DRAMA 8 TO 10

Integrated Resource Package 1995

Province of
British Columbia
Ministry of
Education

IRP 017

PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE

Preface III

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Implementation of Drama 8 to 10 will begin in October 1996. This Integrated Resource Package (IRP) provides some of the basic information teachers will require to implement the curriculum. The information contained in the IRP is also available through the Internet. Contact the Ministry of Education's home page: http//www.educ.gov.bc.ca/

THE INTRODUCTION

The Introduction provides general information about Drama 8 to 10, including special features and requirements. It also provides a rationale for the subject—why drama is taught in B.C. schools—and an explanation of the curriculum organizers.

THE DRAMA 8 TO 10 CURRICULUM

The provincially prescribed curriculum for Drama 8 to 10 is structured in terms of *curriculum organizers.* The main body of this IRP consists of four columns of information for each organizer. These columns describe:

- provincially prescribed learning outcome statements for Drama 8 to 10
- suggested instructional strategies for achieving the outcomes
- suggested assessment strategies for determining how well students are achieving the outcomes
- provincially recommended learning resources

Prescribed Learning Outcomes

Prescribed learning outcome statements are content standards for the provincial education system. Learning outcomes set out the knowledge, enduring ideas, issues, concepts, skills, and attitudes for each subject. They are statements of what students are expected to know and do in each grade. Learning outcomes are clearly stated and expressed in measurable terms. All learning outcomes complete this stem: "It is expected that students will…." Outcome statements have been written to enable teachers to use their experience and professional judgment when planning and evaluating. The outcomes are benchmarks that will permit the use of criterion-referenced performance standards. It is expected that actual student performance will vary. Evaluation, reporting, and student placement with respect to these outcomes depend on the professional judgment of teachers, guided by provincial policy.

Suggested Instructional Strategies

Instruction involves the selection of techniques, activities, and methods that can be used to meet diverse student needs and to deliver the prescribed curriculum. Teachers are free to adapt the suggested instructional strategies or substitute others they think will enable their students to achieve the prescribed outcomes. These strategies have been developed by specialist and generalist teachers to assist their colleagues; they are suggestions only.

Suggested Assessment Strategies

The assessment strategies suggest a variety of ways to gather information about student performance. Some assessment strategies relate to specific activities; others are general. These strategies have been developed by specialist and generalist teachers to assist their colleagues; they are suggestions only.

Provincially Recommended Learning Resources

Provincially recommended learning resources are materials that have been reviewed and evaluated by British Columbia teachers in collaboration with the Ministry of Education using a stringent set of criteria. They are typically materials suitable for student use, but they may also include information primarily intended for teachers. Teachers and school districts are encouraged to select those resources they find most relevant and useful for their students, and to supplement these with locally approved materials and resources (such as locally available guest speakers or exhibits). The *recommended* resources listed in the main body of this IRP are those that have a comprehensive coverage of significant portions of the curriculum, or those that provide unique support to a specific segment of the curriculum. Appendix B contains a complete listing of provincially recommended learning resources to support this curriculum.

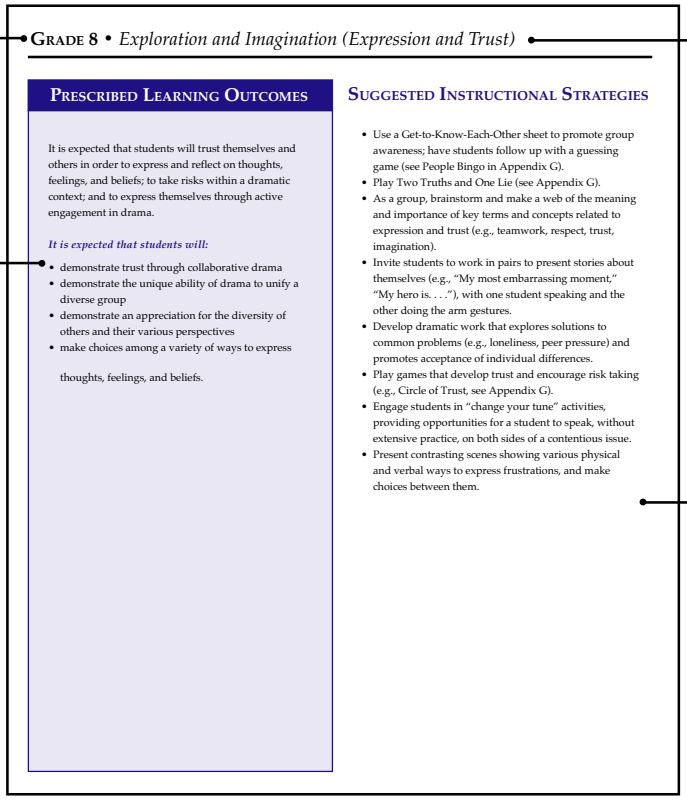
THE APPENDICES

A series of appendices provides additional information about the curriculum, and further support for the teacher:

- ***Appendix A*** contains a listing of the prescribed learning outcomes for the curriculum arranged by curriculum organizer and by grade.
- ***Appendix B*** contains a comprehensive listing of the provincially recommended learning resources for this curriculum. As new resources are evaluated, this appendix will be updated.
- ***Appendix C*** outlines the cross-curricular screens used to ensure that concerns such as equity, access, and the inclusion of specific topics are addressed by all components of the IRP.
- ***Appendix D*** contains assistance for teachers related to provincial evaluation and reporting policy. Curriculum outcomes have been used as the source for examples of criterion-referenced evaluations.
- ***Appendix E*** acknowledges the many people and organizations that have been involved in the development of this IRP.
- ***Appendix F*** contains a glossary of terms specific to the drama curriculum.
- ***Appendix G*** contains descriptions of a variety of games useful in drama instruction.
- ***Appendix H*** contains various considerations for planning a drama program.

Grade

Curriculum Organizer



Prescribed Learning Outcomes

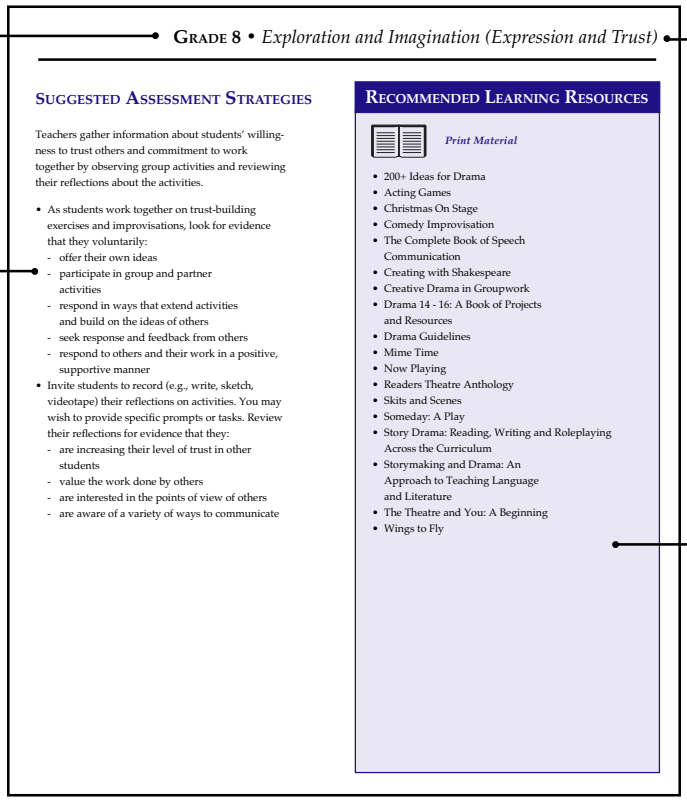
The Prescribed Learning Outcomes column of this IRP lists the specific learning outcomes for each curriculum organizer or sub-organizer. These aid the teacher in day-to-day planning.

Suggested Instructional Strategies

The Suggested Instructional Strategies column of this IRP suggests a variety of instructional approaches that include group work, problem solving and the use of technology. Teachers should consider these as examples that they might modify to suit the developmental levels of their students.

Grade

Curriculum Organizer



Suggested Assessment Strategies

The Suggested Assessment Strategies offer a wide range of different assessment approaches useful in evaluating the Prescribed Learning Outcomes. Teachers should consider these as examples they might modify to suit their own needs and the instructional goals.

Recommended Learning Resources

The Recommended Learning Resources component of this IRP is a compilation of provincially recommended resources that support the Prescribed Learning Outcomes. A complete list including a short description of the resource, its media type, and distributor are included in Appendix B of this IRP.

The development of this Integrated Resource Package has been guided by the principles of learning:

- Learning requires the active participation of the student.
- People learn in a variety of ways and at different rates.
- Learning is both an individual and a group process.

All four of the fine arts (visual arts, dance, drama, and music) are required areas of study through Grade 6. In Grades 7 to 10, students are required to choose one or more of the four fine arts areas of study at each grade level.

Drama courses offered to satisfy the fine arts requirement at grades 8, 9 and 10 will be labelled as:

- Drama 8
- Drama 9
- Drama 10

These courses could be further designated according to the specific focus or methodology of the course (e.g., Drama 10: Acting).

Schools are encouraged to provide opportunities for students to take more than one drama course (or other fine arts course) at a given grade level. All courses must address all of the learning outcomes for their designated grade level.

RATIONALE

Drama is a discipline that originates in the impulse to depict experiences, communicate an understanding of these experiences, and give them form and meaning. It has evolved over time to include a variety of forms and techniques.

Drama education provides students with opportunities to examine human experiences through imagined roles and situations and to value the essential contribution of drama to their quality of life. Drama education offers students a powerful mode of expression. It is an interactive, creative process involving the individual in relationship to others and the environment. Drama reflects and affects the social, cultural, and historical contexts in which it exists. Drama education helps students develop the ability to move from their actual situations and roles into imaginary or assumed situations and roles. This ability gives them unique insights into these contexts and provides them with a window through which the beliefs and values of cultures may be viewed, explored, and challenged. Learning experiences in drama provide unique avenues for thinking and knowing that help prepare learners for present and future challenges. Drama education contributes to the development of an educated person by providing opportunities for students to experience situations like those they might encounter
in real life, to make choices, and to take responsibility for their actions in a safe and nurturing environment.

Drama education helps students develop intellectually by expanding their capacity for creative thought, expression, and critical thinking. Drama arises from "an insatiable curiosity about the human condition." (Uta Hagen. *A Challenge for the Actor.* [New York: Charles Scribner's Sons, 1991]). Curiosity and inventiveness are keystones of critical thinking. At the same time, drama offers all learners the opportunity to think metaphorically and to develop intellectual flexibility. It seeks to bridge the real and the imagined, the concrete and the symbolic, the practical and the inspired. It thus supports the process of intellectual growth that all learners engage in as they make sense of their world by integrating knowledge and experience.

Drama education also contributes to students' human and social development. Drama is a social process, embodying active learning based on human interaction: it reflects a part of students' daily lives as they connect with others, experience tension, resolve conflict, and create meaning in their world. As young children, students engage in spontaneous dramatic play, characterizations, and celebrations that arise from the imagination and personal experiences. As they grow into adulthood, the form of their drama changes. They adopt different styles of behaviour with different people, embellish stories as they recount them, and enter the world of the imagination through print and audio-visual media.

Drama education enhances career development. It fosters personal growth and self confidence, which are important in all careers. The knowledge, skills, and attitudes acquired through a drama program will be valuable in any career. Some students will develop skills in acting, directing, script writing, and stagecraft, which they may use in their career paths.

Learning in drama enhances learning in all other areas. Through drama, students are able to make connections between previous and current learning as well as between various subject areas, thereby making learning personally relevant. Through drama education, students increase their knowledge of and appreciation for the theatre, the dramatic arts, and all the fine arts. Drama education also provides opportunities for students to attend professional and community dramatic performances and to develop their skills as informed and thoughtful audience members. For all students, drama is instrumental in fostering lifelong learning.

Curriculum Organizers

Prescribed learning outcomes in the Drama 8 to 10 Integrated Resource Package are grouped by the following three curriculum organizers:

- Exploration and Imagination
- Drama Skills
- Context

Exploration and Imagination

Drama provides students with opportunities to examine the thoughts, feelings, beliefs, and actions of themselves and others through imagination, interaction, and reflection.

The suborganizers in this curriculum organizer are:

- Expression and Trust
- Critical Analysis

Drama Skills

Drama offers students opportunities to develop diverse dramatic skills to gain a deeper understanding of themselves and the world.

The suborganizers in this curriculum organizer are:

- Body and Voice
- Role
- Drama as Metaphor
- Elements and Structures
- Technique

Context

Drama reflects and affects the aesthetic, cultural, historical, and global contexts in which it exists. It is also applicable in a wide variety of career and life situations.

The suborganizers in this curriculum organizer are:

- Social and Cultural Context
- Making Connections

Instructional Strategies

Instructional strategies have been included for each curriculum organizer and grade level. These strategies are suggestions only, designed to provide guidance for generalist and specialist teachers planning instruction to meet the prescribed learning outcomes. The strategies may be teacher or student directed or both. It should be noted that there is not necessarily a one-to-one relationship between learning outcomes and instructional strategies, nor is this organization intended to prescribe a linear means of course delivery; it is expected that teachers will adapt, modify, combine, and organize instructional strategies to meet the needs of students and to respond to local requirements.

Assessment and Evaluation

Assessment is the systematic process of gathering information about students' learning in order to describe what they know, are able to do, and are working toward. From the evidence and information collected in assessments, teachers describe each student's learning and performance. They use this information to provide students with ongoing feedback, plan further instructional and learning activities, set subsequent learning goals, and determine areas requiring diagnostic teaching and intervention.

Teachers determine the purpose, aspects, or attributes of learning on which to focus the assessment. They also decide when to collect the evidence and the assessment methods, tools, or techniques most appropriate to use. Assessment focusses on the critical or significant aspects of the learning students will be asked to demonstrate. Students benefit when they clearly understand the learning goals and learning expectations.

Appendix D includes a more detailed discussion of assessment and evaluation. The provincial reference sets can also help teachers assess the skills that students acquire across curricular areas. These reference sets include:

- *Evaluating Reading Across Curriculum* (RB 0034)
- *Evaluating Writing Across Curriculum* (RB 0020 and RB 0021)
- *Evaluating Problem Solving Across Curriculum* (RB 0053)
- *Evaluating Group Communication Skills Across Curriculum* (RB 0051)
- *Evaluating Mathematical Development Across Curriculum* (RB 0052)

A series of assessment handbooks developed to provide guidance for teachers as they explore and expand their assessment repertoires is also available.

- *Performance Assessment* (XX0246)
- *Portfolio Assessment* (XX0247)
- *Student-Centred Conferencing* (XX0248)
- *Student Self-Assessment* (XX0249)

Learning Resources

The Ministry of Education promotes the establishment of a resource-rich learning environment through the evaluation of educationally appropriate materials in a variety of media and formats. This includes, but is not limited to, materials in print, video, and software formats, as well as combinations of these formats intended for use by teachers and students. Resources that support provincial curricula are identified through an evaluation process in which practising teachers act as evaluators. Resources not on the provincially recommended list must be evaluated through a local board-approved process. It is expected that teachers will select resources from those that meet the provincial criteria and that suit their particular pedagogical needs and audiences.

