by consideration of such questions as: What is this play about? How can it be structured so that our intention will be clear? What is the "glue" or the "central thread" that will hold our play together?

Step Five

Rehearsing and Performing the Collective Creation

If the students commit themselves to performing their collective creation, their work must be rehearsed and polished whether the audience is to be another class of their peers, younger students, the whole student body, their parents, the entire community or a video camera. Their first collective creations may be as short as ten minutes in length. The collective creations of secondary level students may be rehearsed either as improvisational pieces (works that are not scripted) or as scripted works. Either the teacher or students, who are keenly interested in directing, may function as director. Usually collective creations are produced using simple staging techniques; that is, without elaborate sets, costumes, lighting, etc.

Step Six

Reflection

It is very important that students are provided with frequent opportunities (both in and out of role) to recall, react to and describe their drama experiences. Reflection can take a variety of both public and personal forms. Whole group discussion, tableaux, prepared improvisation, drawing, writing in role, journal writing and other strategies can tap into students' thinking about their work. Times for reflection should be structured into each drama and will be required spontaneously as the work unfolds. Reflection must also occur as a summative or final experience for each drama and, when one is developed, for each collective creation.

The Process in Detail

The foundational objectives are the teacher's first consideration when planning the year's work in drama. They embody the required content of the curriculum. Teachers should select appropriate learning objectives from those suggested in the foundational objectives section of this guide and incorporate others, which they will be able to derive from the detailed descriptions of the foundational objectives. Once the teacher has set appropriate objectives, he or she can then proceed through the following steps.

Step One Choosing the Topic

Topics for drama work can arise out of any source that will attract the attention of the students, allow them to bring what they already know and understand to the work, and inspire them to pursue ideas embodied in the topic.

Teachers who closely observe and listen to their students will easily be able to identify interesting and relevant topics for exploration. Brainstorming sessions, in which all ideas are accepted and recorded on chart paper, and an on-going suggestion box will provide a class with more than enough ideas for a year's work in drama. Nevertheless, it is important for students and teacher to reach consensus on the choice of topics for their dramas, as all members of the class must be willing to make a commitment to the work.

Topics suitable for drama work with secondary level students could include:

- fads and fashions
- popular culture
- sports
- cars
- leaving home
- social injustice
- relationships
- drugs and alcohol
- rock music
- racism
- independence
- global issues
- on being a teenager
- friendship
- the environment
- crime/violence
- runaways/street kids
- peer pressure
- individuality and gender
- money

Once the class has agreed upon a topic for its drama, students must next suggest various aspects of the topic for exploration. To do this, students could be asked to explore the topic from different points of view or to pose "what if ..." questions that are sparked by their consideration of the topic choice. Individual, small, large or whole group brainstorming will generate more ideas than can be structured into one drama, but it will reveal valuable ideas which might not otherwise have been considered. A webbing, which organizes the thinking of the group, might also be helpful as the teacher moves toward identifying the focus; that is, one particular aspect of the topic for exploration.

Identifying the Focus

If a class chose to do a drama about "the environment", for example, a possible focus might respond to the question "What would the effect on a particular community be when fire damages a toxic waste storage site nearby?" The drama could begin with people (students in role) recently evacuated from their homes questioning a government official (teacher in role) who has been assigned to meet with them.

During the course of a drama the focus can shift, as can the roles taken by the teacher and the students. This allows the topic to be approached from other points-of-view. For example, in the environment drama the focus could shift to respond to the question, "What measures can be taken to safely dispose of toxic wastes?"

In this case, a government official (teacher in role) would call together a panel of experts (students in role) who have knowledge of and previous experience with the disposal of toxic wastes.

Teacher Note

The teacher's role in each case is that of government official. However, the function of the role changes. In the first case, the teacher is in role as someone who represents others who have power to change the situation. In the second case, the teacher is in role as someone who is seeking information from the experts. Please see "Teacher in Role" for more about the function of role.

Step Two Structuring the Drama

The purpose of this section of the guide is to enable and encourage teachers in discovering a comfortable and productive way into working in dramatic situations. The following reflects a way of working that may be new for some. It offers unique challenges to the traditional functions of students and teachers in the classroom. It encourages situations in which teachers are, at times, called on to shift from the "natural authority" role to become one member of a group that seeks to discover and communicate new meaning and knowledge through a process of negotiation. This is a way of working that, while presenting teachers with some new risks, provides valuable rewards for both teachers and students. Through this way of working, teachers will guide their students toward a deeper understanding of themselves, others, their world and dramatic art form.

Meaningful dramas do take time to prepare. Familiarity with this section of the guide, however, will reduce valuable preparation time in the future.

The structuring of a drama is the "pre-planning phase" of drama work. Before approaching the structuring of the work, teachers will:

- consider the objectives that have been set
- reflect upon the topic that has been agreed upon and identify the focus that will begin the drama
- have an understanding of the strategies (both drama and other) which are at their disposal
- understand the processes and determine which strategies will most effectively facilitate the students' exploration of the topic and their achievement of the foundational objectives.

The Strategies

Following is a list of drama strategies from which teachers may choose as they structure the work:

- role
- teacher in role
- narration
- imaging
- voting
- tableau
- tapping in
- mime
- journeys
- dance drama
- parallel play
- storytelling
- story theatre
- flashbacks and flashforwards
- interviews
- the hot seat
- meetings
- ritual
- drawing and painting
- writing
- choral speaking
- games, exercises and warm-ups
- improvisation.

Role is the basic ingredient of work in drama. When the students and teacher assume roles in a drama, they are acting "as if" they are someone else. They are exploring what it is like to be in someone else's shoes and developing empathy with these other lives. Students and teacher in role are called upon to spontaneously "adopt a set of attitudes, take a stance." (O'Neill, Lambert, Linnell and Warr-Wood, 1976)

Assuming a role is different from developing a character. Actors are required to develop and deliberately portray a keen understanding of character by weaving together motivation and the physical, social, psychological, emotional and moral facets of a whole individual. Depending upon the objectives of the particular unit, secondary level students may or may not be expected to attempt to fully develop characters for their collective creations.

If teachers have established a non-threatening, accepting environment in which the students can participate comfortably in role, they have also established an environment in which they may safely do the same.

Teacher in role is the most effective way for teachers to work in drama. By taking on roles, the teacher is able to provide the students with a model for working in role through the use of appropriate language and apparent commitment to the process and the work. Role enables the teacher to work with the students close to what is happening and facilitate the shaping of the work from within.

The role that the teacher chooses will depend upon what she or he hopes to achieve within the work. The following describe some basic types of role available to the teacher (Neelands, 1984).

- *Leader*

This is an authority role very much like the natural teacher role and is, therefore, where the teacher inexperienced with working in role might most comfortably begin. Roles such as mayor, chairperson, king or queen, editor in chief, etc. are examples of this type.