The use of learning resources involves the teacher as a facilitator of learning. However, students may be expected to have some choice in materials for specific purposes such as independent reading or research. Teachers are expected to use a variety of resources to support learning outcomes at any particular level. A multimedia approach is encouraged.

Some selected resources have been identified to support cross-curricular integration. The ministry also considers special needs audiences in the evaluation and annotation of learning resources. As well, special format versions of some selected resources (Braille and taped-book formats) are available.

Learning resources for use in British Columbia schools fall into one of three categories:

- provincially recommended materials
- provincially authorized materials
- locally evaluated materials

All learning resources used in schools must have either *recommended* or *authorized* designation or be approved through district evaluation and approval policies.

Provincially Recommended Materials

Materials evaluated through the provincial evaluation process, approved through minister's order, and purchased using targeted learning resource funds are categorized as recommended materials. These resources are listed in the print and CD-ROM versions of the Catalogue of Learning Resources.

Provincially Authorized Materials

Materials selected prior to 1989 by curriculum committees and purchased through the Credit Allocation Plan are categorized as authorized materials. These resources are listed in the print and CD-ROM versions of the *Catalogue of Learning Resources.*

Locally Evaluated Materials

These are materials evaluated through local (district and school) evaluation processes and approved for use according to district policy.

The Drama 8 to 10 Curriculum

Prescribed Learning Outcomes

It is expected that students will trust themselves and others in order to express and reflect on thoughts, feelings, and beliefs; to take risks within a dramatic context; and to express themselves through active engagement in drama.

It is expected that students will:

- demonstrate trust through collaborative drama
- demonstrate the unique ability of drama to unify a diverse group
- demonstrate an appreciation for the diversity of others and their various perspectives
- make choices among a variety of ways to express thoughts, feelings, and beliefs

Suggested Instructional Strategies

- Use a Get-to-Know-Each-Other sheet to promote group awareness; have students follow up with a guessing game (see People Bingo in Appendix G).
- Play Two Truths and One Lie (see Appendix G).
- As a group, brainstorm and make a web of the meaning and importance of key terms and concepts related to expression and trust (e.g., teamwork, respect, trust, imagination).
- Invite students to work in pairs to present stories about themselves (e.g., "My most embarrassing moment," "My hero is_____"), with one student speaking and the other doing the arm gestures.
- Develop dramatic work that explores solutions to common problems (e.g., loneliness, peer pressure) and promotes acceptance of individual differences.
- Participate in activities that develop trust and encourage risk taking (e.g., Circle of Trust, see Appendix G).
- Engage students in "change your tune" activities, providing opportunities for a student to speak, without extensive practice, on both sides of a contentious issue.
- Present contrasting scenes showing various physical and verbal ways to express frustrations, and make choices between them.

SUGGESTED ASSESSMENT STRATEGIES

Teachers gather information about students' willingness to trust others and commitment to work together by observing group activities and reviewing their reflections about the activities.

- As students work together on trust-building exercises and improvisations, look for evidence that they voluntarily:
  - offer their own ideas
  - participate in group and partner activities
  - respond in ways that extend activities and build on the ideas of others
  - seek response and feedback from others
  - respond to others and their work in a positive, supportive manner
- Invite students to record (e.g., write, sketch, videotape) their reflections on activities. You may wish to provide specific prompts or tasks. Review their reflections for evidence that they:
  - are increasing their level of trust in other students
  - value the work done by others
  - are interested in the points of view of others
  - are aware of a variety of ways to communicate

RECOMMENDED LEARNING RESOURCES

Print Material

- 200+ Ideas for Drama
- Acting Games
- Christmas On Stage
- Comedy Improvisation
- The Complete Book of Speech Communication
- Creating with Shakespeare
- Creative Drama in Groupwork
- Drama 14 - 16: A Book of Projects and Resources
- Drama Guidelines
- Mime Time
- Now Playing
- Readers Theatre Anthology
- Skits and Scenes
- Someday: A Play
- Story Drama: Reading, Writing and Roleplaying Across the Curriculum
- Storymaking and Drama: An Approach to Teaching Language and Literature
- The Theatre and You: A Beginning
- Wings to Fly

PRESCRIBED LEARNING OUTCOMES

It is expected that students will evaluate and analyse the contributions of self and others within the dramatic context.

It is expected that students will:

- suggest and try a variety of appropriate solutions to a given problem
- make and act on reasoned and thoughtful decisions
- identify ways to advance dramatic action
- use given criteria to assess and evaluate their work

SUGGESTED INSTRUCTIONAL STRATEGIES

- Following a class discussion on current problems, create a scene on a topic related to choice, conflict, and consequences (e.g., shoplifting, skipping school, lying, stealing from a peer, plagiarizing).
- Observe an unknown person and record detailed descriptions (e.g., in a journal, record book, collage), then select physical and vocal attributes of the person to create "A Day in the Life of (a character)," based on the observations.
- Portray all phases of conflict—from its origin through to its consequences. Working in pairs, create a scene in which the characters have opposing motives. The actors may start from a freeze and end in a freeze.
- Involve students in brainstorming specific criteria for an effective presentation.

SUGGESTED ASSESSMENT STRATEGIES

Students reveal their problem-solving skills during games, exercises, and improvisations. To develop these skills, students need opportunities to define their own criteria, opportunities to participate in self- and peer assessment, and ongoing feedback from the teacher. Teachers may also find the reference set *Evaluating Problem-Solving Across Curriculum* helpful in assessing some of the outcomes associated with this organizer.

- During discussions about dramas students have created, observe and note the extent to which they are able to:
  - offer various reasons for the decisions they made
  - choose creative, interesting solutions to problems
  - assess their solutions to problems in terms of preset criteria
  - make connections between situations or problems
- After a problem-solving game or activity, have pairs or small groups of students reflect on their work using a discussion outline such as the following:
  Identify one or two problems that you dealt with.
  For each problem:
  - describe the situation
  - explain what you did to solve the problem
  - describe other solutions or approaches you considered
  - explain why you made the choice you did
  - assess how effective your solution was
  - tell what you learned that you can use in another situation in or outside your drama class

  Record evidence that students can use established criteria to assess their own and their peers' work. Also record the extent to which they provide reasoned and thoughtful suggestions and try a variety of appropriate solutions.

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- Wings to Fly

Prescribed Learning Outcomes

It is expected that students will use body and voice expressively in the discipline of drama.

It is expected that students will:

- identify a variety of movement possibilities that could be used to create a specific effect
- identify a variety of vocal techniques that could be used to communicate a specific meaning
- identify examples of the interrelationship of movement and voice in communicating meaning
- use sensory recall and visualization to enhance their work
- demonstrate how various emotions affect vocal and physical expression

Suggested Instructional Strategies

- Take part in guided imagery exercises (e.g., Magic Carpet Ride, Undersea Adventure, Time Travel), then discuss experiences with a partner (e.g., what each saw, heard, touched, thought). Develop a scene based on combined visualization experiences.
- Play games that focus on body and voice, emphasizing emotional and physical expression (see Appendix G).
- Sensory Excursions: students act out a story read by the teacher, translating it into physical expression. The story should include exploration of the senses.
- Have students speak to the class as if they were experts on a given subject, while a partner uses appropriate gestures to interpret the meaning.
- Create a mimed "conversation" with a partner, using only physical expression to show what each character is communicating. Encourage use of elements of mime such as body shape, rhythm, and hand gestures.
- In small groups, students create a machine integrating sound and movement. Extend this activity by having students develop a scene in which one piece of their machine malfunctions.
- Use a variety of voice elements (e.g., speed, volume, pitch, pronunciation, articulation) to endow a single dialogue with differing meanings.
- Sustain the given circumstances of a scene while changing the emotional component (e.g., a scene involving a sales clerk dealing with a client who is returning a defective item).

SUGGESTED ASSESSMENT STRATEGIES

Self-assessment and regular feedback from the teacher can help students improve their awareness of how sensory recall affects the body and voice.

- Work with the class to develop a feedback sheet or checklist that outlines key criteria to assess students' movement exercises. Criteria might include the extent to which students are able to:
  - change their movements in response to different given circumstances
  - incorporate a variety of levels, speeds, and directions in their movements
  - demonstrate fluidity
  - incorporate vocal techniques in movement work
  - be uninhibited in their approach to movement
  - demonstrate an understanding of the vocabulary associated with movement (e.g., levels, speed, direction, pathways, weight, and space)
- During sensory recall and visualization activities, observe the students' abilities to respond appropriately to sensory prompts (e.g., walking in peanut butter, hearing a loud noise).
- Develop a checklist that outlines key criteria for vocal exercises. Criteria might include students' abilities to:
  - change voice in response to different circumstances
  - incorporate a variety of elements such as volume, speed, and pitch
  - exhibit clear diction and articulation
  - create a mood through vocal intonation

RECOMMENDED LEARNING RESOURCES

Print Material

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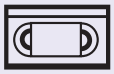

Video

- Movement For The Actor

Prescribed Learning Outcomes

It is expected that students will maintain concentration and focus while in role and experience the duality of being both participant and observer within a dramatic context.

It is expected that students will:

- compare the world of the role with the world of the player
- consistently apply the ability to sustain a role in a given situation with others
- adjust the movement, language, and gesture of the role to changing dramatic situations
- reflect on and express their experiences both in and out of role

Suggested Instructional Strategies

- Ask students to develop improvisations based on different characters' points of view. An option is to give students an opening line of dialogue and have them improvise characters and scenes. (e.g., "I told you never to wear my clothes.")
- Create a script based on a shortened version of a common fairy tale or popular movie and take on roles of characters in a class performance. Encourage students to use stories or fairy tales from their own cultural background.
- Students can use their life experiences and imagination to create scenes such as the following:
  - Stuck in the Elevator: Brainstorm types of elevators (e.g., office building, mine shaft, department store) and characters that might be found in them, developing scenes based on characters who are now stuck in the elevator and must find a solution to their problem.
  - Park Bench: Brainstorm possible contrasting characters that might be found on a park bench (e.g., construction worker, banker, unemployed person, parent supervising young children) and spend 30–60 seconds interacting with other characters on the bench. Variations: Bus Stop, Airport, and At the Mall.

  To debrief, students could discuss the relationship between their own experiences and those they have presented.
- To develop skills related to communication, perception, and role, use exercises that emphasize characters in a changing situation, such as Freeze or Picture Play (see Appendix G).
- Define and explore role by having students examine the differences between their environment and experiences and those of a character or person (e.g., Anne Frank, Huckleberry Finn). Students can use this information to create roles.

SUGGESTED ASSESSMENT STRATEGIES

From observation, teachers gather information about students' abilities to live in imagined situations. This may be supplemented by journals or any other writing that shows students' abilities to reflect and comment on their skills and progress in drama.

- As students participate in role-play activities, note the extent to which they:
  - begin to take "being in role" in a serious manner
  - create and sustain a role in a short activity
  - create roles distinct from their own personalities
  - create roles distinct from those of others in their group
  - create a variety of roles
  - demonstrate an awareness of others in role and their impact on the dramatic situation
- To assess students' understanding of role and their abilities to reflect on and express their experiences, ask them to respond in their journals to questions such as:
  - What are some of the things you did to help yourself get into role? To stay in role?
  - What kinds of roles are easiest for you to assume? Difficult? What causes the difference?
  - What are some of the things that your partner or other members of your group did that helped you develop your role? What are some of the ways that your performance supported others?
  - What advice would you give other students who are learning to create roles?

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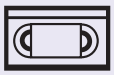

Video

- Movement For The Actor

Prescribed Learning Outcomes

It is expected that students will develop the facility to move between the concrete and the abstract within a dramatic context.

It is expected that students will:

- suspend disbelief to transform objects and create character
- demonstrate an awareness that drama has symbolic meaning
- organize abstract ideas into a concrete dramatic form
- demonstrate an awareness of dramatic work as a metaphor

Suggested Instructional Strategies

- Develop skills in conceptualizing and portraying abstract concepts. Select a prop to represent the theme of a scene (e.g., glass fishing float for the emptiness of life) and present it to the class.
- Create a living statue or tableau on abstract themes (e.g., war, hope, peace, flight, death, victory).
- Develop expression and organization of both concrete and abstract concepts by playing whole-class games such as Accept-Change-Pass (see Appendix G).
- Transform a common object (e.g., a pen into a baton, fork, or periscope).
- Play Metaphor Bench (see Appendix G).

SUGGESTED ASSESSMENT STRATEGIES

- Observe students' dramatic activities and note the extent to which they:
  - use an object as if it were something other than what it is (e.g., a ruler as a microphone)
  - identify an object's symbolic meaning
- Observe students as they discuss their participation in a dramatic work. Record evidence that they:
  - are able to identify the themes represented in the work
  - recognize their role as actors in contributing to and sustaining the metaphor

RECOMMENDED LEARNING RESOURCES

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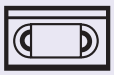

Video

- Movement For The Actor

Prescribed Learning Outcomes

It is expected that students will understand and apply the elements of drama and theatre. The elements of drama and theatre are: focus, tension, contrast, and balance.

It is expected that students will:

- identify the values, attitudes, and beliefs of characters
- analyse the motivation, tension, and conflict of a character with reference to other characters
- plan and create settings to enhance the dramatic situation
- portray the central image in a drama
- create a unified drama with a distinct beginning, middle, and end
- use a variety of dramatic forms to portray a given theme, story, or structure
- use appropriate vocabulary to describe drama and theatre elements

Suggested Instructional Strategies

- Play Circle Story, Tell Me About, or How the ___ Stories (see Appendix G).
- Working in pairs, develop two opposing characters, each with a defined prejudice or moral belief, and present an improvised scene. Discuss the scene using appropriate vocabulary.
- Working individually, students create an imaginative and detailed setting using given prompts (e.g., ice, light bulb, smoke).
- Create a poster for a dramatic production that demonstrates an understanding of the production's central image.
- Create a detailed character, then explore possible conflicts and desires in a given circumstance. Finally, working in pairs, design and explore the conflict and possible resolutions.
- Arrange for students to see a scene done by older students and discuss with the actors the motivations that create conflict for the characters.
- Replay improvisations in different genres (e.g., western, soap opera, horror).

SUGGESTED ASSESSMENT STRATEGIES

- To assess students' understanding of character and their ability to analyse it, provide opportunities for them to respond to audience questions or be interviewed in role after an exercise or improvisation. Encourage other students to pose questions that "uncover" values, attitudes, motivations, previous experiences, and relationships that were not directly portrayed. After each interview or question session, have the students work with partners or in groups to record and compare their perceptions. (e.g., What surprised you? What are three key words you could use to describe this character? What new questions do you have?)
  Look for evidence that students:
  - ask questions that probe the nature of the character
  - are able to project themselves into the character to articulate values, attitudes, beliefs, motivation, and feelings in role
  - use any new information they receive to draw conclusions about the nature of the character
- As students work with various exercises and improvisations, encourage them to focus on the structure of their work: the central image, the form, the beginning, middle, and end. Ask groups to report on their own and other groups' scenes or productions and comment on the extent to which:
  - the form was effective in representing the situation
  - the setting enhanced the situation
  - the beginning introduced the situation
  - the middle developed the conflict
  - the ending resolved the situation
- Ask students to reflect on elements and structures in their journals by responding to prompts such as:
  - What effect did your character have on the scenes you were in?
  - How could you introduce the drama in a different way?

RECOMMENDED LEARNING RESOURCES

Print Material

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- Comedy Improvisation
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- Creating with Shakespeare
- Creative Drama in Groupwork
- Drama 14 - 16: A Book of Projects and Resources
- Drama Guidelines
- The Dramatic Body
- Elegantly Frugal Costumes
- Mime Time
- Now Playing
- NTC's Dictionary of Theatre and Drama Terms
- Readers Theatre Anthology
- Skits and Scenes
- Someday: A Play
- Story Drama: Reading, Writing and Roleplaying Across the Curriculum
- Storymaking and Drama: An Approach to Teaching Language and Literature
- The Theatre and You: A Beginning
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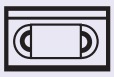

Video

- Movement For The Actor

PRESCRIBED LEARNING OUTCOMES

It is expected that students will apply technical skills and knowledge to enhance dramatic communication.

It is expected that students will:

- apply theatrical conventions to dramatic forms
- select design elements—colour, level, space—to achieve a desired effect
- demonstrate an awareness of the need for rehearsal to create a polished presentation
- demonstrate respect for the nature of their audience
- enhance dramatic work with available technical elements

SUGGESTED INSTRUCTIONAL STRATEGIES

- As students take part in dramatic activities, point out when theatrical conventions are being used effectively (e.g., entrances and exits, business, taking and giving focus).
- Use risers, blocks, or furniture to demonstrate the power of focus and height.
- Create a simple puppet (e.g., sock, fabric). Develop a two- to three-minute play for two puppets, designing simple backdrops and choosing effective introductory music and sound.
- Present a work in progress. Review feedback from teachers and peers; rehearse and present again.
- Show five Frozen Pictures clipped from the development of a scene (e.g., a roller coaster ride, beach volleyball, a blind date, a bank robbery).
- Create a simple soundscape using environmental, body percussion, and vocal sounds.

SUGGESTED ASSESSMENT STRATEGIES

- Observe students' dramatic activities and note the extent to which they:
  - integrate feedback into their work
  - use theatrical conventions (e.g., speak facing the audience, use good volume)
  - demonstrate an awareness of the effects of decisions about design and technical elements
  - accept the necessity of polishing their work
  - treat their peers with respect
  - present age-appropriate material for their classmates
  - explore material acceptable to both teacher and classmates
- Work with small groups of students to develop guidelines for such activities as rehearsals and presentations. Prompt them to consider aspects such as co-operation, safety, sensitivity, creativity (risk taking), and support for others.
- Observe students' presentations (e.g., a puppet presentation) and note the extent to which they:
  - show originality in their creation and manipulation of the puppet
  - incorporate effective design and technical elements
  - speak clearly
  - demonstrate awareness of and work within the conventions of puppet theatre
  - show an awareness of the nature of their intended audience (e.g., recognize the difference between performing for young children and performing for adults)

RECOMMENDED LEARNING RESOURCES

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Video

- Movement For The Actor

PRESCRIBED LEARNING OUTCOMES

It is expected that students will experience, understand, and develop sensitivity to the diversity of cultures through drama. Students will also interpret how drama celebrates, comments on, and questions the values, issues, and events of societies past and present.

It is expected that students will:

- reflect the cultural variety of their communities in their dramatic work
- identify and describe the influence of the media on their own work in drama
- identify and examine relationships between real-life experiences and dramatic presentations

SUGGESTED INSTRUCTIONAL STRATEGIES

- Discuss and dramatize current newsworthy events.
- Research and discuss stereotypical characters in the media.
- Develop a list of questions suitable for interviewing a person from a different cultural or social background. Working in pairs, conduct an interview, taking turns being the interviewer.
- Create a fictitious country. Set up a Role Drama with the teacher-in-role acting as an immigration officer and each student depicting a person entering the country for the first time.
- Improvise a real-life scene and then increase the conflict, making it dramatic. Since some students' real-life experiences may include highly disturbing or traumatic conflict situations, sensitivity may be required. If students are comfortable sharing and portraying such experiences, it may be useful to adapt the activity and discuss how the conflict could be reduced or recontextualized to allow for positive outcomes.

SUGGESTED ASSESSMENT STRATEGIES

To grasp relationships between drama and culture, students benefit from researching and reflecting on aspects of their own community. When students assess how community cultures, media, and real-life experiences are reflected in dramatic work, they extend their understanding to a wider context.

- Have students conduct research to extend their understanding of their own community and the cultures within it. Ask them to present their findings in various ways (e.g., sketches of clothing and artifacts, photographs, video interviews, charts) and develop a dramatic work using some of the themes, issues, or other features they identified. In their presentations and improvisations, look for evidence of:
  - accurate research and reporting
  - balance and restraint in reports and improvisations (e.g., avoids stereotyping)
  - effective use of resources, including people in the community, information technology, and print materials
  - sensitivity to cultural issues
  - respect for diversity
- As students discuss and dramatize newsworthy events, note and respond to the extent to which they:
  - deal with societal issues in a serious manner
  - demonstrate acceptance of and sensitivity toward others
  - can discuss other cultures in their community
  - recognize the role of media presentation and reporting

RECOMMENDED LEARNING RESOURCES

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Video

- The Making of Tommy Tricker...Himself

PRESCRIBED LEARNING OUTCOMES

It is expected that students will acquire knowledge, skills, and attitudes through the study of drama that enhance their understanding of other art forms and contribute to their personal, educational, and career development.

It is expected that students will:

- identify criteria for their own aesthetic responses
- identify similarities and differences in how drama expresses ideas and emotions compared to other art forms
- select and use dramatic knowledge and skills to enhance learning in other subject areas
- investigate various career possibilities in which dramatic skills may be useful
- apply their knowledge of the arts in their choices of recreational activities

SUGGESTED INSTRUCTIONAL STRATEGIES

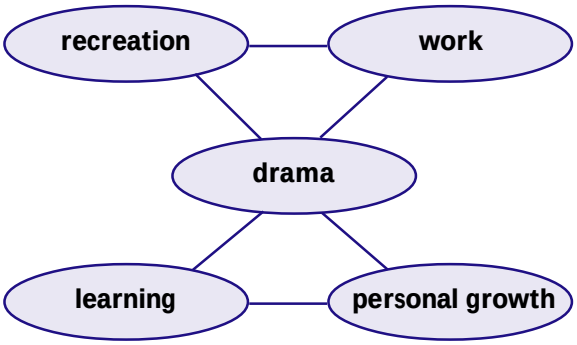
- Discuss a variety of dramatic works, films, and videos, with specific reference to identifying, comparing, and contrasting dramatic qualities.
- Research and dramatize a theme or area of study from another subject (e.g., present a dramatic representation of a molecule's behaviour).
- Compile a collage of pictures and objects, or a collection of music, to express the emotions and characteristics of a given character.
- Invite informed speakers such as a career and personal planning teacher or a community artist or technician to prepare a presentation on career opportunities connected with drama. Involve individuals from related careers (e.g., public relations, advertising, public speaking) in student forums to discuss with students how drama skills may be applied in other areas. Presenters should reflect the ethno-cultural diversity of the class as much as possible.
- Recall recent selections of recreational activities and discuss various applications of the arts.
- Watch a specific television show or film (real-life or animated), and apply knowledge of dramatic qualities to critique and describe the work.

SUGGESTED ASSESSMENT STRATEGIES

- Have students work individually to develop an analysis of their own responses as audience. Have them then meet with a partner or in small groups to compare responses. Provide prompts such as the following:
  - Did I value it as a play?
  - Were the characters believable?
  - I am usually most interested in performance or productions that ____.
  - I find it hard to keep interested when ____.
  - A day or two after I watch a performance, the parts I remember usually are ____.
  - Something that usually grabs my attention is ____.
  - I tend to respond strongly and emotionally to situations where ____ or to characters who ___.
  - My top three criteria for a good production are ___.

  Look for evidence that students can identify and articulate features or elements that are important to them and that they are open to a diversity of views.
- Ask students to make webs or other graphics that show the connections between drama and other areas of their lives. For example, they might use a format such as the following:

Web Sample



As students share and discuss the connections they have made, look for evidence that they able to identify both current and future possibilities. Some students may be interested in researching and reporting in more detail on some of the connections they discuss.

RECOMMENDED LEARNING RESOURCES

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- Storymaking and Drama: An Approach to Teaching Language and Literature
- The Theatre and You: A Beginning
- Wings to Fly

Video

- The Making of Tommy Tricker...Himself

PRESCRIBED LEARNING OUTCOMES

It is expected that students will trust themselves and others in order to express and reflect on thoughts, feelings, and beliefs; to take risks within a dramatic context; and to express themselves through active engagement in drama.

It is expected that students will:

- demonstrate trust in others through class activities and individual and ensemble performances
- demonstrate the unique ability of drama to unify a diverse group
- restate the thoughts, feelings, and beliefs of others
- choose appropriate ways to express thoughts, feelings, and beliefs

SUGGESTED INSTRUCTIONAL STRATEGIES

- Develop trust in students by playing Sharks or similar exercises (see Appendix G).
- Participate in group activities that require observation and response. Such games include Circle Stories, Mirrors, and Freeze Tag (see Appendix G).
- Move from self to character and explore the emotions of the character in various activities, such as:
  - in a mime scene, make an entrance, handle a mimed object, and show a change of emotion
  - play a character in a Role Drama
  - deliver a solo line such as "You're first" with differing given circumstances (e.g., to another student who is finishing a race, arriving at the dentist's office, acting as a sentry on guard duty)
- Participate in gibberish activities to explore ways of expressing meaning. For example, have students work in small groups to imagine and record short scenes (what, where, who, when, why). Each scene then goes to a second group, which performs it as a gibberish scene. A third group then interprets the gibberish scene back into literal language, and their interpretation is compared with the original.
- Invite students to brainstorm topics about which they are likely to have differing opinions. Write the topics on slips of paper, assign partners, and have each pair draw a topic. Students interview each other about the selected topic, then prepare short dramatic monologues in role as their partner. They present their partner's thoughts, feelings, and beliefs. After each monologue is presented, provide opportunities for other students to ask questions of both partners and for the person whose views were represented to discuss the accuracy of the presentation.

SUGGESTED ASSESSMENT STRATEGIES

- After students have participated in drama games or exercises, ask each group to discuss why trust is important in drama and how it is developed. Then have each group improvise a short drama that deals with the theme of trust. Look for evidence that students:
  - recognize the importance of trust
  - identify behaviours that support or destroy trust within a group
  - rely on each other
  - support and encourage members of their group and other groups
  - take risks with improvisation
  - make effective choices about how they communicate their ideas about trust
- To assess the "in role as their partner" monologues, work with the students to establish task requirements (e.g., length, use of script, required information) and criteria such as the following:
  - overall position is clear and reflects the views of the student interviewed
  - details are accurate
  - perspective or point of view is in character

RECOMMENDED LEARNING RESOURCES

Print Material

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- Storymaking and Drama: An Approach to Teaching Language and Literature
- The Theatre and You: A Beginning
- Wings to Fly

Video

- Pierre Lefevre: On Acting

PRESCRIBED LEARNING OUTCOMES

It is expected that students will evaluate and analyse the contributions of self and others within the dramatic context.

It is expected that students will:

- use a variety of strategies to make choices in problem solving
- make reasoned choices within the boundaries of the dramatic situation
- accept responsibility for decisions and solutions
- use set criteria to assess and evaluate the work of self and others

SUGGESTED INSTRUCTIONAL STRATEGIES

- Show conflict and its relationship to character by having students improvise scenes in which two performers each pursue their character's objective without directly revealing that objective to the other performer or character. For example:
  - Co-workers: Person A wants to trade shifts with Person B; Person B wants Person A to participate in the office hockey pool.
  - Two Room-mates: Person A wants to get Person B to clean fridge; Person B has a date and wants Person A to leave.
- Collective decision making and other group skills can be developed through theatresports activities. In consultation with students, establish criteria for playing (e.g., offer, accept, advance action, no blocking). In groups, evaluate each other's work.
- Have students draw upon all of their dramatic skills to create a group improvisation, selecting *where, when, what* (the nature of the conflict), and *who* (including full character biography plus objective). To develop students' awareness of dramatic decision making, ask them to establish criteria, provide feedback to members of other groups, and reflect on their own performance. To create a record of their own reflection, each group member could list all of the choices that the group made in the course of creating the improvisation. They then:
  - put a star beside each choice or decision to which they personally contributed
  - put a "+" beside each choice or decision that turned out well or contributed to the success of the activity
  - put a "–" beside each choice or decision that did not turn out to be effective or may have contributed to problems with the activity
  - review lists, then list three suggestions or guidelines to keep in mind when making decisions or choices in the future

SUGGESTED ASSESSMENT STRATEGIES

- Ask students to record in their journals their reflections about two drama games or exercises that they have participated in lately—one that worked out well and one where they were not satisfied. Review and respond to students' reflections by focussing on the extent to which they:
  - recognize their own responsibility
  - are able to identify specific choices, decisions, and solutions
  - are able to explain and justify decisions and choices
  - distinguish between choices or decisions that were effective and those that were not
  - are able to generalize about problem solving and decision making
- Prior to a series of classroom performances, work with students to develop a rating scale for evaluating performances. Discuss and demonstrate ways to describe different levels of competence. Use a videotape of previous performances to try out the first draft of the rating scale, discussing various levels of performance. When students are familiar with the scale, have them videotape their own performances and use the scale to assess them. Examine their use of the rating scale for:
  - accuracy in identifying levels of accomplishment
  - feedback in identifying strengths and weaknesses
  - logic and reasonableness of the explanations given for the ratings

  Also consider the extent to which students remain receptive to suggestions from teachers and peers.

RECOMMENDED LEARNING RESOURCES

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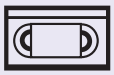

Video

- Pierre Lefevre: On Acting

Prescribed Learning Outcomes

It is expected that students will use body and voice expressively in the discipline of drama.

It is expected that students will:

- make movement choices that create a specific effect
- demonstrate appropriate use of voice elements
- use appropriate physical and vocal expression to enhance drama
- apply movement and gesture to clarify and enhance vocal interpretation
- use emotional recall to enhance sensory recall and visualization

Suggested Instructional Strategies

- Perform movement exercises (see *open and closed positions,* Appendix F and glossary).
- Use warm-up exercises to focus on physical, technical, and emotional elements of the voice.
- Participate in Readers Theatre or the creation of a vocal collage.
- Deliver the same solo line in different given circumstances, applying movement to text (e.g., "Oh yea," with exaggerated shoulder shrug, strong chin thrust, abrupt hand gesture). Reflect on the interdependent relationship of gesture and voice.
- Working in groups, create frozen pictures clipped from the development of a situation to demonstrate how the body can be used for expression.
- Speak in gibberish using voice elements (e.g., stress, pause, volume) to demonstrate the meaning of a given text.
- Reflect on strong emotional memories of people and events to stimulate realistic dramatic work.
- In groups, use a variety of techniques to present Browning's "Pied Piper" (e.g., choral, realism, dance drama, story theatre, round). Videotape each and compare.
- Create machines and machine sounds, each student first creating an individual mechanical sound and movement, then combining with other students into pairs, quads, and groups.
- Have students reflect on the use of body and voice expression in a variety of cultures, then identify similarities and differences.