- *Opposer*

This is also an authority role but one which can function to cause the class as a whole to unite and challenge that authority. Examples include a prison warden who refuses to negotiate inmates' grievances with their spokespeople, or a property developer who is going to turn a lake-front into a mega-mall.

- *Intermediate role*

This most flexible type of role is one which provides the teacher with opportunities to be both authoritarian and sympathetic. A teacher in the intermediate role usually represents someone who has ultimate authority. In such cases, the students take responsibility to organize and frame responses to whatever the "emissary" might propose. Examples of this role are the government official who answers questions of citizens near whose community a federal prison is to be built, or a military official who commands that all of the able-bodied young men in the village must immediately report for duty.

- *Needing help/victim role*

The teacher works in role, in this case, as someone who needs help and appeals to the expertise and/or the humanity of the group. The teacher assumes such roles as that of a person who is about to embark on a mission to investigate a newly discovered undersea city and requires help, or of a refugee who seeks protection while fleeing a conflict.

- *The lowest status role*

This role allows the teacher to be one member of the group; for example, one of many city councillors or one of the queen's vast troops. Students, then, may be required to take on the authority roles. For this reason, this type of teacher role might best be undertaken with students who are experienced working within dramas and are therefore able to take on this responsibility.

Teacher Note

It would be unusual for a teacher to work constantly in one role for the duration of a drama. Within a drama you may shift in and out of role, into different roles, and out of role altogether to work in more familiar ways, such as side-coaching, narrating and facilitating. What you want to accomplish will determine what role you will choose. As you become more experienced and more comfortable working in role, you will become more proficient at choosing roles.

Narration can be used to establish mood, to bridge gaps in time and to register decisions made by the students within the drama. Bits of narration can be prepared or created spontaneously by the teacher or can be chosen from prose, poetry or song lyrics.

Imaging is a technique that allows the students to slow down and focus individually on an issue. The students, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, etc.

Voting is a familiar strategy not necessarily associated with the arts. However, one of the basic processes used within dramas is negotiation. Through negotiation, the teacher and students strive toward, and will often achieve, consensus. At times, when consensus is not achieved, voting is the next best option.

A **tableau** is a still image, a frozen moment or "a photograph." It is created by posing still bodies and communicates a living representation of an event, an idea or a feeling. This valuable drama strategy can be used to encourage discussion and reflection. It offers students an effective technique to clearly express ideas that they might not be otherwise skilled enough to communicate dramatically.

Tapping-in is a means by which those individuals represented in a tableau may be prompted to express their response to the particular moment that is captured in time and space by the tableau. The teacher places a hand on the shoulder of one of the students in role in the tableau and poses questions that are designed to reveal the actor's thinking about the situation represented by the tableau.

Mime can be a highly sophisticated silent art form in which the body is used as the instrument of communication. In drama, mime enables the students to explore and represent ideas and events through movement and gesture. For example, the students can recreate a theft as it was recorded by a hidden video camera or, as merchants, they can go silently about their tasks at the village market.

Dance drama is expressive movement through which ideas, stories, sounds and music can be interpreted. It can be used effectively by students who are experienced and comfortable with dance to express such episodes as dream sequences, flashbacks and flashforwards, and parts of celebrations. Sensitive use of dance drama can allow for valuable contrasts within a drama; for example, when battles are fought in slow motion or when explorers return from space with adventures to relate.

Parallel play describes a situation in which all of the students work simultaneously but separately in their own space. It allows students time to "try on" their roles before they are required to work in role in a larger grouping. For example, each of the survivors of a nuclear accident work to build a new community or pirates individually prepare for their long voyage.

Storytelling is a means of creating (or re-creating) and sharing stories. The stories may be familiar or unfamiliar, the stories of others or the students' own. In drama, storytelling is a means of sharing and reflecting on each others' experiences and the experiences of the

group.

Story theatre techniques may be used in drama as stories are told. This means that as the story is told by a narrator, others act it out. They can do this while speaking the dialogue or through mime, or the narration may be provided by those who are acting out the characters, animals or inanimate objects.

Flashbacks and flashforwards can be used effectively to help build belief, challenge the students to consider the consequences of their decisions and support periods of reflection. For example, in a drama about newcomers to the west, the students are asked to work in pairs, one in role as a settler and one as someone who was left behind. They are asked to improvise the most difficult goodbye they had to say before their departure. As another example, students assume roles as citizens challenging the hazardous level of pollutants pouring out of a local factory. They are asked to improvise, in small groups, the impact of the pollution on a particular family fifty years from now. Tension and a varying of pace and focus can also be injected into the work by using flashbacks and flashforwards.

Interviews are not particularly a drama strategy but they work well to encourage seriousness, reveal a variety of perspectives and aid reflection. As well, if the questions are skilful, interviews can encourage fine, spontaneous storytelling. Used often, the interview strategy may provide students with insights into the media, but not all interviews are media-related. Some other examples are lawyer and client, coach and player, fisherman and fish. Nor are all interviews one to one; examples of large group interviews are a board of inquiry and a witness, a panel of experts and a small group of returned space or time travellers, a town council and a planning expert. Large group interviews are effectively used within dramas; this particular strategy has become known in its several variations as the **hot seat**.

Journeys can provide not only a strategy but, if focused, a context in itself. Students can explore different kinds of journeys ranging from journeys into space, to journeys to new lands, to journeys into battle. They can be challenged by such problems as deciding whether or not to go, planning the journey and preparing to go, saying goodbye and departing, anticipating their arrival at their destination, coping with the unknown along the way, etc.

Meetings have become a familiar ritual of the twentieth century. The meeting strategy is an effective one by which the whole group can establish focus and begin to build belief. Because meetings are so familiar they may also offer the teacher a comfortable way into drama. At first the teacher would assume the familiar leader-type role, but as the students and teacher become more experienced in drama, the teacher could become one of the group and the students the authority.

Ritual is a technique in which one action is repeated by many individuals to formalize or provide specific significance to a situation. For example, members of a top secret space mission (students in role) board their spacecraft one by one, prior to launch. As they do so they are given a computerized identification bracelet and are required to state why they have committed themselves to the mission.

The **drawing and painting** of treasure maps, maps of the town, blueprints of haunted houses, floor plans of factories, wanted posters, royal proclamations, posters announcing museum openings, symbols, bits of costume, etc. can be used within a drama. Such work can help the students build belief. It can be invaluable, both as the drama unfolds and after it is over, in providing the teacher with glimpses into the students' thinking and commitment. However, the work is time-consuming and should be used judiciously.

Writing of resumés, family records, articles, headlines, diaries, letters, journal entries, case histories, news stories, ledgers, stories, poetry, chants, myths and legends can occur within a drama, as can drawing and painting. Events in a drama will provoke reflection and will often invite research. Writing, which can slow down and deepen the students' thinking about the work, will give them an opportunity to respond to and record their feelings and their findings. Again, though, writing should be used judiciously as it can rob the students of precious drama time.

Choral speaking is a means by which literature, including poetry, chants and raps, scripts, short stories, fairy tales, fables and legends, is interpreted and communicated vocally by a group. It may be effectively used in a drama. For example, a drama might be inspired by a particular poem. The students and teacher could decide that group-speaking of the piece would provide ideal closure for the work. Alternatively, a group of students in or out of role, might wish to present poetry, chants or raps which they have created in response to events in the drama.

Games, exercises and warm-ups have been used as classroom drama activities to support the development of personal and social skills, imagination, concentration, characterization and vocal skills. Many of these familiar activities can be organized around themes and used purposefully and imaginatively within a dramatic context. Games, exercises and warm-ups will prove useful at the rehearsal stage of the collective creation.

Improvisation is any unscripted drama work. A distinction must be made between **spontaneous improvisation**, which is immediate and unrehearsed, and **prepared improvisation**, which is shaped and rehearsed. Spontaneous improvisation is characteristic of much of the work that is done within contextual dramas. As students shape and refine their work toward the development of a collective creation, they engage more in prepared improvisation.

Understanding the Processes and Choosing the Strategies

As well as having a grasp of the foundational objectives and the available strategies, the teacher should be aware that:

- the drama should take shape episode by episode
- the drama must provide frequent opportunities for reflection
- the drama should allow for a variety of groupings
- the drama must incorporate the elements of theatre

-
- within the drama, the crucial process of negotiation is most successfully undertaken when the teacher uses skilful questioning approaches
 - within the drama, the teacher and the students fulfill a variety of functions and responsibilities.

Dramas take shape **episode by episode**. They are not often structured along plot lines as stories and plays often are. The episodes are most effectively linked by responding to "if" or "what if," rather than to "and" or "and then". Within each episode, though, the concern should be what is happening **now**, not what will happen next.

The strategies that the teacher structures into the work must provide a variety of means to encourage the students to stretch their thinking and extend their use of language. Opportunities for problem-solving, decision-making and, most importantly, reflection must underlie the basic process of negotiation and, therefore, must be built into the structure.

Teacher Note

Time for reflection (that is, time for recalling, reacting to, and describing one's experience both in and out of role) is very important in a drama of any length. During these periods of reflection, students have the opportunity to pause, consider their actions and the consequences of their actions (individually and collectively) and to clarify and share their understanding of that experience. By so doing, they are exercising a process for evaluating their work, which deepens their understanding of it and at the same time enables them to contribute to the course of the work. It may well be that the most valuable learning occurs during these periods of reflection. Reflection can take a variety of forms. Discussion, writing, drawing, tableaux and other strategies can function effectively to tap into the students' responses to their experience.

Within a drama students must be provided with opportunities to work in a variety of **groupings**:

- whole group
- small groups
- pairs
- individually
- large groups
- half and half (half work, half watch).

A variety of groupings provides students with an essential variety of interaction and experience which will contribute to different kinds of learning and different levels of understanding. Also, when a drama extends over several weeks a variety of groupings may be an important factor in the students' ability to sustain commitment to the work.

As the work is being structured (and as the students and teacher "live through it") the teacher must plan for the incorporation of the **elements** of theatre - focus, tension, contrasts and symbol.

Within dramatic situations, teachers will use **questioning** in a variety of ways and will provide opportunities for students to pose questions both in and out of role through such strategies as meetings, interviews and the hot seat.

In drama, questions go beyond those that are used to check facts or elicit "correct" or "yes/no" answers. In drama there is no single right answer. Questions are used within the work to seek and provide information, involve the students, assess students' belief and commitment, assist with control and encourage reflection. Neither the teacher nor the students should be asking questions to which there is a single appropriate answer.

An essential characteristic of good teaching is the ability to use questions skilfully. The following grid*, which organizes a variety of question approaches a teacher can use in structuring the work and also during the drama itself, will support teachers in framing more skilful, appropriate and productive questions.

*Adapted from *Making Sense of Drama* by Jonathon Neelands (1984) and used with permission of Heinemann Educational Books

Mode of Question	Examples	Purpose
Seeking Information	What shall we do a play about? What sort of a place is this? How many of us should go? Where will we go for help? Does this happen at night or in the day? What would we look like? etc.	To establish that this is our drama (our play).
Containing Information	Are you sure we have everything we need? How long will it take us on horses? What else will we carry, apart from our weapons?	To suggest what's needed, rather than to tell.
Provoking Research	What did ships look like in those days? How does a nuclear reactor work? Do we know enough about the Middle Ages to start? How did the Vikings manage to make boats without using nails? What would happen if we mixed these chemicals together?	To establish that we need to know more about this before we go on.
Controlling	Are we prepared to listen to each other? Is this the way detectives would behave? Can your ideas be heard and considered if you all talk at once? What's the best way of organizing ourselves to overcome this problem?	To develop the realization that drama is a controlled, demanding activity, not playing around.
Branching	Shall we be in the past, present or future? Are we all men, all women, or mixed? Do you want to work as individuals, or in families? Are we rich or poor? Do you trust or fear this stranger? Are we going to camp here or go a bit further?	To foster decision-making between alternative courses of action.

Mode of Question	Examples	Purpose
-------------------------	-----------------	----------------

Seeking Opinions

What did you feel about the teacher in role as the labour organizer? What other ways might there be of looking at that situation? Do you feel comfortable with this way of working? What do you think of when you think of rock stars? How much choice do you want in what we do?

To discover what the students, individually, are thinking about the work.

Encouraging Reflection

I wonder what makes a person want to travel through time? I wonder what sort of leader we will need? How would you act under this pressure? What do you find you must have, and you cannot live without? Can you find the words to express what you are thinking at this moment? As we stand here, I wonder what each of us might be thinking?

To establish that it is important for us to think about what this means to us.

At this point in planning a drama, the teacher plans the lesson much as she or he would any lesson. It is now a case of determining which strategies will best facilitate the students' exploration of the topic and their achievement of the foundational objectives.

Teacher Note

When you structure the work you are organizing your thinking and "creating in advance circumstances in which reflection, interpretation and exploration are going to be possible" (Neelands, 1984). A most critical feature of your structure is the underlying flexibility that is necessary if the students are to be allowed to shape their own drama. You may use a good structure again and again, but if students are able to create their own meaning out of the work and shape it, no structure will work the same way twice.

When you structure a drama you are in effect drawing a map. But you must always remember that the map is not the journey, that the course of the journey must be determined by the students, and finally, that no two journeys are ever exactly the same.

Step Three

Working Within The Drama

When the structuring of the work is complete, the teacher is prepared to begin the drama with the students.