SUGGESTED ASSESSMENT STRATEGIES

- Divide the class into pairs and ask them to develop a list of criteria related to voice and movement. Have two pairs prepare and present a scene to each other. When groups perform, have the other pair use the criteria to respond to the performers. Criteria might include the extent to which students:
  - choose ways of moving to enhance character
  - move in ways that create specific effects
  - demonstrate fluidity in their movements
  - use voice to enhance character
  - speak in ways that create specific effects
  - make choices that fit their vocal qualities
  - project their voices appropriately for the performance space
  - combine speech and gesture to provide a consistent interpretation
- Look for evidence that students can draw on and represent emotional recall by noting such features as facial expression, voice, gesture, movement, and use of space.
- When students participate in gibberish exercises, note the extent to which they reflect the meaning of the text. Do they replicate recognizable speech patterns, including stress, pause, volume, pace, and intonation?

RECOMMENDED LEARNING RESOURCES

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Video

- Movement For The Actor
- Perspectives on Illusion
- Pierre Lefevre: On Acting

PRESCRIBED LEARNING OUTCOMES

It is expected that students will maintain concentration and focus while in role and experience the duality of being both participant and observer within a dramatic context.

It is expected that students will:

- move in and out of role appropriately
- create and sustain situations while in role
- use vocal and physical techniques to create role and character
- reflect on and clearly express experiences both in and out of role

SUGGESTED INSTRUCTIONAL STRATEGIES

- Participate in unrehearsed activities such as Freeze or Street Interview (see Appendix G).
- Work collectively to show a specific character in a variety of different situations. Use pictures to stimulate the creation of characters, adding the dimensions of movement and voice to the character. Combine characters to create group improvisations.
- Play games that help actors sustain concentration (e.g., Buzz, This Is a Book, Find Your Partner).
- Create a simple dialogue. Perform the dialogue several times, each time using a different subtext. Videotape each and compare.
- Identify and record subtextual motivations for characters from script or story theatre fragments, and then build these into a performance of the fragment.
- Improvise previous and future action for characters.
- Create a group scene based on randomly selected *where, when, what* (the nature of the conflict), and *who* (assign full character biography plus objective). Use Role Drama to experience how to move in and out of role effectively, to sustain role safely, to suspend disbelief during Role Drama, and to respond to Role Drama both in and out of character.
- Create a journal entry in role.

SUGGESTED ASSESSMENT STRATEGIES

- Observe students' abilities to concentrate while in role, and assess their journals to identify the development of skills in drama.
- As students participate in role-play activities, note the extent to which they:
  - sustain a role for a short activity
  - participate equally in the dramatic activity
  - take "being in role" seriously
  - create roles that are distinct from others in their groups
  - are able to recapture a role after an interruption
  - respond to roles created by other students
- Discuss the key features or criteria that distinguish effective work in role. In order to assess and refine their work in role, have students work in pairs or in small groups to devise a response sheet for collecting and recording advice and feedback. Encourage them to identify the key criteria that can focus others' observations and feedback.

  Provide opportunities for students to try out and revise their response sheets. The response sheets can become part of their journals or portfolios and document their developing skills. Review their work for evidence that they understand techniques for creating role and relevant criteria for assessing their work.

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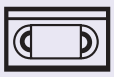

Video

- Movement For The Actor
- Perspectives on Illusion
- Pierre Lefevre: On Acting

PRESCRIBED LEARNING OUTCOMES

It is expected that students will develop the facility to move between the concrete and the abstract within a dramatic context.

It is expected that students will:

- demonstrate a commitment to suspending disbelief
- use objects as symbols of abstract concepts in a drama
- identify effective dramatic forms for representing particular ideas and experiences
- demonstrate an awareness of a dramatic work as a metaphor

SUGGESTED INSTRUCTIONAL STRATEGIES

- Manipulate the purpose and function of an object in a scene, or develop machines or collages to represent an abstract concept (e.g., modern times, fear, happiness).
- View various media presentations (e.g., television commercials, music videos) and discuss the symbolic elements present. Create a scene that concludes with a symbol (e.g., a crumpled letter representing a broken love affair).
- Have students accept and advance ideas during improvisations. (e.g., "The spider's crawling up your leg." "Has anyone seen my wand?" "The photocopier's going nuts.") Videotape the improvisations and have students develop and record ideas for how they could have better responded to the ideas they were given by their peers.

SUGGESTED ASSESSMENT STRATEGIES

Metaphor is the essence of drama. Students represent emotions and ideas symbolically in their dramatic work. The teacher observes the students' levels of commitment to suspending disbelief in their dramatic work.

- Observe students' dramatic activities and note the extent to which they:
  - commit themselves to the ideas of others
  - are willing to advance ideas to further the action
  - use objects as symbols in an effective manner
  - suspend disbelief
  - as actors, contribute to and sustain the metaphor
- Observe students as they respond to various given dramatic ideas (e.g., failure, success, mistaken identity). To what extent do they distinguish among dramatic forms and choose those that best represent the given idea?

RECOMMENDED LEARNING RESOURCES

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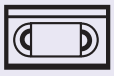
- The Theatre and You: A Beginning
- Wings to Fly



Video

- Movement For The Actor
- Perspectives on Illusion
- Pierre Lefevre: On Acting

PRESCRIBED LEARNING OUTCOMES

It is expected that students will understand and apply the elements of drama and theatre. The elements of drama and theatre are: focus, tension, contrast, and balance.

It is expected that students will:

- identify a variety of ways in which character is revealed
- identify and portray a character's objective within a scene
- relate setting to action
- explain how a central image contributes to a unified work
- identify a variety of ways to manipulate a story's structure to enhance the drama
- show facility in using a variety of forms to develop a drama
- manipulate drama and theatre elements to affect the drama

SUGGESTED INSTRUCTIONAL STRATEGIES

- Demonstrate three activities representing the internal characteristics of a given individual (e.g., miser, lovestruck teenager).
- Day in the Life: Have each student in a group create an individual scene focussing on the specific activities of a given character at various times during a 24-hour day.
- Perform non-verbal scenes depicting a given character's objective.
- Brainstorm alternative beginnings, middles, and ends to scenes. Have individual students or groups select one from each category, then rehearse and present the scene. Experiment with varying degrees of volume, speed, and pitch to build the tension to a climax.
- Working in pairs or triads, select a specific *where*, and maintain roles in an improvisation, taking and giving focus as directed by the instructor (e.g., garage sale, fall fair).
- Develop understanding of the central image of a play or video through viewing it and discussing the imagery.
- Design a mime sequence that manipulates tension and release (e.g., opening a jar, defusing a bomb).
- Develop a selected theme through various forms (e.g., tableau, dance, choral speech, mime, improvisation) to create a dramatic anthology.

SUGGESTED ASSESSMENT STRATEGIES

- In their journals or portfolios, have students develop a list of dramatic forms they have used. They might set aside a separate page for each form. For each form, have them record:
  - activities they have participated in
  - key features they want to remember
  - their level of confidence with the form

  They might also note goals or objectives for future activities. Collect their work and record evidence of their understanding of the elements and structures of drama.
- As students engage in activities that focus in some way on structure, ask them to submit as much evidence of their planning as possible (e.g., brainstorming notes, sketches, outlines, notes to self, messages from one person in a group to another, scripts, reflections on or assessments of performance). Look for evidence that they:
  - establish a clear purpose for their work
  - consider more than one way of structuring the story to enhance the drama
  - consider the effects of the setting on the action
  - demonstrate understanding of a variety of ways of developing and revealing the characters (e.g., appearance, voice, action, relationships)
  - use appropriate vocabulary to describe drama and theatre elements

RECOMMENDED LEARNING RESOURCES

Print Material

- 200+ Ideas for Drama
- Acting Games
- Acting Natural
- Christmas On Stage
- Comedy Improvisation
- The Complete Book of Speech Communication
- Contours: Plays From Across Canada
- Creating with Shakespeare
- Creative Drama in Groupwork
- Drama 14 - 16: A Book of Projects and Resources
- Drama Guidelines
- The Dramatic Body
- Elegantly Frugal Costumes
- Mime Time
- Now Playing
- NTC's Dictionary of Theatre and Drama Terms
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- Someday: A Play
- The Stage and the School (5/e)
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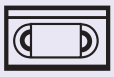

Video

- Movement For The Actor
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PRESCRIBED LEARNING OUTCOMES

It is expected that students will apply technical skills and knowledge to enhance dramatic communication.

It is expected that students will:

- demonstrate familiarity with stage vocabulary and apply theatrical conventions to dramatic forms
- select and use design elements to achieve a desired effect
- demonstrate responsibility to the group and self in rehearsal and performance
- demonstrate respect for the nature of their audience
- enhance dramatic work with available technical elements
- select and adapt material appropriate to a concept
- collaborate in the direction of a dramatic activity

SUGGESTED INSTRUCTIONAL STRATEGIES

- Create a dramatic work based on a theme, using design and technical elements such as a back cloth or drape, blocks and risers, lighting, sound effects, and music.
- Create a scene with a distinct beginning, middle, and end.
- Role-play in a group as a team of firefighters moving a net to teacher-directed instructions (e.g., upper stage right, centre) to rescue an imaginary victim.
- Play-build a show for children with a specific theme or lesson. Sources could be existing stories, poems, or concerns. Students can then adapt their work for differing audiences and explore techniques for reaching multi-ethnic audiences.
- Create a radio play using fabricated sound effects. Students can also introduce music, either instrumental or technical, into a scene to help create a specific mood.

SUGGESTED ASSESSMENT STRATEGIES

An important aspect of assessment is the feedback the teacher gives the students and the extent to which students use this feedback to improve their techniques.

- Work with students to develop a short list of criteria or key features that distinguish effective design or technical elements in a production. Assessment might focus on the extent to which technical elements and decisions:
  - support characterization
  - enhance dramatic effects
  - contribute to the purpose or central image of the drama
  - are executed effectively
- As students participate in activities, focus observations on a few students each day, recording the extent to which they:
  - use feedback from the teacher and classmates
  - show commitment to polishing their work
  - treat their peers (as audience members, as fellow performers) with respect
  - explore material acceptable to both the teacher and peers
  - use stage vocabulary appropriately
- After students have participated in a production, have them reflect on and assess the technical and design elements they used. For example, you may wish to provide conference or journal prompts such as the following:
  - Which technical or design elements were most important to the overall effect of your production? Why?
  - Which elements did not work out as well as you planned? How could they have been improved?
  - Which technical or design elements were the most interesting or challenging to develop? How did you decide what to do?
  - What did you learn from the design or technical elements of this production that you could use in another production?

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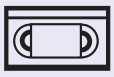

Video

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PRESCRIBED LEARNING OUTCOMES

It is expected that students will experience, understand, and develop sensitivity to the diversity of cultures through drama. Students will also interpret how drama celebrates, comments on, and questions the values, issues, and events of societies past and present.

It is expected that students will:

- reflect the cultural variety of their communities in their dramatic work
- identify and explain the influence of the media on their own work in drama
- demonstrate an understanding that theatre is created in response to the needs of the community

SUGGESTED INSTRUCTIONAL STRATEGIES

- Create and perform a story based on diverse ancestral experiences. Generate material for individual or group improvisations on topics of personal relevance (e.g., divorce, gender issues, social and ethnic groupings).
- Set up two groups. Group A will create the threat (e.g., disease, gas, earthquake, windstorm, tidal wave). Group B will create a defence without knowing what Group A has selected. The exercise will become a dramatic presentation using choreography and sound.
- Select a specific culture (e.g., Cantonese) and, with the help of members of that cultural group, design a sensory environment around that culture (e.g., sound effects, objects for touching and viewing). Allow other students to experience the cultural environment (students can be blindfolded). For an interactive experience, bring in speakers from the community as representatives of differing cultures.
- Create and present a dramatic work suited to an event of community relevance (e.g., Canada Day, Remembrance Day).
- Brainstorm local concerns (e.g., land issues, logging, strikes) and collect media references to these concerns. Create a role play solving, probing, or illuminating the problem. Suggested roles: mayor, irate taxpayer, business person, wealthy person, street person.
- Play Genre Switch (see Appendix G).

SUGGESTED ASSESSMENT STRATEGIES

- Have students prepare a research project to examine drama in various cultures (e.g., aboriginal, Asian) with a focus on:
  - the role of drama in each culture (e.g., transmitting and affirming or commenting on traditional values)
  - the political, historical, geographical, and social influences on dramatic arts
  - significant figures, dramatic forms, and costumes

  Review students' work and look for:
  - understanding of the elements of drama as they are portrayed in different cultures
  - clear identification of the social influence on staging, costumes, and roles
  - awareness of the purpose and importance of drama in different cultures

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- Wings to Fly

Video

- The Making of Tommy Tricker...Himself
- Perspectives on Illusion

PRESCRIBED LEARNING OUTCOMES

It is expected that students will acquire knowledge, skills, and attitudes through the study of drama that enhance their understanding of other art forms and contribute to their personal, educational, and career development.

It is expected that students will:

- articulate criteria for their own aesthetic responses
- select other art forms to respond to drama
- select appropriate dramatic forms, skills, attitudes, and knowledge as a means of learning in other subjects
- consider various career possibilities in which dramatic skills may be useful
- apply their knowledge of the arts in their choices of recreational activities

SUGGESTED INSTRUCTIONAL STRATEGIES

- Select a famous person and present a dramatized interview.
- Improvise a scene in which Person A is an employment agent and Person B is looking for a job. Include as many specifics as possible for believable characters and realism.
- Create a Role Drama based on a literary character.
- Create a mask, dance, or soundscape in response to, or as part of, a dramatic work (e.g., soundscape to illustrate reaction to the plays *Romeo and Juliet* or *The Outsiders*).
- Prepare a personal portfolio of accomplishments and skills, using insights gained in drama.
- Invite local business representatives to outline job requirements and career options. Discuss the usefulness of drama skills. As an alternative, students could use the library, career centre, or Internet to conduct research into drama-related careers and then report their findings.
- In a journal, record personal activities that are related to the arts. Use entries to stimulate class discussions on the changing nature and definition of the artistic community.
- Consider a world with no art and create a dramatic response to that concept.
- Read the script of a play before seeing a production or video of the play. Create a checklist of things to watch for, then see the production and complete the checklist.

SUGGESTED ASSESSMENT STRATEGIES

- Ask students to develop an audience profile. Have them list key interests, experiences, values, and beliefs that influence people's responses to a dramatic work. (Students might do this in pairs, interviewing each other to probe for the information.) After they have developed the profiles, students should identify three to five criteria that best reflect their own aesthetic responses. Have them use their criteria in discussion and written assignments when they respond to the works they view in class. Encourage them to revise their criteria as needed.
- Have students work with a partner or in small groups to choose a topic or concept that they are studying in another subject area and then develop a dramatic activity that draws on, reinforces, or extends their understanding. Look for evidence of:
  - the effectiveness of the dramatic form
  - insight into how drama activities can affect understanding
  - originality or uniqueness in their choices of activities
- Ask students to select a career they are interested in. (You may wish to form groups of students who are interested or experienced in particular areas.) Have them analyse how the knowledge, skills, and attitudes they are developing in drama could be used in the workplace. Criteria might include the number of connections noted, logic of the explanations offered, and the ability to make connections beyond an explicit or literal level.

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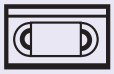

Video

- The Making of Tommy Tricker...Himself
- Perspectives on Illusion

Prescribed Learning Outcomes

It is expected that students will trust themselves and others in order to express and reflect on thoughts, feelings, and beliefs; to take risks within a dramatic context; and to express themselves through active engagement in drama.

It is expected that students will:

- demonstrate trust in self and others through class activities and individual and ensemble performances
- demonstrate the unique ability of drama to unify a diverse group
- use subtlety and nuance in expressive communication
- compare their own thoughts, feelings, and beliefs with those of others

Suggested Instructional Strategies

- Play games that develop trust, such as Trust Walk (see Appendix G).
- Encourage students to use the diverse abilities of their peers to enhance their dramatic work. Involve the entire class in using a variety of distinct dramatic forms to tell a story (e.g., "The Three Little Pigs" as Story Theatre, Readers Theatre, mime, dance, puppets).
- Prepare a dramatic form to present a belief opposite to student's own on a specific issue.
- Create opportunities for students to develop communications skills. Play Yes, No, Maybe, So.
- Working in pairs, have students prepare a scene in which the subtext contrasts with the surface scene (e.g., Person A tries to be friendly in order to get information to hurt Person B).
- Create scenarios to communicate a credible change of emotion. (e.g., Person A, waiting at the airport for a loved one, observes the passengers disembarking and turns to leave alone. At that moment, the loved one emerges from the plane on crutches or holding hands with another.)
- Secretly endow one student with high or low status, and have the group improvise a scene. Another option is to have students decide on status relationships within a group and improvise a scene in which the higher-status character needs to fulfil an objective through one of the lower-status characters.

SUGGESTED ASSESSMENT STRATEGIES

- The teacher might want to develop a schedule of observations and record a sentence or two about the group skills of three to four students each day. Note the extent to which students:
  - contribute to the group's work
  - respond to others and their work in a positive and constructive manner
  - support other group members both on stage and off
  - work with a variety of partners
  - make an effort to understand others' ideas
  - seek feedback from others
  - take risks to offer creative suggestions
  - take roles or participate in ways where success is not certain
  - accept and accommodate the diverse abilities and skills of others while playing games

  The reference set *Evaluating Group Communication Skills Across Curriculum* may be helpful.
- Form groups and have each group consider the statement, "Drama has the power to unify a diverse group." Ask the groups to choose a dramatic form and create a short work that offers an example that either supports or refutes the statement. After each presentation, have both performers and audience write a sentence or two in their journals in response to the drama. In responding to the performances and the writing, consider the extent to which students:
  - make connections between drama and real-life interpersonal relationships
  - recognize ways that their views are similar to or different from those of other students
  - show appreciation of the efforts of others in class
  - demonstrate understanding of others' points of view

RECOMMENDED LEARNING RESOURCES

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- The Theatre and You: A Beginning
- Wings to Fly

Video

- Pierre Lefevre: On Acting

PRESCRIBED LEARNING OUTCOMES

It is expected that students will evaluate and analyse the contributions of self and others within the dramatic context.

It is expected that students will:

- defend choices made in problem solving
- make reasoned choices within the boundaries of the dramatic situation
- negotiate and compromise to solve group problems
- define and use criteria to assess and evaluate the work of self and others

SUGGESTED INSTRUCTIONAL STRATEGIES

- Examine and defend choices made in any dramatic work, using a class-generated list of criteria.
- Discuss the principle of the three unities (time, place, and action) and improvise a scene observing the unities.
- View a current video and note how film technique manipulates the unities.
- Extract the dialogue from a scene. Use it to create a new scene, changing situation, character, status, setting, and so forth. Prepare this as a performance piece.
- Give students responsibility for staging a representation of a poem or song (e.g., through choral speaking, dance, mime, Story Theatre).
- Participate in Forum Theatre, creating a scene that addresses an issue of choice.

SUGGESTED ASSESSMENT STRATEGIES

- As students participate in improvisational games and other group activities, note how effectively individual students:
  - negotiate solutions to problems within dramatic work
  - present logical solutions to dramatic problems
  - defend the decisions they make
  - use resources to help them solve problems
  - explore a variety of solutions to a problem
- After students have had an opportunity to brainstorm criteria for dramatic work, have each student select a short list of criteria to focus on over the next few classes. Have students record how they plan to meet these criteria in their work. Provide an opportunity at the end of each class for students to record brief notes about how well they worked in terms of the criteria they selected. At the end of a term or unit, have students review their notes, list two or three key strengths or improvements, and identify one or two goals for the next interval.
- In conference with individual students or small groups, pose questions such as the following to gain insight into their ability to analyse their work:
  - What picture or image stands out in your mind when you think about your work today?
  - What part of your work surprised you or turned out differently than you expected?
  - What choices did you make that might seem odd to other people? How did they work? Would you do the same thing again?

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PRESCRIBED LEARNING OUTCOMES

It is expected that students will use body and voice expressively in the discipline of drama.

It is expected that students will:

- make movement choices to create a specific effect
- choose appropriate physical and vocal expressions to enhance drama
- choose appropriate vocal techniques to communicate a particular meaning
- integrate emotional and sensory recall in the creation of drama

SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide students with opportunities to explore through movement:
  - levels, space, direction, pathways, and pace
  - effects of mood, age, and size
- Working in pairs or groups, show a relationship in mime.
- Create Frozen Pictures representing a title, event, or object (see Appendix G).
- Participate in Tableau Moulding (see Appendix G).
- Present a piece of script or verse drama (e.g., Eliot, Lorca, Arrabel, Shakespeare), and select appropriate voice and movement techniques.
- Create stylized machines (e.g., supernatural machine, musical machine, machine with an attitude).
- Brainstorm character stereotypes and demonstrate their voices and movements.
- Explore the status roles inherent in a relationship (e.g., master and servant). Use the relationship to create a drama in a specific environment (e.g., father and son in an Italian village on a hot summer day).
- Read a short script. Recall memories consistent with the emotional condition of the character.

SUGGESTED ASSESSMENT STRATEGIES

- After discussing all the voice elements (volume, timbre, projection, diction, dialect, tone, pitch, articulation, pace), have each student work with a partner to develop criteria so they can analyse the skills they need to develop and practise.
- During movement work, observe and respond to students' increasing abilities to:
  - generate ways of moving to create a specific effect
  - incorporate a variety of levels, speeds, and directions in their movement, character, and mime work
  - lead the class in an appropriate warm-up
  - use mime techniques (e.g., the rope, the ladder, the stairs)
  - incorporate vocal techniques to enhance movement projects
- During voice work, observe and respond to students' abilities to:
  - choose effective vocal techniques to improve their dramatic work
  - incorporate movement techniques in choral interpretation and Readers Theatre
  - make vocal choices based on character
  - lead the class in an appropriate warm-up
  - improve vocal dynamics (e.g., tension, articulation, volume, stress)

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Video

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PRESCRIBED LEARNING OUTCOMES

It is expected that students will maintain concentration and focus while in role and experience the duality of being both participant and observer within a dramatic context.

It is expected that students will:

- demonstrate an ability to internalize the experiences of another while maintaining their own identity
- concentrate on role while sustaining and developing situations
- apply vocal and physical techniques to create role and character
- consistently use precise language to reflect on experiences both in and out of role

SUGGESTED INSTRUCTIONAL STRATEGIES

- Use a scripted or created character with distinct needs or a specific motivation. Discuss how the needs of the character are related to students' own needs.
- Study the elements of stage combat. Have students rehearse and present a scene using combat, sustaining their character while maintaining their objectivity and the safety of themselves and others.
- Improvise a scene that maintains thematic unity and manipulates time, place, and action. Define role by using status as an element in dramatic work.
- Experiment with role by accepting and responding to changing conditions. Set up circumstances such as the following:
  - In pairs or groups, improvise scenes while the teacher calls differing status relationships to the performers, or scenes in which one student has been secretly endowed with high or low status.
  - Discuss names that describe a character (e.g., Captain Shotover, Mistress Sneerwell, Mistress Malaprop) and then create scenes in which character names give a character trait.
  - Working in pairs, perform scenes during which status relationships reverse (e.g., a change in occupational status, an inheritance).
  - Collaborate to show a character going through three differing status endowments. For example, depict a transition from a student in class, to at home and "grounded," to a lead in a play.
- Explore and experiment with different forms, using either the techniques described in Role Drama or commedia dell'arte characters. Focus on structure and development and include believable characters with specific qualities such as walk, centre, habit, accent, animal image, metaphor, ability, or disability.

SUGGESTED ASSESSMENT STRATEGIES

- Develop a list of behaviours that characterize effective work in role. Use these as the basis for peer and teacher observation as well as for self-assessment. Provide a copy of the criteria or attributes to each student, so that they can use them to support self-assessment, reflection, and goal setting. The list might include the extent to which students:
  - stay in role for an extended activity
  - participate equally in the dramatic activity
  - approach being in role in a serious manner
  - apply voice and movement to create more realistic characters
  - create roles that are distinct from others in their groups
  - recapture a role after an interruption
  - demand more commitment from self and others
- Work with small groups of students to develop guidelines for such activities as rehearsals, presentations, performances. Prompt students to consider aspects such as co-operation, safety, sensitivity, creativity, risk taking, and support for others. Provide students with copies of the guidelines to use for self-assessment and reflection at the end of a class.
- After an activity in which students have worked in role, have them develop letter or journal entries in role that reflect and comment on the action or drama. Review and respond to their writing in terms of the consistency with which they sustain and extend their role, reflecting the perspective of the characters and the characters' relationships.

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PRESCRIBED LEARNING OUTCOMES

It is expected that students will develop the facility to move between the concrete and the abstract within a dramatic context.

It is expected that students will:

- suspend disbelief to create drama
- use objects as symbols of abstract concepts in a drama
- select appropriate dramatic forms for representing particular ideas and experiences
- use a dramatic work as a metaphor

SUGGESTED INSTRUCTIONAL STRATEGIES

- Move through spaces filled with different substances (e.g., Jello, water, glue).
- Read a scene from a play (e.g., *The Glass Menagerie*), discuss the symbolic elements present (e.g., the unicorn), then create a scene that concludes with a symbol.
- Create a response in choral speech, Story Theatre, dance, or movement to music or poetry.
- Create a scary or mysterious sound story using vocal or other selected sounds.
- Respond to a given object, endowing it with a variety of different values (e.g., a book from someone who has recently died or one that has been stolen from a friend).
- Create a scene from a given storyline in which the school bully group has previously stolen a personal belonging from a new student at school. The scene starts with a member of this bully group having a change of heart and returning the stolen object to the new student.
- Perform the scene from *Miss Julie*, endowing the props used with the significance described (see Appendix G).
- Sustain the realities of a common environment while fulfilling disparate motivations (e.g., Person A makes pancakes, Person B seeks advice on relationships).

SUGGESTED ASSESSMENT STRATEGIES

Metaphor is the essence of drama. Students use symbols of abstract concepts in their dramatic work. The teacher observes students' abilities to suspend disbelief in order to create drama.

- Observe students' involvement with symbols and note the extent to which they:
  - use objects as symbols in an effective manner
  - suspend disbelief to support the metaphor
- After students create and present a dramatic work about a particular environment as a place of refuge from terrorists, videotape the performance. Have them watch their performances and comment on the extent to which they:
  - sustain a character
  - accept the characterizations of the other actors
  - capture or realize the mood and tension of the environment
  - use the dramatic situation as a metaphor for the human condition

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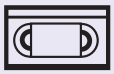
- Drama 14 - 16: A Book of Projects and Resources
- Drama Guidelines
- The Dramatic Body
- Elegantly Frugal Costumes
- Mime Time
- Now Playing
- NTC's Dictionary of Theatre and Drama Terms
- Readers Theatre Anthology
- Someday: A Play
- The Stage and the School (5/e)
- Storymaking and Drama: An Approach to Teaching Language and Literature
- The Theatre and You: A Beginning
- Wings to Fly



Video

- Movement For The Actor
- Perspectives on Illusion
- Pierre Lefevre: On Acting

PRESCRIBED LEARNING OUTCOMES

It is expected that students will understand and apply the elements of drama and theatre. The elements of drama and theatre are: focus, tension, contast, and balance.

It is expected that students will:

- use observation, focus, and listening skills to create and sustain intriguing characters with integrity
- analyse the motivations, objectives, obstacles, and actions of a character
- apply the principle of the three unities
- demonstrate an appreciation for the necessity of structure in dramatic work
- manipulate the story's structure to enhance the drama
- demonstrate how a central image contributes to a unified work
- organize and control drama and theatre elements to enhance the drama

SUGGESTED INSTRUCTIONAL STRATEGIES

- Observe and experiment with varying characters from both fiction and real-life experiences. Explore deeper characterization by having the characters react to everyday objects or listen to a radio or television program.
- Demonstrate a series of movement activities, motivating each activity from either psychological or practical objectives. Present a scene to a younger class and discuss the characters' motivations that create conflict.
- Create a scene which observes the principle of the three unities.
- Plan a scene around a theme (e.g., running away, bigotry), using variations of the following suggestions:
  - create a strong, symbolic ending
  - use subtextual dialogue
  - alter the unities of time, place, and action by working in reverse order from the end to the beginning; reflect on the character's emotional changes
- Compare and contrast video productions with the script versions of the same play, including a discussion of how structure affects the central image.
- In a group, decide on a central image (e.g., a cross, a photograph, a particular sound), and create a dramatic work around it.

SUGGESTED ASSESSMENT STRATEGIES

- After students have explored, prepared, or viewed a dramatic work, focus their reflections on its structure by posing questions such as:
  - What did the beginning accomplish for the audience? (What did they learn? What did they feel? What did they wonder about?)
  - What about the middle—the development? (What questions were answered?)
  - What about the ending? (What questions were answered? What did the audience feel? What did they wonder about?)
- As students develop character, note the ways in which they:
  - observe, focus, and listen to gather information about people
  - create and sustain characters from real life; understand reasons for a character's actions
- As students work with structures, note the ways in which they:
  - manipulate the structure to improve it
  - demonstrate an understanding of time, place, and action
  - describe the central image
- Have students work in groups to analyse the elements and structure of a performance or production. Ask each member of the group to analyse a different character and to consider how the character was revealed and developed, the character's motivations, the objective and actions in each scene, and the relationship between the character and other elements (e.g., setting). Work with the students to make the task requirements and the assessment criteria clear. Criteria might focus on:
  - details of the interpretation
  - recognition of character elements
  - use of appropriate vocabulary to describe drama elements
  - effective use of evidence to support their analysis

RECOMMENDED LEARNING RESOURCES

Print Material

- Acting Games
- Acting Natural
- Christmas On Stage
- Comedy Improvisation
- The Complete Book of Speech Communication
- Contours: Plays From Across Canada
- Creating with Shakespeare
- Creative Drama in Groupwork
- Drama 14 - 16: A Book of Projects and Resources
- Drama Guidelines
- The Dramatic Body
- Elegantly Frugal Costumes
- Mime Time
- Now Playing
- NTC's Dictionary of Theatre and Drama Terms
- Readers Theatre Anthology
- Someday: A Play
- The Stage and the School (5/e)
- Storymaking and Drama: An Approach to Teaching Language and Literature
- The Theatre and You: A Beginning
- Wings to Fly

Video

- Movement For The Actor
- Perspectives on Illusion
- Pierre Lefevre: On Acting

PRESCRIBED LEARNING OUTCOMES

It is expected that students will apply technical skills and knowledge to enhance dramatic communication.