Students who have previous experience working in dramas will readily agree to suspend their disbelief, accept the "as if" (the fiction) and assume roles comfortably within the work. If the students are not experienced in working this way, the teacher must make it clear that the situation they are about to enter is a fictional one. The students are being asked to join the teacher in a "pretend world". In either case, most students will accept the conventions of the drama and will agree to participate in the imagined situation.

It is not necessary for students to play "drama games" or "warm-up" before beginning work in a drama. Carefully structured dramatic situations provide the tension necessary for students to engage in the work. If they choose to rehearse and perform a collective creation for an audience, warm-up exercises will then be valuable to focus their concentration and to prepare them physically and mentally.

If the teacher and students approach the work seriously and if the students are provided with a situation in which they can do the talking, responding and decision-making, it soon becomes clear that the students bring their real-life experiences and perspectives to the situation. In fact, although the dramatic situation is always clearly imaginary, the students' responses, as revealed through the ideas and feelings which they express, are usually real ones.

As the drama unfolds the teacher must ease ownership of the work into the students' hands. The idea of a carefully planned lesson being allowed to take on a life of its own might be somewhat disquieting. However, there are a number of available means by which the teacher, who is ultimately responsible for the whole work, can and must control the quality of the experience while relinquishing control of its direction, shape and meaning to the students.

A class which has had experience working in drama will have begun to understand how dramas "work". It is a bit like understanding the rules of a new game. Most students will enjoy the dramas, sense their value and want them to work. Figure 1 illustrates the functions and responsibilities of teacher and students in working through a drama together.

In order to be comfortable and participate with ease in dramatic situations, teachers and students must work within them. Teachers who have experience working in dramas will have learned that a drama cannot fail. This is not to say that control in a drama cannot be lost. For example:

- the actors in the drama may lose sight of the focus
- the actors in a drama may not be able to sense the purpose in a particular episode and the action may become disorganized and chaotic
- the teacher might sense a general waning of the students' level of commitment.

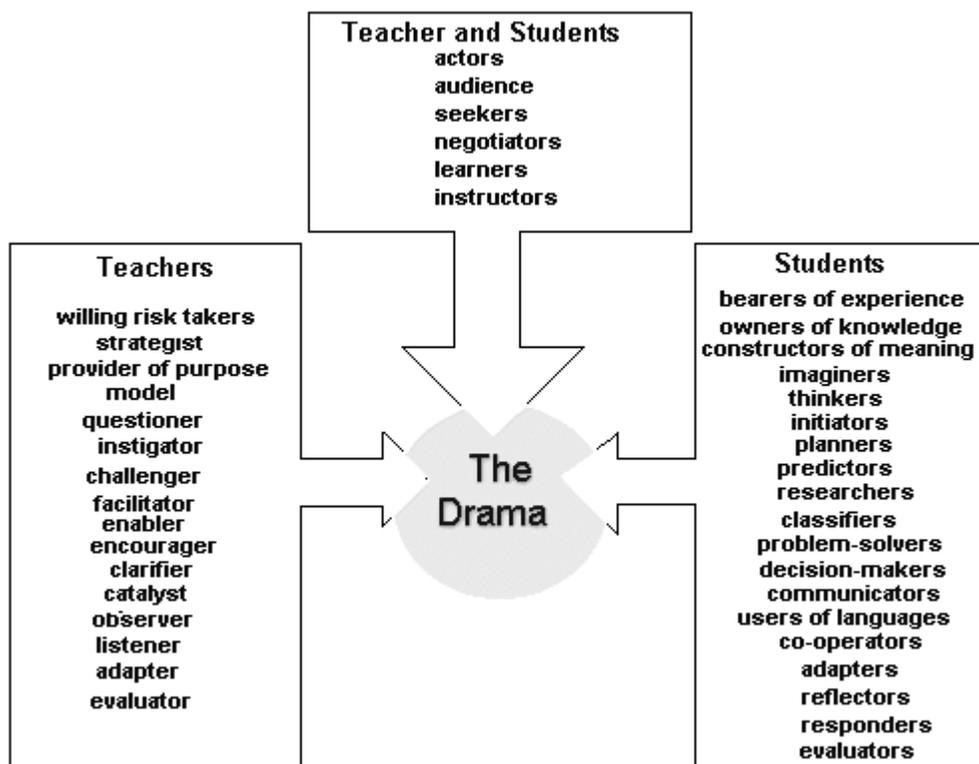


Figure 1: The Functions and Responsibilities of Teacher and Students in Drama

If this happens, it may be that the drama requires new life or perhaps closure. In such cases, the teacher can:

- simply call a temporary halt to the work
- gather the students around to explain his or her observations
- enter into a purposeful negotiation with the students in an earnest attempt to uncover the reasons for the "break-down" and some possible solutions to remedy it.

If, at any time during a work, the teacher is unable to think quickly enough to accommodate unexpected responses and events that signal a change of direction for the work (a daunting situation that can befall even the most experienced drama teacher), the teacher may "buy time" in a number of ways:

- lead the students (in or out of role) into individual or group drawings, some form of writing or the preparation and presentation of tableaux by small groups
- call a temporary halt to the work and ask the students what they believe is the most important thing to consider now
- bring closure to the drama for the day.

Any one of these strategies and others can provide the teacher with time to re-think and re-focus the work, assuring that the students' suggestions are honoured and that the objectives continue to be met.

At any point in a drama, the work can challenge the teacher and students to choose among several possible strategies and processes. In this way, new questions and new discoveries that arise out of the students' responses and actions can be absorbed into the work. In drama there are no single right choices. Each possibility carries a unique set of challenges and experiences for the actors. As the teacher and the students become more experienced working in drama, however, they will discover first-hand the strengths and limitations of each of the strategies. They will be able to make more skilful choices among them and to both manipulate and respond more readily to use of the elements of theatre within their dramas. These abilities will enable them to express their thinking and feeling more clearly and imaginatively and to derive greater significance and enjoyment from their drama work.

Step Four

Shaping and Refining the Collective Creation

It is important the students understand that when they decide to extend their work in the drama to the development of a collective creation, the purpose of their work shifts from an exploration of situation and ideas within a dramatic context to a synthesis and communication of those ideas to a wider audience. This necessitates some shift in the emphasis within the work itself. As always, the primary concern is the quality of thinking and feeling evoked by the dramatic situation. But once the decision is made to communicate that thinking and feeling to a wider audience, the abilities necessary to effectively communicate those intended ideas become an added concern. The extent to which a class will refine and rehearse their collective creation will depend upon the learning objectives for the particular unit of work. **Not every drama will be extended into a collective creation.** When the decision is made to do so, further commitment to the work by both students and teacher is required. Even a short collective creation (ten

or fifteen minutes long) will demand hours of rehearsal which may well extend beyond the class time allotted for drama.