It is expected that students will:

- apply stage vocabulary and theatrical conventions to dramatic forms
- demonstrate ways in which context determines the choice of design elements
- demonstrate a commitment to the team approach in rehearsal and performance
- adapt works to a specific audience
- select technical elements to create mood and atmosphere
- represent concepts from original and scripted work through presentation
- explain the unique responsibilities of the director

SUGGESTED INSTRUCTIONAL STRATEGIES

- Play drama games to reinforce stage vocabulary.
- Examine a film and discuss and analyse its technical elements (e.g., *Children of Paradise* by Jean-Louis Barreault).
- One student tells a story while other group members attempt to take the focus (e.g., through stage position, vocal quality).
- Develop and record stage blocking for a scripted scene, and use available technical facilities (e.g., lights, sound, projections, set pieces, staging arrangements) to create mood and atmosphere for the drama.
- Present the first 10 seconds of a scene, capturing the attention of the audience and establishing the mood of the scene.
- Play-build on a concept (e.g., aging, first kiss), using original or scripted material.
- In small groups, prepare and perform a scripted or unscripted piece, rehearse the work, choose design production elements, and stage the script. Conduct self-, peer, and teacher evaluation.
- Brainstorm important aspects of the director's role. Assess the abilities of peer directors, then choose a director and create a scenario, producing storyboards and a video.

SUGGESTED ASSESSMENT STRATEGIES

Feedback from the teacher and peers helps students refine their technical skills.

- Work with students to develop guidelines tailored to fit a specific dramatic activity, to be used in performance assessment. As an example, rate the following criteria as 3—Strong, 2—Competent, 1—Needs Work. Also offer suggestions for improving performance.
  Criteria:
  - vocal qualities consistent with character
  - listens and responds effectively
  - movement and business consistent with character
  - costumes reflect character
  - props support the work
- Observe students' dramatic activities and note the extent to which they:
  - integrate feedback into their rehearsals and performances
  - apply theatrical conventions
  - make effective design and technical element decisions for both their own performances and those of others
  - commit to both the rehearsal and performance processes
  - take the act of performing for an audience seriously
- As students prepare for a performance, have them spend a few minutes at the end of each session or class making journal entries. Collect students' journals and note the extent to which they:
  - justify decisions made by the group (e.g., changes to script, choices in set and lighting)
  - discuss their responses to the rehearsal process
  - respond to experiences with an audience

RECOMMENDED LEARNING RESOURCES

Print Material

- Acting Games
- Acting Natural
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- Comedy Improvisation
- The Complete Book of Speech Communication
- Contours: Plays From Across Canada
- Creating with Shakespeare
- Creative Drama in Groupwork
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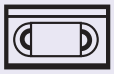

Video

- Movement For The Actor
- Perspectives on Illusion
- Pierre Lefevre: On Acting

PRESCRIBED LEARNING OUTCOMES

It is expected that students will experience, understand, and develop sensitivity to the diversity of cultures through drama. Students will also interpret how drama celebrates, comments on, and questions the values, issues, and events of societies past and present.

It is expected that students will:

- realize, in production, relevant issues of cross-cultural importance
- compare the conventions of theatre and various media forms
- create drama that demonstrates a responsibility to the community
- use knowledge of diverse cultures and historical periods in developing work

SUGGESTED INSTRUCTIONAL STRATEGIES

- Working in pairs, students research a culture other than their own. The partners then conduct a role-play interview on that culture.
- Develop a dramatic anthology based on cultural issues. After researching a cross-cultural issue, work in pairs or small groups to write poetry and scenes and to conduct further research on songs and articles. Groups may incorporate all individual work into complete anthologies and present them to the class.
- Improvise scenes in which the conflict is based on social issues (e.g., race, gender, age, bigotry).
- After reading or watching a play, view the film version, then compare and contrast the two.
- View a current video and note how film technique manipulates the principle of the three unities.
- Research ways a theme is handled differently by different media (e.g., music, art, film, literature, dance, theatre). Create a dramatic work based on the research.
- Explore community issues through Forum Theatre.
- Have students design masks from differing cultures and theatrical traditions or periods (e.g., Greek, Aboriginal, Japanese Noh, medieval, commedia dell'arte) and develop a performance using one or more of the masks.

SUGGESTED ASSESSMENT STRATEGIES

- As students present their anthologies or Forum Theatre, note the extent to which they:
  - correctly represent the nature of the other cultures
  - illustrate cultural issues in a sensitive manner
  - demonstrate awareness and acceptance of cultures other than their own
  - present cross-cultural issues prevalent in the community
  - use a media form as part of the work
- As students participate in classroom work, note the extent to which they:
  - recognize sources for their dramatic ideas (e.g., real life, television, community)
  - demonstrate an understanding of the differences between theatre and other forms of media (e.g., newspaper, film, television)
- Collect students' journals and review their work, recording the extent to which they:
  - demonstrate an understanding of the cultural issues presented
  - recognize their own cultural bias

RECOMMENDED LEARNING RESOURCES

Print Material

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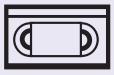

Video

- The Making of Tommy Tricker...Himself
- Perspectives on Illusion

PRESCRIBED LEARNING OUTCOMES

It is expected that students will acquire knowledge, skills, and attitudes through the study of drama that enhance their understanding of other art forms and contribute to their personal, educational, and career development.

It is expected that students will:

- articulate an aesthetic response based on their own criteria
- explain how other art forms are used to affect the dramatic moment
- select appropriate dramatic forms, skills, attitudes, and knowledge as a means of learning in other subjects
- consider various career paths that relate to their own dramatic work
- demonstrate a recognition that theatre and the arts can enhance all aspects of their lives

SUGGESTED INSTRUCTIONAL STRATEGIES

- Develop and review a list of students' aesthetic criteria. Use these criteria to critique two performances and recognize the aesthetic commonalities between them.
- Watch a video and analyse how the music is used to intensify the dramatic action. Select appropriate music to enhance an improvisation.
- Speculate on lighting and colour choices to enhance a scene being designed or presented.
- Choose topics of interest from a subject other than drama and select from among Forum Theatre, Story Theatre, Choral Theatre, and Readers Theatre to design, rehearse, and make a presentation. Students could arrange to perform their work for a class from the selected subject area.
- Compile a list of skills gained in drama. Conduct research into various careers related to these skills and into local opportunities for employment. Invite local businesses and community agencies to address the class or conduct mock interviews for related positions.
- Encourage students to attend performances of artworks, volunteer for local productions, and make connections with community arts groups.
- Promote involvement with a wide range of culturally diverse arts groups.

SUGGESTED ASSESSMENT STRATEGIES

- Have students work in groups to develop a promotional video for the school drama or theatre program. Work with the students to outline task requirements (e.g., length, audience, specific purpose) and to specify assessment criteria such as the following:
  - clarity of message
  - appeal to intended audience (e.g., grade 6 to 7 students)
  - range of benefits and values included
  - logic of evidence and support provided
- After viewing a performance or presentation, have students reflect on it by using prompts such as:
  - What features appealed to you in the production?
  - Think of a production that did not appeal to you. Explain why.
  - What visual art, music, or dance was used in the production? How did they contribute to the dramatic experience?
  - How have you been able to apply or extend the activities in drama class in other contexts (e.g., at work, in other classes, in interacting with your friends, in other leisure activities, watching TV or movies, in interacting with your family)?

  Note the extent to which students demonstrate an awareness of dramatic forms and an ability to identify criteria to describe their own preferences.

RECOMMENDED LEARNING RESOURCES

Print Material

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- The Theatre and You: A Beginning
- Wings to Fly

Video

- The Making of Tommy Tricker...Himself
- Perspectives on Illusion

EXPLORATION AND IMAGINATION (*Expression and Trust*)

It is expected that students will trust themselves and others in order to express and reflect on thoughts, feelings, and beliefs; to take risks within a dramatic context; and to express themselves through active engagement in drama.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• demonstrate trust through collaborative drama • demonstrate the unique ability of drama to unify a diverse group • demonstrate an appreciation for the diversity of others and their various perspectives • make choices among a variety of ways to express thoughts, feelings, and beliefs	• demonstrate trust in others through class activities and individual and ensemble performances • demonstrate the unique ability of drama to unify a diverse group • restate the thoughts, feelings, and beliefs of others • choose appropriate ways to express thoughts, feelings, and beliefs	• demonstrate trust in self and others through class activities and individual and ensemble performances • demonstrate the unique ability of drama to unify a diverse group • use subtlety and nuance in expressive communication • compare their own thoughts, feelings, and beliefs with those of others

EXPLORATION AND IMAGINATION *(Critical Analysis)*

It is expected that students will evaluate and analyse the contributions of self and others within the dramatic context.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• suggest and try a variety of appropriate solutions to a given problem • make and act on reasoned and thoughtful decisions • identify ways to advance dramatic action • use given criteria to assess and evaluate their work	• use a variety of strategies to make choices in problem solving • make reasoned choices within the boundaries of the dramatic situation • accept responsibility for decisions and solutions • use set criteria to assess and evaluate the work of self and others	• defend choices made in problem solving • make reasoned choices within the boundaries of the dramatic situation • negotiate and compromise to solve group problems • define and use criteria to assess and evaluate the work of self and others

DRAMA SKILLS *(Body and Voice)*

It is expected that students will use body and voice expressively in the discipline of drama.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• identify a variety of movement possibilities that could be used to create a specific effect • identify a variety of vocal techniques that could be used to communicate a specific meaning • identify examples of the interrelationship of movement and voice in communicating meaning • use sensory recall and visualization to enhance their work • demonstrate how various emotions affect vocal and physical expression	• make movement choices that create a specific effect • demonstrate appropriate use of voice elements • use appropriate physical and vocal expression to enhance drama • apply movement and gesture to clarify and enhance vocal interpretation • use emotional recall to enhance sensory recall and visualization	• make movement choices to create a specific effect • choose appropriate physical and vocal expressions to enhance drama • choose appropriate vocal techniques to communicate a particular meaning • integrate emotional and sensory recall in the creation of drama

DRAMA SKILLS *(Role)*

It is expected that students will maintain concentration and focus while in role and experience the duality of being both participant and observer within a dramatic context.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• compare the world of the role with the world of the player • consistently apply the ability to sustain a role in a given situation with others • adjust the movement, language, and gesture of the role to changing dramatic situations • reflect on and express their experiences both in and out of role	• move in and out of role appropriately • create and sustain situations while in role • use vocal and physical techniques to create role and character • reflect on and clearly express experiences both in and out of role	• demonstrate an ability to internalize the experiences of another while maintaining their own identity • concentrate on role while sustaining and developing situations • apply vocal and physical techniques to create role and character • consistently use precise language to reflect on experiences both in and out of role

DRAMA SKILLS (*Drama as Metaphor*)

It is expected that students will develop the facility to move between the concrete and the abstract within a dramatic context.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• suspend disbelief to transform objects and create character • demonstrate an awareness that drama has symbolic meaning • organize abstract ideas into a concrete dramatic form • demonstrate an awareness of dramatic work as a metaphor	• demonstrate a commitment to suspending disbelief • use objects as symbols of abstract concepts in a drama • identify effective dramatic forms for representing particular ideas and experiences • demonstrate an awareness of a dramatic work as a metaphor	• suspend disbelief to create drama • use objects as symbols of abstract concepts in a drama • select appropriate dramatic forms for representing particular ideas and experiences • use a dramatic work as a metaphor

DRAMA SKILLS *(Elements and Structures)*

It is expected that students will understand and apply the elements of drama and theatre.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• identify the values, attitudes, and beliefs of characters • analyse the motivation, tension, and conflict of a character with reference to other characters • plan and create settings to enhance the dramatic situation • portray the central image in a drama • create a unified drama with a distinct beginning, middle, and end • use a variety of dramatic forms to portray a given theme, story, or structure • use appropriate vocabulary to describe drama and theatre elements	• identify a variety of ways in which character is revealed • identify and portray a character's objective within a scene • relate setting to action • explain how a central image contributes to a unified work • identify a variety of ways to manipulate a story's structure to enhance the drama • show facility in using a variety of forms to develop a drama • manipulate drama and theatre elements to affect the drama	• use observation, focus, and listening skills to create and sustain intriguing characters with integrity • analyse the motivations, objectives, obstacles, and actions of a character • apply the principle of the three unities • demonstrate an appreciation for the necessity of structure in dramatic work • manipulate the story's structure to enhance the drama • demonstrate how a central image contributes to a unified work • organize and control drama and theatre elements to enhance the drama

DRAMA SKILLS *(Technique)*

It is expected that students will apply technical skills and knowledge to enhance dramatic communication.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• apply theatrical conventions to dramatic forms • select design elements—colour, level, space—to achieve a desired effect • demonstrate an awareness of the need for rehearsal to create a polished presentation • demonstrate respect for the nature of their audience • enhance dramatic work with available technical elements	• demonstrate familiarity with stage vocabulary and apply theatrical conventions to dramatic forms • select and use design elements to achieve a desired effect • demonstrate responsibility to the group and self in rehearsal and performance • demonstrate respect for the nature of their audience • enhance dramatic work with available technical elements • select and adapt material appropriate to a concept • collaborate in the direction of a dramatic activity	• apply stage vocabulary and theatrical conventions to dramatic forms • demonstrate ways in which context determines the choice of design elements • demonstrate a commitment to the team approach in rehearsal and performance • adapt works to a specific audience • select technical elements to create mood and atmosphere • represent concepts from original and scripted work through presentation • explain the unique responsibilities of the director

CONTEXT (*Social and Cultural Context*)

It is expected that students will experience, understand, and develop sensitivity to the diversity of cultures through drama. Students will also interpret how drama celebrates, comments on, and questions the values, issues, and events of societies past and present.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• reflect the cultural variety of their communities in their dramatic work • identify and describe the influence of the media on their own work in drama • identify and examine relationships between real-life experiences and dramatic presentations	• reflect the cultural variety of their communities in their dramatic work • identify and explain the influence of the media on their own work in drama • demonstrate an understanding that theatre is created in response to the needs of the community	• realize, in production, relevant issues of cross-cultural importance • compare the conventions of theatre and various media forms • create drama that demonstrates a responsibility to the community • use knowledge of diverse cultures and historical periods in developing work

CONTEXT *(Making Connections)*

It is expected that students will acquire knowledge, skills, and attitudes through the study of drama that enhance their understanding of other art forms and contribute to their personal, educational, and career development.

It is expected that students will:

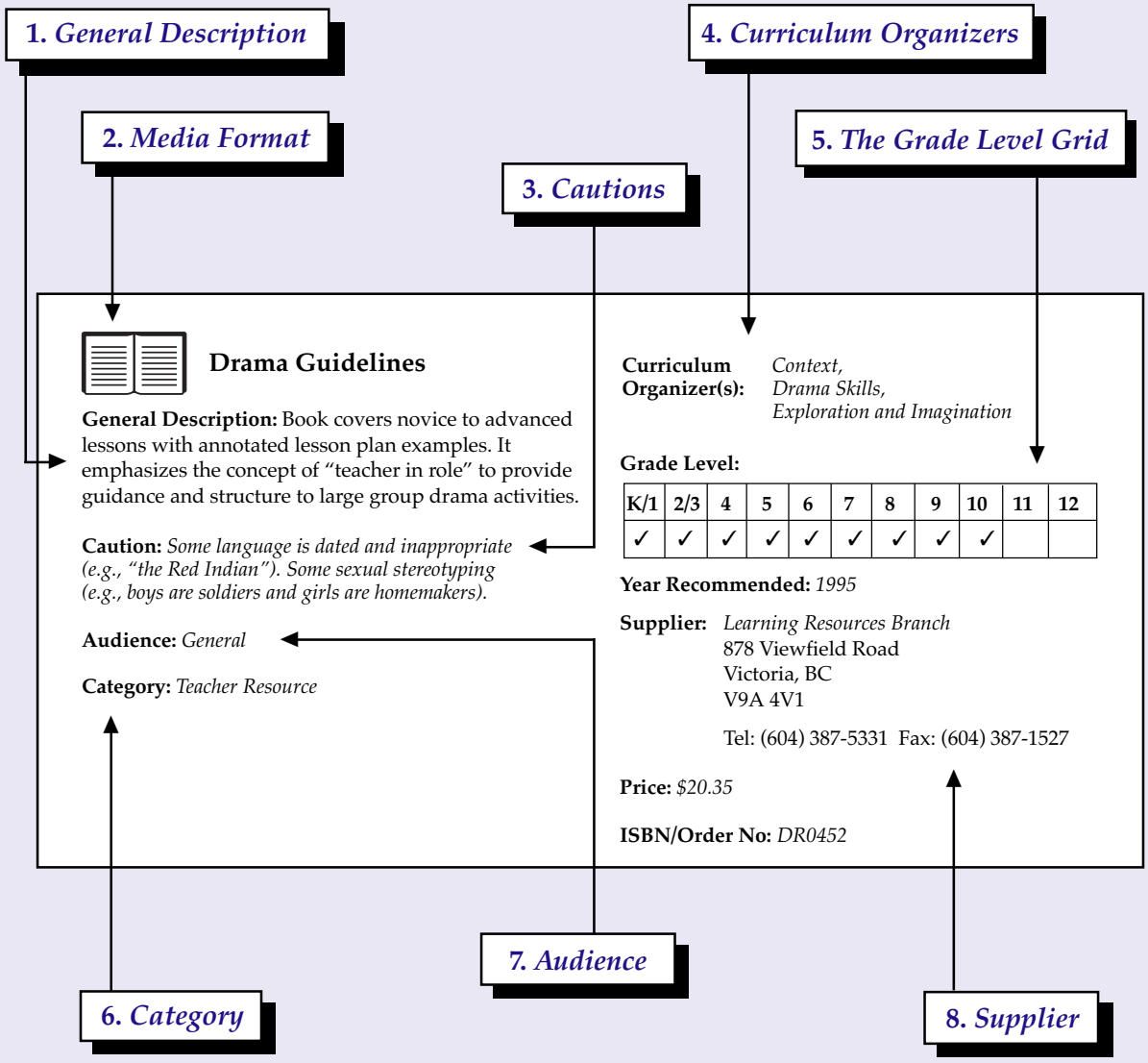
Grade 8	Grade 9	Grade 10
• identify criteria for their own aesthetic responses • identify similarities and differences in how drama expresses ideas and emotions compared to other art forms • select and use dramatic knowledge and skills to enhance learning in other subject areas • investigate various career possibilities in which dramatic skills may be useful • apply their knowledge of the arts in their choices of recreational activities	• articulate criteria for their own aesthetic responses • select other art forms to respond to drama • select appropriate dramatic forms, skills, attitudes, and knowledge as a means of learning in other subjects • consider various career possibilities in which dramatic skills may be useful • apply their knowledge of the arts in their choice of recreational activities	• articulate an aesthetic response based on their own criteria • explain how other art forms are used to affect the dramatic moment • select appropriate dramatic forms, skills, attitudes, and knowledge as a means of learning in other subjects • consider various career paths that relate to their own dramatic work • demonstrate a recognition that theatre and the arts can enhance all aspects of their lives

Appendix B
Learning Resources

WHAT IS APPENDIX B?

Appendix B is a comprehensive list of the *recommended* learning resources for Drama 8 to 10. The titles are listed alphabetically and each resource is annotated. In addition, Appendix B contains information on selecting learning resources for the classroom.

What information does an annotation provide?



1. ***General Description:*** This section provides an overview of the resource.
2. ***Media Format:*** is represented by an icon next to the title. Possible icons include:

Audio Cassette

CD-ROM

Film

Games/Manipulatives

Laserdisc, Videodisc

Multimedia

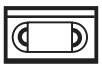
Music CD

Print Material

Record

Slides

Software


Video

3. ***Caution:*** This category is used to alert teachers about potentially sensitive issues.
4. ***Curriculum Organizers:*** This category helps teachers make links between the resource and the curriculum.
5. ***Grade Level Grid:*** This category indicates the suitable age range for the resource.
6. ***Category:*** This section indicates whether it is a student and teacher resource, teacher resource, or professional reference.
7. ***Audience:*** The audience category indicates the suitability of the resource for different types of students. Possible student audiences include the following:
   - general
   - English as a second language (ESL)
   - *Students who are:*
     - gifted
     - blind or have visual impairments
     - deaf or hard of hearing
   - *Students with:*
     - severe behavioural disorders
     - dependent handicaps
     - physical disabilities
     - autism
     - learning disabilities (LD)
     - mild intellectual disabilities (ID-mild)
     - moderate to severe/profound disabilities (ID-moderate to severe/profound)
8. ***Supplier:*** The name and address of the supplier are included in this category. Prices shown here are approximate and subject to change. Prices should be verified with the supplier.

What about the videos?

The ministry attempts to obtain rights for most *recommended* videos. Negotiations for the most recently recommended videos may not be complete. For these titles, the original distributor is listed in this document, instead of British Columbia Learning Connection Inc. Rights for new listings take effect the year implementation begins. Please check with British Columbia Learning Connection Inc. before ordering new videos.

SELECTING LEARNING RESOURCES FOR THE CLASSROOM

Selecting a learning resource means choosing locally appropriate materials from the list of recommended resources or other lists of evaluated resources. The process of selection involves many of the same considerations as the process of evaluation, though not to the same level of detail. Content, instructional design, technical design, and social considerations may be included in the decision-making process, along with a number of other criteria.

The selection of learning resources should be an ongoing process to ensure a constant flow of new materials into the classroom. It is most effective as an exercise in group decision making, co-ordinated at the school, district, and ministry levels. To function efficiently and realize the maximum benefit from finite resources, the process should operate in conjunction with an overall district and school learning resource implementation plan.

Teachers may choose to use provincially recommended resources to support provincial or locally developed curricula; or they may choose resources that are not on the ministry's list; or they may choose to develop their own resources. Resources that are not on the provincially recommended list must be evaluated through a local, board-approved process.

CRITERIA FOR SELECTION

There are a number of factors to consider when selecting learning resources.

Content

The foremost consideration for selection is the curriculum to be taught. Prospective resources must adequately support the particular learning objectives that the teacher wants to address. Resources on the ministry's *recommended* list are not matched directly to learning outcomes, but they are linked to the appropriate curriculum organizers. It is the responsibility of the teacher to determine whether a resource will effectively support any given learning outcomes within a curriculum organizer. This can only be done by examining descriptive information regarding that resource; acquiring additional information about the material from the supplier, published reviews, or colleagues; and by examining the resource first-hand.

Instructional Design

When selecting learning resources, teachers must keep in mind the individual learning styles and abilities of their students, as well as anticipate the students they may have in the future. Resources have been recommended to support a variety of special audiences, including gifted, learning disabled, mildly intellectually disabled, and ESL students. The suitability of a resource for any of these audiences has been noted in the resource annotation. The instructional design of a resource includes the organization and presentation techniques; the methods used to introduce, develop, and summarize concepts; and the vocabulary level. The

suitability of all of these should be considered for the intended audience.

Teachers should also consider their own teaching styles and select resources that will complement them. The list of *recommended* resources contains materials that range from prescriptive or self-contained resources, to open-ended resources that require considerable teacher preparation. There are *recommended* materials for teachers with varying levels and experience with a particular subject, as well as those that strongly support particular teaching styles.

Technology Considerations

Teachers are encouraged to embrace a variety of educational technologies in their classrooms. To do so, they will need to ensure the availability of the necessary equipment and familiarize themselves with its operation. If the equipment is not currently available, then the need must be incorporated into the school or district technology plan.

Social Considerations

All resources on the ministry's *recommended* list have been thoroughly screened for social concerns from a provincial perspective. However, teachers must consider the appropriateness of any resource from the perspective of the local community.

Media

When selecting resources, teachers should consider the advantages of various media. Some topics may be best taught using a specific medium. For example, video may be the most appropriate medium when teaching a particular, observable skill, since it provides a visual model that can be played over and over or viewed in slow motion for detailed analysis. Video can also bring otherwise unavailable experiences into the classroom and reveal "unseen worlds" to students. Software may be particularly useful when students are expected to develop critical-thinking skills through the manipulation of a simulation, or where safety or repetition are factors. Print resources or CD-ROM can best be used to provide extensive background information on a given topic. Once again, teachers must consider the needs of their individual students, some of whom may learn better from the use of one medium than another.

Funding

As part of the selection process, teachers should determine how much money is available to spend on learning resources. This requires an awareness of school and district policies, and procedures for learning resource funding. Teachers will need to know how funding is allocated in their district and how much is available for their needs. Learning resource selection should be viewed as an ongoing process that requires a determination of needs, as well as long-term planning to co-ordinate individual goals and local priorities.

Existing Materials

Prior to selecting and purchasing new learning resources, an inventory of those resources that are already available should be established through consultation with the school and district resource centres. In some districts, this can be facilitated through the use of district and school resource management and tracking systems. Such systems usually involve a computer database program (and possibly bar-coding) to help keep track of a multitude of titles. If such a system is put on-line, then teachers can check the availability of a particular resource via a computer.

SELECTION TOOLS

The Ministry of Education has developed a variety of tools to assist teachers with the selection of learning resources.

These include:

- Integrated Resource Packages (IRPs) which contain curriculum information, teaching and assessment strategies, and *recommended* learning resources
- learning resources information via annotation sets, resource databases on disks, the Learning Resources CD-ROM, and, in the future, on-line access
- sets of the most recently recommended learning resources (provided each year to a number of host districts throughout the province to allow teachers to examine the materials first hand at regional displays)
- sample sets of provincially recommended resources (available on loan to districts on request)

A MODEL SELECTION PROCESS

The following series of steps is one way a school resource committeee might go about selecting learning resources:

1. Identify a resource co-ordinator (for example, a teacher-librarian).
2. Establish a learning resources committee made up of department heads or lead teachers.
3. Develop a school vision and approach to resource-based learning.
4. Identify existing learning resource and library materials, personnel, and infrastructure.
5. Identify the strengths and weaknesses of the existing systems.
6. Examine the district Learning Resources Implementation Plan.
7. Identify resource priorities.
8. Apply criteria such as those found in *Selection and Challenge* to shortlist potential resources.
9. Examine shortlisted resources first-hand at a regional display or at a publishers' display, or borrow a set from the Learning Resources Branch.
10. Make recommendations for purchase.

FURTHER INFORMATION

For further information on evaluation and selection processes, catalogues, CD-ROM catalogues, annotation sets, or resource databases, please contact the Learning Resources Branch at 387-5331 or by fax at 387-1527.

200+ Ideas for Drama

General Description: Book contains a wide variety of drama ideas and activities. It provides suggestions for games, speeches, mime, characters, improvisation, production, and lists of starting points.

Audience: *General*

Category: *Teacher Resource*

Curriculum Organizer(s): *Drama Skills*
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
			✓	✓	✓	✓	✓			

Year Recommended: *1995*

Supplier: *Irwin Publishing*

1800 Steeles Avenue West
Concord, ON
L4K 2P3

Tel: (905) 660-0611 Fax: (905) 660-0676

Price: $24.60

ISBN/Order No: 0-435-086065

Acting Games

General Description: Book features a collection of acting games in the form of improvisations and exercises. There are numerous suggestions and ideas for the teacher within each chapter and section.

Caution: *Derogatory and racist terms* nigger *and* half-breed *used on pages 128 and 133. Follow-up discussion in the resource handles inappropriateness of these terms.*

Audience: *General*

Category: *Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
				✓	✓	✓	✓	✓		

Year Recommended: *1995*

Supplier: *Fitzhenry & Whiteside Ltd.*

195 Allstate Parkway
Markham, ON
L3R 4T8

Tel: (905) 477-9700 Fax: (905) 477-9179

Price: $18.95

ISBN/Order No: 91620-925

Acting Natural

General Description: Book contains scripts for 60 monologues, dialogues and mini-dramas written from the perspective of the teenager. They cover a range of topics under the universal theme of teenage angst, such as relationships, pregnancy, divorce, homosexuality, and drinking and driving.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
						✓	✓	✓		

Year Recommended: *1995*

Supplier: *Fitzhenry & Whiteside Ltd.*

195 Allstate Parkway
Markham, ON
L3R 4T8

Tel: (905) 477-9700 Fax: (905) 477-9179

Price: $13.95

ISBN/Order No: 916260-844

Christmas On Stage

General Description: Book features a collection of 27 reproducible and royalty-free Christmas plays ranging from pageants, fantasies, and comedies, to dance musicals, Readers Theatre, and adaptations from classics with a Christian theme.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
✓	✓	✓	✓	✓	✓	✓	✓	✓		

Year Recommended: *1995*

Supplier: *Fitzhenry & Whiteside Ltd.*
195 Allstate Parkway
Markham, ON
L3R 4T8

Tel: (905) 477-9700 Fax: (905) 477-9179

Price: $19.95

ISBN/Order No: 916260-682

Comedy Improvisation

General Description: Book provides an overview of improvisation, theory, and practice for generalist and specialist teachers. There are explanations and examples of a wide variety of scenes for comedy situations.

Audience: *General*

Category: *Teacher Resource*

Curriculum Organizer(s): *Drama Skills*
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
					✓	✓	✓	✓	✓	✓

Year Recommended: *1995*

Supplier: *Fitzhenry & Whiteside Ltd.*
195 Allstate Parkway
Markham, ON
L3R 4T8

Tel: (905) 477-9700 Fax: (905) 477-9179

Price: $12.95

ISBN/Order No: 916260-690

The Complete Book of Speech Communication

General Description: Book contains ideas and activities to develop communication skills. It focusses on speech but also contains sections on dramatics, storytelling, and acting.

Audience: *General*

Category: *Professional Reference*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
		✓	✓	✓	✓	✓	✓	✓		

Year Recommended: *1995*

Supplier: *Fitzhenry & Whiteside Ltd.*
195 Allstate Parkway
Markham, ON
L3R 4T8

Tel: (905) 477-9700 Fax: (905) 477-9179

Price: $16.95

ISBN/Order No: 916260-879

Contours: Plays From Across Canada

General Description: Anthology of nine Canadian plays provides a broad repertoire of themes and issues for student performance, discussion, comparisons, creative writing activities, literary criticism, media study, and reflection. Works in *Contours* represent all regions of Canada.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
							✓	✓	✓	✓

Year Recommended: *1995*

Supplier: *Irwin Publishing*

1800 Steeles Avenue West
Concord, ON
L4K 2P3

Tel: (905) 660-0611 Fax: (905) 660-0676

Price: $16.76

ISBN/Order No: *7725-19153*

Creating with Shakespeare

General Description: Book enables students to make connections between their lives and the world of Shakespeare's plays before approaching Shakespearean text. It suggests 100 challenge activities as well as improvisations based on Shakespearean themes.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
						✓	✓	✓	✓	✓

Year Recommended: *1995*

Supplier: *Little Brick Schoolhouse Inc.*

P.O. Box 84001
1235 Trafalgar Road
Oakville, ON
L6H 3J0

Tel: (905) 844-4669

Price: $14.40

ISBN/Order No: 0-9197888-03-3

Creative Drama in Groupwork

General Description: Handbook offers games and activities along with a rationale for the use of drama in building self-esteem, empathy, and group dynamics. It also incorporates language and visual arts.