A careful reflection of the whole work by the whole class is also now required. This will include:

- re-examination of the focus and intention of the selected drama
- a recalling of the content of each of the episodes through which the students worked as the drama unfolded
- identification of roles and strategies which emerged as particularly effective in communicating the intended ideas of both individuals and the whole group
- purposeful group decision-making to choose which episodes of the drama will be refined and polished, which will require changing or reworking and which should be eliminated
- group problem-solving to facilitate the articulation of the "central thread" of the collective creation, to determine whether new episodes must be developed and to decide what form the "bridge" that will mark the transitions between each of the episodes will take. ("Bridges" can take almost any form from passages spoken by a narrator, to news headlines, to excerpts from monologues or letters that have been created by students in role, to chants by a kind of Greek chorus, to lines from student-written or other poetry, to music, to tableaux, to vaudevillian-like placards, etc.)
- a careful examination of the consensus that is reached regarding each of the above to assure that focus, tension, contrasts and symbol are evident in the work
- identification of the intended audience, the setting of a performance date and the posting of a rehearsal schedule for both in and, perhaps, out of class time.

As teacher and students approach the development of a collective creation, they will realize the value of the various forms of record-keeping that have become an essential ingredient of every drama class. The following will all prove invaluable as the collective creation takes shape: writing created by the students in role, information students offer from their journals, written records of various kinds that have been kept by the teacher and students throughout the process, brainstorming charts, webbings, maps of the fictional community in which the drama was set, floorplans, posters, other visual records that were created and displayed as the drama unfolded, and the collective memory and insights of the group about its work.

Initially, the amount of material through which a class has to sift may well seem overwhelming. One effective way to guide the students' consideration of this information is to create a rough storyboard. This means that the teacher and students identify working titles for each of the episodes. Each working title is then printed separately on a large index card. The roles, strategies and elements that were incorporated into each of the episodes are also noted on each card. Moving around the index cards facilitates the choice, elimination and sequencing of the episodes and creates a visual representation of the collective creation. The completed storyboard can be displayed in the classroom and frequently referred to as the collective creation undergoes refining and rehearsal.

As the collective creation is shaped and refined the class may decide to create a rough script to guide their rehearsals, or small groups may feel more secure if the particular episode in which they are involved is written down. It is recommended that the collective creations of secondary level students be rehearsed either as improvisational pieces (works that are not scripted) or as scripted works. The nature of collective creations is that they are in a constant state of change; they grow and redefine themselves even as they are performed. Their development is influenced by the variables of improvisation, including motivation, contrasts, presentational style, status, setting, time, focus, tension and structure.

Either the teacher or students, who are keenly interested in directing, may function as the director of the collective creation. In the theatre, the director is the individual who assumes overall responsibility for the artistic interpretation and the presentation of a dramatic work. The responsibilities of the teacher/director include:

- assuring that suggestions and decisions about the content and form of the collective creation are focused and honoured
- stimulating the stretching of students' ideas through incorporation and manipulation of the ingredients of improvisation and the elements of theatre
- blocking the play (directing the movement of students around the playing area)
- constantly clarifying the students' understanding of the intention and "central thread" of the evolving work by asking such questions as: "What is it that you are trying to say?" "Why do you think this way of expressing that is more clear than the other way?" "What is it that connects this idea to the central thread of this collective creation?"
- facilitating, as the work demands, the students' abilities to effectively communicate their intended ideas to the audience
- co-ordinating technical and other aspects of the collective creation
- assuring that the performance will be ready as scheduled.

Step Five

Rehearsing and Performing the Collective Creation

Formal rehearsals may begin with a range of warm-up exercises that help to focus the concentration of the students/actors and prepare them mentally and physically for the rehearsal period. A number of drama resources suggested in the bibliography describe appropriate warm-up exercises.

During early in-class rehearsals, if the level of experience of the class and the structure of the collective creation permit, the students may work in small groups, with the teacher moving from group to group providing direction as necessary. Rehearsals will begin with the polishing of individual episodes and eventually progress to "run through" of the whole play. Inevitably, extra rehearsals will be called to work through rough spots in blocking, help strengthen individual work on role and incorporate new ideas that emerge as the rehearsals proceed.

The collective creations of secondary level students may be easily staged. A space on a classroom floor can be defined as a playing area. Simple sets and costumes that are student inspired and created (or gathered) may be all that is required. Collective

creations of students may be easily staged. Students who wish to design simple lighting plots and operate the lights will have an opportunity to do so. Similarly, students who are particularly keen on producing or taping music and sound effects for the play, can be encouraged to do so. Elaborate sets, costumes, lighting and sound are not, however, essential ingredients of a successful performance.

Step Six Reflection

Unfortunately, it is often the reality of drama classes that time simply runs out before an opportunity to reflect upon the work achieved in the class has been realized. All dramas must be structured so that times for reflection are provided frequently as the work unfolds. Reflection must also occur as a final or summative experience for each drama, including collective creations. Reflection is included here as the final step in the preceding process, not only to emphasize that summative reflection is very important, but also to remind teachers that both formative and summative reflection play a crucial role in all drama work.

Periods of reflection enable students, in and out of role, to pause and to distance themselves from the work so that they may uncover and examine meaning and clarify their thinking about the development of the drama. Periods of reflection provide students with opportunities to examine the sources of their ideas, discover what makes the drama meaningful for them, and understand how their individual responses and choices influence the responses and choices of others and help to shape the work. Frequent opportunities to reflect critically upon their drama work facilitates the students' ability to realize the expression of their intended ideas in dramatic form.

In tapping into students' thinking about the direction of the work, their individual contributions to it and their observations about the work of the whole group, teachers should provide opportunities for both public and private responses. A variety of strategies can and should be used to encourage student reflection both within and outside of dramatic situations. Whole group discussion, one-on-one interviews with the teacher, tableaux, prepared improvisation, drawing, writing in role, journal writing that is structured so that an ongoing dialogue occurs between the teacher and each student, and other strategies are effective in motivating students' critical consideration of both the form and the content of their work.

In order to ensure that students' reflection on their drama work results with clear articulation of some of the learning that has occurred, teachers must pose well-crafted questions for student response. The nature of the questions will vary depending upon which strategies the teacher employs, whether the response will be public or personal and when the reflection occurs. For example, a question such as "When did you realize that it was more important to save the jobs than to save the forest?" might motivate personal writing in role, which may evolve into publicly spoken monologues as the work unfolds. Or, "What was the immediate effect of this decision on the lives of individual families in the community?" could prompt the development of small group improvisations that are prepared and shown to the whole group. Questions that request the expression of more personal experiences and attitudes (such as "Have you ever had to make a

decision which was as difficult for you as this one was for each of these townspeople?" or "Which part of the drama was most challenging for you? and Why?") might best be used to guide a summative personal journal entry. Teachers should also keep in mind that the meaning derived from drama work may not always be immediately realized and expressed by the students. Often, significant tacit understandings will rise to the surface following a lengthy lapse of time.

The drama work of secondary level students can and should reflect their experience and their insights. Dramas and collective creations which are carefully structured and worked through so that ownership is gradually eased over into the hands of the students can mirror and influence the community in which they are formed. Whether the audience consists of the teacher and students (within their dramas they will function simultaneously as actor and audience), a class of peers or the entire community, the links between the work and the world in which they live should be clear to everyone.

As they progress through the secondary Drama program, students' first-hand knowledge of the connections between their own drama work and their own place and time will increase their understanding of dramatic art, past and present, and the places and times in which it was created. As well, their perceptions of their own drama work as worthy artistic endeavour will be strengthened.

Appendix B: Looking At Plays

The following process* was developed for use with students as formal audience. It encourages students to approach plays thoughtfully and withhold their judgements until they have enough information to respond in an informed manner. It enables students to go beyond their initial reactions to understanding what it is they've seen and how it was done. It provides them with the opportunity to express and support their personal responses and encourages discussion through which they learn that the same play can well mean different things to different people. The process is designed to help teachers guide their students to create more significance and derive greater enjoyment out of their experiences as playgoers.

This suggested process for looking at plays is described in seven steps:

- preparation
- first impressions
- description
- analysis
- interpretation
- gathering information
- informed judgement

Step one encourages previewing discussion. Steps two through seven are undertaken following the performance.

Step One Preparation

As students anticipate the day when they will see a play, the teacher might choose to prepare them for the experience. Depending on the particular play and the level of interest and experience of students, some topics for investigation and discussion might include:

- brief biographical information about the artists involved
- a brief look at the dramatic structure of plays
- some historical and cultural insights into the play and the times during which it was written and originally produced
- questions of audience responsibility ranging from basic points of etiquette to the more complex issues of the individual's recognition of his or her personal biases and cultural perspectives.

* This process was adapted from the following sources: Anderson; 1988, Clark, 1960; Feldman, 1987 and Mahon Jones, 1986.

The purpose in encouraging some preliminary reflection is to whet students' appetites for the play and to provide them with some valuable "hooks" to take into the performance. The discussion should not spoil any surprises that the play and the performance hold in store for them. Later, the students will have an opportunity to pursue these and other related topics in greater depth.

Step Two

First Impressions

When students have just seen a play, their comments are usually what you would call a "First Impression." The teacher should encourage them to share the following:

- what moment in the play they liked best
- how a particular character made them feel
- personal associations with characters or situations
- what the funniest (saddest) moment in the play was
- which costumes they liked
- any symbolism they found interesting
- what they didn't understand.

It is important to provide students with some immediate form by which they can express and record their initial reactions. Perhaps students could write a journal entry that includes answers to questions like those suggested above, or they could brainstorm lists of words that describe how the play made them feel. They might script the most exciting scene in their own words or send brief letters to the playwright or artists describing their reactions. Later in the process this work will offer them something with which to compare their more reflective responses.

Step Three

Description

Being in an audience for a play is different from viewing an art object or listening to a piece of recorded music. Whereas the more tangible art pieces or piece of music can be looked at or listened to again and again, the elusive work of dramatic art exists only in the time and space that it is performed (except in the case of plays on video).

Before expecting students to respond thoughtfully to the play they have seen, provide them with the opportunity to recall and recreate the experience in their mind's eye. Invite the students to describe their experience as audience. Ask them for facts, not opinions. Ask them to describe simply **what they saw** and **what they heard**. List their responses on chart paper. Such a list might look like this:

- the costumes were all from Victorian days
- the father spoke with an English accent
- the sound effects of the battle were done with some kind of synthesizer
- the young man walked in an unusual way
- whenever the eerie voice was heard most of the lights changed their colour

-
- the clown said the same rhyme over and over but sometimes he said it so fast that we couldn't understand it
 - when the actors were moving and making sounds it gave us the impression of a machine
 - some actors acted more than one role but we knew which part was which because they used masks
 - the audience could see the person, who was an actor sometimes, operating the tape system with the music and sounds for the play
 - they gave each of us a small instrument to play -- there must have been hundreds of them.

When the list is complete point out to the students that, unlike a work of art which is the work of one artist, a play is the combined work of many different artists and technicians. Ask them to consider the points on their list in terms of who has been responsible for them and to look at the reasons for some of the technical choices that have been made.

Choose one item from the list to lead the discussion; for example, "When the actors were moving and making sounds it gave us the impression of a machine". The students may point out the impracticality of using a "real" machine on stage. They may marvel that the body movements, gestures and sounds made by the actors really were, for them as audience, an acceptable representation of a machine. They may remark that when the actors were making the machine they were more like dancers than actors.

By the time each item on the list has been considered, the students will have made some discoveries about the nature of dramatic art. They will have:

- heard and used such terms as director, playwright, designer, script, lighting technician, set, actor, props, sound board, make-up artist, etc.
- achieved some deeper understanding of how plays are made
- taken a step toward knowing that theatre is a synthesis of the arts
- recognized their own willingness to suspend disbelief
- accepted their responsibilities as audience.

Step Four Analysis

As you approach analysis of the play with students, it will be beneficial to refer to the list from Step Three. They had begun to organize their thinking about the play by recognizing that many different artists, each with unique concerns, were instrumental in the making of the performance. They reached some understanding that only by the artists working together and developing relationships among their various areas of responsibility could there be a play for our enjoyment.

Each artist involved in the making of a play understands and uses the following elements:

Focus	Knowing what the play is about and how to transmit this meaning most effectively to the audience.
Tension	The "pressure for response"; this can take the form of a conflict, a challenge, a surprise, a time restraint or the suspense of not knowing. Tension is what works in a play to ensure the audience's desire to know what will happen.
Contrasts	Dynamic use of movement/stillness, sound/silence, light/darkness, etc.
Symbol	Something that stands for or represents something else. Broadly defined, plays are symbolic or metaphoric representations of human experience. Within works of dramatic art, links can be made between the concrete experiences of those involved and abstract ideas and themes. An idea or object can hold several layers of both individual and collective meaning. For example, a black cat might simply be symbolic of bad luck or superstition; it may signify that the play is constructed around a mystery or that suspicion pervades the relationship between the two main characters; it may personify the darker side of the antagonist's character or abstractly represent a sub-plot or the overall theme of the play.

Students should consider:

- how these elements were organized in the play
- how these elements functioned to connect each of the parts
- how the artistic purpose of each artist was served by the use of the elements.

Step Five Interpretation

Provide the students with the opportunity to express what the play means to each of them. They must understand that they are being asked to express an interpretation beyond that of their first reaction; one which weighs the description and analysis of the two preceding steps. Ask them to consider such questions as:

- What was the focus of the play?
- Did tension work effectively in this performance to engage our desire to know what would happen next? How?
- How did the director use contrasts in the play? The light designer? The sound technician? The actors?
- What was the basic motivation of particular characters in the play?

-
- What other choices could particular characters in the play have made?
 - Why do you think this play was written?
 - Why do you think this group of dramatic artists chose to produce this play now?
 - What does the play tell us about the playwright's view of the world?
 - What does the play mean to you?
 - How does this differ from your initial reaction?

Early in the discussion it will become clear that the play means different things to different people. Each student approaches the play with a unique set of experiences and perceptions by which he or she views the world. Each also has varying degrees of experience with the theatre.

While a guided discussion may initially provide students with a forum in which to approach the above questions, there are other means that may allow them to express their various interpretations more effectively. Since they are seeking to clarify and share their understanding of a piece of theatre, it makes good sense to use drama strategies to aid them in exploring, expressing and sharing their different ideas. The use of tableau is one such effective strategy.

Ask a small group of students to discuss and reach a consensus as to the focus of the play. Ask them to choose a moment in the play that they feel clearly communicated the focus. Ask them to re-create that moment in a tableau. Have them present the tableau to their classmates. Repeat with a different group of students.

Through careful analysis of these tableaux, the students will have opportunities to:

- explore the various interpretations of the play
- recognize some of the reasons for the range of responses to both the play and the tableaux
- clarify aspects of their own interpretation and deepen their understanding of the play
- broaden their frames of reference about their world as well as about the play and the workings of the theatre
- recognize the complex processes involved in mounting a play.

This strategy offers added bonuses, particularly for secondary students who are learning about play production. It affords them opportunities to examine:

- how dramatic stage pictures are composed
- how emotion, relationships and tension can be communicated through body shape, gesture, facial expression and the actors' use of space
- how minute changes in body shape, gesture, facial expression and use of space can significantly alter meaning
- how an effective dramatic technique allows them to clearly express ideas that they may not otherwise be skilled enough to communicate.

Step Six

Gathering Background Information

Throughout this process you have been attempting to persuade students to withhold their opinions about the play until they have accumulated enough information to respond thoughtfully. As they approach the last step in the process -- informed judgement -- there is one other body of information to which they should be directed.

Throughout the ages, theatre has reflected the social, political and cultural climate of the times. To fully realize the worth of a piece of theatre, a knowledge of the following would be useful:

- an historical glimpse into the social, political and cultural climate of the times in which the play was written and performed
- biographical information about the playwright
- a reading of this and other plays by the playwright
- a reading of other plays written at the same time
- a look at the expectations and moods of audiences during the years of the play's existence
- a reading of critics' reviews of the play
- biographical information about the artists involved in the performance they've just seen
- a comparison between the social and political climate of the current time in which the play was produced (that is, now) and those of the times in which the play was first written and produced.

This step allows the students to distance themselves a bit from the production they have just seen. The material they gather will provide them with exciting links to their deliberations on the play. It will serve to compound their understanding and pleasure of this theatre experience and others, past and future.

Step Seven

Informed Judgement

Reflection upon the theatre experience will often temper that usually honest initial reaction.

In the latter part of the eighteenth century, the following three principles were put forth by German philosopher, playwright and critic J. W. von Goethe as a basis for dramatic criticism. They have provided the model for much dramatic criticism since.

What is each artist trying to do?
How well has she or he done it?
Was it worth the doing?

If students have been guided successfully through the six preceding steps of the process for looking at plays, they will be able to ponder these three principles and respond with

confidence to the questions they pose. And as they become more experienced as audience, the process will assure them fuller, richer and more gratifying theatre experiences.

Drama Glossary

Drama Glossary

Acting Style	A particular manner of acting which reflects cultural and historical influences.
Articulate	To speak clearly and distinctly.
Belief	The willing acceptance of the fiction created within dramatic situations and plays, and the student's commitment to it.
Brainstorming	A method of generating a large number of ideas.
Breath control	Central breathing, in which all muscular movement is concentrated in the abdomen.
Blocking	The placement and movement of actors in a dramatic presentation.
Blocking maps	A director's preliminary sketches of the placement and movement of actors for a dramatic presentation.
Character analysis	A description of one's understanding of a character.
Characterization	The process of developing and portraying a character.
Choral speaking	A means by which literature (including poetry, chants and raps, scripts, short stories, fairy tales, fables and legends) is interpreted and communicated vocally by a group. These could be either student-written or published works.
Collage	A series of staged "moments" related to the topic of a collective and depicting a range of perspectives on that topic.
Consensus	A group decision that everyone in the group agrees to support.
Consensus building	The process through which a consensus is reached.
Costume design	Illustrations of the stage apparel to be worn by actors.
Dance drama	Expressive movement through which ideas, stories, sounds and music can be interpreted.
Dance elements	The ingredients of dance, including actions, the body, dynamics, relationships, and space.

Directing	Assuming overall responsibility for the artistic interpretation and presentation of a dramatic work.
Director's book	The planning book developed by a director to guide the development of a dramatic presentation, including interpretative notations, schedules, scene breakdowns, preliminary blocking, etc.
Dramatic forms of expression	Various modes or strategies by which ideas can be represented in drama.
Dramatic process	Includes the processes involved in creating works of dramatic art, whether they be original works or re-creations of scripted materials. The dramatic process includes choosing a topic, researching, synthesizing, identifying the focus of the work, translating ideas into dramatic form, reflecting, refining, scripting, rehearsing and performing.
Exploration	A step in the collective creation process during which various methods of translating ideas into dramatic form are investigated.
Flashback /flashforward	Moving back and forward in time in order to extend students' understanding of themes and characters.
Gesture	The movement of a part of the body, including torso, limbs and face to express an idea, emotion or attitude.
Imaging	A technique that allows the students to slow down and focus individually on an issue. The students, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, etc.
Improvisation	Any unscripted work in drama.
Lighting plot	A tracing over the stage ground plan, including the location and colour of each lighting instrument, the kind of instrument called for and the area of the stage the instrument will light.
Makeup morgue	A collection of photographs, pictures, illustrations, etc. of various faces, showing age, beards, moustaches and nationalities, and including historical fashions and anatomical, animal and fantasy features to assist with makeup design and application.

Mask work	The use of masks in dramatic presentations to alter and heighten character.
Meetings	An effective strategy by which the whole group can establish focus and begin to build belief in a fictional situation.
Mime	Can be a highly sophisticated silent art form in which the body is used as the instrument of communication. In drama, mime enables the students to explore and represent ideas and events through movement and gesture.
Monologue	A piece of oral or written literature (e.g., a story, poem or part of a play) spoken by one person who exposes inner thoughts and provides insights into his or her character.
Motivation	What impels a character to behave in a particular way.
Negotiation	A purposeful discussion aimed at leading the group to clarify ideas, summarize individual points of view, and agree upon a course of action.
Parallel play	A situation in which all of the students work simultaneously, but separately, in their own space.
Play reviews	A written description and interpretation of a dramatic presentation based on informed judgment.
Prepared improvisation	An improvisation which is shaped and rehearsed.
Presentational style	A particular form of dramatic expression presentation (e.g., storytelling, mask work, readers' theatre).
Prompt book	A book of the play containing stage business, blocking, cues and plots needed for dramatic presentation (e.g., director's book, play book, stage manager's book).
Readers' theatre	A dramatic form of expression in which actors read and interpret text for an audience.
Refining	A step in the collective creation process during which choices are made and episodes are shaped and connected.
Reflection	Recalling, reacting to and describing one's drama experiences, both in and out of role.
Resonance	The quality of sound achieved through muscular control of the throat, nose, mouth and chest.

Role	The basic ingredient of work in drama. When the students and teacher assume roles in drama, they are acting "as if" they are someone else.
Script	The text of a dramatic work.
Script analysis	The critical interpretation of a script to achieve an understanding of it.
Scripting	A step in the collective creation process during which the written text is created and recorded.
Spontaneous improvisation	An improvisation which is immediate and unrehearsed.
Set design	A visual representation of the form and arrangement of scenery and properties.
Stage business	Small actions performed by an actor without moving from one place to another.
Stage manager's book	The planning book developed by a stage manager to facilitate management of a dramatic presentation, including scene breakdowns, entrance and exit cues, lighting plots and cues, sound cues, etc.
Stage movement	The purposeful movement of an actor on the stage.
Status	The relative importance of one character to another.
Storyboard	A visual representation of the "story" or organization of episodes in a collective creation.
Storytelling	A means of creating (or re-creating) and sharing stories. The stories may be familiar or unfamiliar, the stories of others or the students' own. In drama, storytelling is a means of sharing and reflecting on each others' experiences and the experiences of the group.
Story theatre	Techniques used in drama as stories are told. Either the story is told by a narrator while others perform it through mime or while speaking the dialogue; or the narration is provided by those who are acting out the characters, animals and inanimate objects.
Synthesis	A step in the collective creation process during which ideas are grouped and organized.

Tableau	A still image, a frozen moment or "a photograph". It is created by posing still bodies and communicates a living representation of an event, an idea or a feeling.
Talking stick circle	A method of discussion and decision-making originating with Aboriginal cultures.
Tapping in	A means by which those individuals represented in a tableau may be prompted to express their response to that particular moment that is captured in time and space by the tableau. The teacher places a hand on the shoulder of one of the students in role in the tableau and poses questions that are designed to reveal the actor's thinking about the situation represented by the tableau.
Teacher in role	The most effective way for teachers to work in contextual dramas. By taking on roles, the teacher is able to provide the students with a model for working in role through the use of appropriate language and apparent commitment to the work. Role enables the teacher to work with the students close to what is happening and to facilitate the shaping of the work from within. The role that the teachers chooses will depend upon what she or he hopes to achieve within the work. See Appendix A for information about the basic types of role available to the teacher.
Technical theatre	Those components of a dramatic presentation, aside from the acting and directing, which contribute to the overall impression communicated to the audience.
Theatre elements:	
Focus	Knowing what the drama experience is about and centering the work so that the students are able to explore and make new discoveries about that particular concern.
Tension	The "pressure for response" which can take the form of a conflict, a challenge, a surprise, a time restraint or the suspense of not knowing. Tension strengthens belief by impelling the students to respond.
Contrasts	The dynamic use of movement/stillness, sound/silence and light/darkness by structuring shifts in perspective, pace, groupings, use of time and space, etc.
Symbol	Something which stands for or represents something else. Within any work of dramatic art, links can be made between the concrete experiences of those involved and abstract ideas. An

idea or an object (e.g., peace, moccasins, a black cat) can hold several levels of both individual and collective meaning.

Voice projection

The ability to make the voice carry clearly and audibly.

Writing in role

Any written work done in role (e.g., monologues, family histories, letters, newspaper headlines etc.).

References

References

- Auden, W.H. (1968). "The Average". In Williams Eckersley (ed.), *Impact*. J.M. Dent and Son. Canada.
- Berry, Glenys and Reinbold, Joanne. (1985). *Collective Creation: A Teacher's Guide*. AADAC. Edmonton.
- Deverell, Rex. (1982). *Black Powder*. Coteau Books. Moose Jaw.
- Johnson, Liz and O'Neill, Cecily (eds.). (1984.) *Dorothy Heathcote: Collected Writings on Education and Drama*. Hutchinson. London.
- Lee, Charlotte and Grote, David. (1987). *Theatre: Preparation and Performance*. Scott, Foresman and Company. Illinois.
- Neelands, Jonothan. (1984). *Making Sense of Drama*. Heinemann Educational Books Ltd. London.
- Nowland, Alden. (1968). "Warren Pryor". In Williams Eckersley (ed.), *Impact*. J.M. Dent and Son. Canada.
- O'Neill, Cecily, A. Lambert, R. Linell, J. Warr-Wood. (1976). *Drama Guidelines*. Heinemann Educational Books Ltd. London.
- Smillie, Ruth and Murphy, Kelly. (1986). *Story Circles*. Saskatchewan Teachers' Federation. Saskatoon.
- Saskatchewan Education. (1984). *Directions: The Final Report*. Regina, SK: Saskatchewan Education.
- Saskatchewan Education. (1987). *Resource-Based Learning: Policy, Guidelines and Responsibilities for Saskatchewan Learning Resource Centres*. Regina, SK: Saskatchewan Education.
- Saskatchewan Education. (1987). *Core Curriculum: Plans for Implementation*. Regina, SK: Saskatchewan Education.
- Saskatchewan Education. (1989). *Indian and Métis Education Policy from Kindergarten to Grade XII*. Regina, SK: Saskatchewan Education.
- Saskatchewan Education. (1991). *Gender Equity: Policy and Guidelines for Implementation*. Regina, SK: Saskatchewan Education.
- Saskatchewan Education. (1988). *Understanding the Common Essential Learnings: A Handbook for Teachers*. Regina, SK: Saskatchewan Education.

Saskatchewan Education. (1991). *Student Evaluation: A Teacher Handbook*. Regina, SK: Saskatchewan Education.

Saskatchewan Education. (1992). *The Adaptive Dimension in Core Curriculum*. Regina, SK: Saskatchewan Education.

Weaver, Bronwyn. (1988). "How Everyman Changed My Life: The Role of Theatre History in Drama Education". *Drama Contact*, 12. Council of Ontario Drama Educators Journal. Toronto.