Caution: *The potential for student disclosure exists in some activities (pages 154-156, 166-172). Physical contact (pages 85, 192-193), and safety (pages 42-44, 53, 56-57) may be a concern for some students.*

Audience: *General*
ID (Moderate to Severe/Profound) - provides opportunities for learning through drama
Blind/Visual Impairments - provides opportunities for learning through drama
Deaf or Hard of Hearing - provides opportunities for learning through drama
Physical Disabilities - provides opportunities for learning through drama

Category: *Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Year Recommended: *1994*

Supplier: *Monarch Books of Canada Limited*

5000 Dufferin Street
Downsview, ON
M3H 5T5

Tel: (416) 663-8231 Fax: (416) 736-1702

Price: $41.95

ISBN/Order No: 0-86388-050-9

Drama 14 - 16: A Book of Projects and Resources

General Description: Comprehensive book based on the British National Curriculum for Drama provides lessons emphasizing improvisation and group interaction, with scope for written assignments, discussion, and script work. Carefully structured thematic units are designed for students with a wide range of abilities.

Audience: *General*
LD - opportunities for adaptation
ID (Mild) - opportunities for adaptation
Gifted - opportunities for extension
ESL - could easily be adapted

Category: *Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
						✓	✓	✓	✓	✓

Year Recommended: *1995*

Supplier: *Copp Clark Longman Ltd.*
2775 Matheson Boulevard East
Mississauga, ON
L4W 4P7

Tel: (905) 238-6074 Fax: (905) 238-6075

Price: $43.16

ISBN/Order No: 07487-0223-7

Drama Guidelines

General Description: Book covers novice to advanced lessons with annotated lesson plan examples. It emphasizes the concept of "teacher in role" to provide guidance and structure to large group drama activities.

Caution: *Some language is dated and inappropriate (e.g., "the Red Indian"). Some sexual stereotyping (e.g., boys are soldiers and girls are homemakers).*

Audience: *General*

Category: *Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
✓	✓	✓	✓	✓	✓	✓	✓	✓		

Year Recommended: *1995*

Supplier: *Learning Resources Branch*
878 Viewfield Road
Victoria, BC
V9A 4V1

Tel: (604) 387-5331 Fax: (604) 387-1527

Price: $20.35

ISBN/Order No: DR0452

The Dramatic Body

General Description: Book addresses physical characterization and mime in depth. Each of the twelve lessons introduces a topic and is followed by appropriate exercises. Book is most appropriate for the experienced drama teacher.

Audience: *General*

Category: *Teacher Resource*

Curriculum Organizer(s): *Drama Skills*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
							✓	✓		

Year Recommended: *1995*

Supplier: *Blizzard Publications*
73 Furby Street
Winnipeg, MB
R3C 2A2

Tel: (204) 775-2923 Fax: (204) 775-2947

Price: $12.75

ISBN/Order No: 0-921368-25-9

Elegantly Frugal Costumes

Curriculum Organizer(s): *Drama Skills*

General Description: Book describes and explains inexpensive ways of converting second-hand contemporary clothes to appropriate period costumes. Helpful hints and illustrations walk the reader through every step.

Audience: *General*

Category: *Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Year Recommended: *1995*

Supplier: *Fitzhenry & Whiteside Ltd.*

195 Allstate Parkway
Markham, ON
L3R 4T8

Tel: (905) 477-9700 Fax: (905) 477-9179

Price: $13.95

ISBN/Order No: 916260-887

The Making of Tommy Tricker...Himself

Curriculum Organizer(s): *Context*

General Description: Sixty-minute video is an engaging TV documentary profiling Michael Stevens as the star of the film, *The Return of Tommy Tricker*. It models technical design and production values in a behind-the-scenes look at filmmaking. Film career paths are highlighted.

Audience: *General*
ESL - student comprehension may need to be reviewed as video progresses
Gifted - may be used as springboard for independent projects
LD - teacher would need to supply students with content overview
ID (Mild) - students need to be given a particular focus for viewing

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
				✓	✓	✓	✓	✓		

Year Recommended: *1995*

Supplier: *B. C. Learning Connection Inc.*

c/o Learning Resources Branch (Customer Service)
878 Viewfield Road
Victoria, BC
V9A 4V1

Tel: (604) 387-5331 Fax: (604) 387-1527

Price: $23.00

ISBN/Order No: VA2000

Mime Time

Curriculum Organizer(s): *Drama Skills*
Exploration and Imagination

General Description: Book contains 45 clearly detailed and complete mime routines which may be suitable for teacher-guided or self-directed activities. The routines also can be divided into shorter exercises.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
					✓	✓	✓	✓	✓	✓

Year Recommended: *1995*

Supplier: *Fitzhenry & Whiteside Ltd.*

195 Allstate Parkway
Markham, ON
L3R 4T8

Tel: (905) 477-9700 Fax: (905) 477-9179

Price: $13.95

ISBN/Order No: 916260-739

Movement For The Actor

General Description: Seventy-six-minute video demonstrates movement and exercises to help actors develop physical skills in the creation of characters. The accompanying teacher's guide details exercises on the video and suggests a rate of study.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum Organizer(s): *Drama Skills*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
						✓	✓	✓		

Year Recommended: *1995*

Supplier: *B. C. Learning Connection Inc.*

c/o Learning Resources Branch (Customer Service)
878 Viewfield Road
Victoria, BC
V9A 4V1

Tel: (604) 387-5331 Fax: (604) 387-1527

Price: $23.00

ISBN/Order No: VA0026

Now Playing

General Description: Book features a collection of three full-length plays and seven micro-dramas exploring diverse themes. Professional and student scripts are used. An accompanying teacher's guide includes activity suggestions.

Audience: *General*

Category: *Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
						✓	✓	✓		

Year Recommended: *1995*

Supplier: *Nelson Canada*

1120 Birchmount Road
Scarborough, ON
M1K 5G4

Tel: (416) 752-9100 (ext 261) Fax: (416) 752-9365

Price: Mini-Anthology: $5.95
Mini-Guide: $1.50

ISBN/Order No: Mini-Anthology: 17-603952-X
Mini-Guide: 17-603960-0

NTC's Dictionary of Theatre and Drama Terms

General Description: Book is a comprehensive guide to stage vocabulary and theatrical conventions. Cross-referencing is provided.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum Organizer(s): *Drama Skills*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
						✓	✓	✓	✓	✓

Year Recommended: *1995*

Supplier: *Copp Clark Longman Ltd.*

2775 Matheson Boulevard East
Mississauga, ON
L4W 4P7

Tel: (905) 238-6074 Fax: (905) 238-6075

Price: $17.56

ISBN/Order No: 08442-5333-2

Perspectives on Illusion

Curriculum Organizer(s): *Context*
Drama Skills

General Description: Thirty-minute video portrays the historical development of theatrical space from the Greeks, to the Elizabethans, to the usage of the proscenium stage. Three professors discuss various stages and staging techniques. The creative process of stage design is illustrated through plays.

Audience: *General*
Gifted - opportunities for in-depth analysis

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
							✓	✓		

Year Recommended: *1995*

Supplier: *B. C. Learning Connection Inc.*

c/o Learning Resources Branch (Customer Service)
878 Viewfield Road
Victoria, BC
V9A 4V1

Tel: (604) 387-5331 Fax: (604) 387-1527

Price: $21.00

ISBN/Order No: VA0024

Pierre Lefevre: On Acting

Curriculum Organizer(s): *Drama Skills*
Exploration and Imagination

General Description: Thirty-eight-minute video is an English/French bilingual interview with master teacher and actor Pierre Lefevre, with many scenes modelled by students at the National Theatre School of Canada. Neutral and character masks are used in improvisation, emphasizing body movement and voice characterization.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
							✓	✓	✓	✓

Year Recommended: *1995*

Supplier: *B. C. Learning Connection Inc.*

c/o Learning Resources Branch (Customer Service)
878 Viewfield Road
Victoria, BC
V9A 4V1

Tel: (604) 387-5331 Fax: (604) 387-1527

Price: $22.00

ISBN/Order No: VA2002

Readers Theatre Anthology

Curriculum Organizer(s): *Drama Skills*
Explorations and Imagination

General Description: Book contains an anthology of 28 stories that are adapted for Readers Theatre presentation. It is divided into six sections on: comedy, mystery, Christmas, folklore, children's classics and the human spirit. Texts range in complexity.

Caution: *Some classics (e.g., "Taming of the Shrew" and "One Eye, Two Eyes, Three Eyes") may require discussion of gender equity and special needs considerations.*

Audience: *General*
Gifted - opportunities for self-directed staging
LD - short, simple texts are available, allowing for focussed work

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
				✓	✓	✓	✓	✓	✓	✓

Year Recommended: *1995*

Supplier: *Fitzhenry & Whiteside Ltd.*

195 Allstate Parkway
Markham, ON
L3R 4T8

Tel: (905) 477-9700 Fax: (905) 477-9179

Price: $19.95

ISBN/Order No: 916260-860

Skits and Scenes

General Description: Book contains warm-up activities and scripts for monologues, dialogues, scenes, and short plays in progressive order of difficulty for use with a class, a small group, or an individual. A teacher's guide is included.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum Organizer(s): *Drama Skills*
Explorations and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
				✓	✓	✓				

Year Recommended: *1995*

Supplier: *Nelson Canada*

1120 Birchmount Road
Scarborough, ON
M1K 5G4

Tel: (416) 752-9100 (ext 261) Fax: (416) 752-9365

Price: Mini-Anthology: $5.95
Mini-Guide: $1.50

ISBN/Order No: Mini-Anthology: 17-604364-0
Mini-Guide: 17-604370-5

Someday: A Play

General Description: Book contains a script of a full-length play about the family reunion of a First Nations woman removed from her relatives by Social Services when she was a child.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
						✓	✓	✓		

Year Recommended: *1995*

Supplier: *Fifth House Publishers*

620 Duchess Street
Saskatoon, SK
S7K 0R1

Tel: (306) 242-4936 Fax: (306) 242-7667

Price: $10.95

ISBN/Order No: 1-895618-10-X

The Stage and the School (5/e)

General Description: Book is largely concerned with theatrical production. It is organized into four parts: "Interpreting the Drama," "Appreciating the Drama," "Producing the Drama," and "A Treasury of Scenes and Monologues."

Audience: *General*
Gifted - elements may be used for self-directed work

Category: *Student, Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
							✓	✓	✓	✓

Year Recommended: *1995*

Supplier: *Learning Resources Branch*

878 Viewfield Road
Victoria, BC
V9A 4V1

Tel: (604) 387-5331 Fax: (604) 387-1527

Price: $42.85

ISBN/Order No: AX1102

Story Drama: Reading, Writing and Roleplaying Across the Curriculum

General Description: Book gives a sound overview of the process of story drama and helps teachers begin exploring this style or form of drama in the classroom. The author includes many personal accounts of the strategies and resources used to develop the story drama.

Audience: *General*

Category: *Professional Reference*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
✓	✓	✓	✓	✓	✓	✓				

Year Recommended: *1995*

Supplier: *Pembroke Publishers*

638 Hood Road
Markham, ON
L3R 3K9

Tel: (905) 477-0650 Fax: (905) 477-3691

Price: $12.95

ISBN/Order No: 1-55138-038-2

Storymaking and Drama: An Approach to Teaching Language and Literature

General Description: Book provides a wide variety of strategies for the teaching of literature and drama with the objective of enabling students to create their own stories and story dramas. Communication skills and processes are stressed.

Audience: *General*
ESL - includes a section on storymaking and drama in the teaching of ESL

Category: *Professional Reference*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
						✓	✓	✓	✓	✓

Year Recommended: *1995*

Supplier: *Irwin Publishing*

1800 Steeles Avenue West
Concord, ON
L4K 2P3

Tel: (905) 660-0611 Fax: (905) 660-0676

Price: $28.40

ISBN/Order No: 0-435-086251

The Tale of Four Dervishes

General Description: Book consists of four plays which can be performed separately or linked to form a whole. They are set in a storytelling genre that is both thoughtful and humorous. The scripts are based upon tales from Islam and the Sufi tradition.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum Organizer(s): *Context*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
							✓	✓	✓	✓

Year Recommended: *1995*

Supplier: *Pippin Publishing Limited*

8th Floor, 481 University Avenue
Toronto, ON
M5G 2E9

Tel: (416) 598-1866 Fax: (416) 598-1565

Price: $10.95

ISBN/Order No: 0-521-39996-3

The Theatre and You: A Beginning

General Description: Book addresses various aspects of drama and theatre: directing, design, acting, history. It includes numerous student activities (both written and oral), script samples, and literature references.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
						✓	✓	✓		

Year Recommended: *1995*

Supplier: *Fitzhenry & Whiteside Ltd.*

195 Allstate Parkway
Markham, ON
L3R 4T8

Tel: (905) 477-9700 Fax: (905) 477-9179

Price: $19.95

ISBN/Order No: 916260-836

Wings to Fly

General Description: Book is a useful resource for including students with special needs in drama classes and theatre arts programs. Provides a continuum of activities ranging from basic drama exercises to original script development and performance. Appendix provides an extensive bibliography.

Audience: *General*
Blind/Visual Impairments - provides opportunities for learning through drama
Deaf or Hard of Hearing - provides opportunities for learning through drama
ID (Mild) - provides opportunities for learning through drama
Physical Disabilities - provides opportunities for learning through drama
LD - provides opportunities for learning through drama

Category: *Teacher Resource*

Curriculum Organizer(s): *Context*
Drama Skills
Exploration and Imagination

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
		✓	✓	✓	✓	✓	✓	✓	✓	✓

Year Recommended: *1994*

Supplier: *Monarch Books of Canada Limited*

5000 Dufferin Street
Downsview, ON
M3H 5T5

Tel: (416) 663-8231 Fax: (416) 736-1702

Price: $27.95

ISBN/Order No: 0-933149-58-1

Appendix C
Cross-Curricular Outlines

The three principles of learning stated in the introduction of this Integrated Resource Package (IRP) support the foundation of the Kindergarten to Grade 12 Education Plan. They have guided all aspects of the development of this document, including the curriculum outcomes, instructional strategies, assessment strategies, and learning resource evaluations. In addition to these three principles, it is recognized that British Columbia's schools include young people of varied backgrounds, interests, abilities, and needs. In order to meet these needs and ensure equity and access for all learners, the development of each component of this document has also been guided by a series of cross-curricular outlines. It is expected that these principles and cross-curricular outlines will guide the users of this document as they engage in school and classroom organization and instructional planning and practice.

The following cross-curricular outlines have been used to focus the development and evaluation of the components of the IRP:

- Applied Focus in Curriculum
- Career Development
- English as a Second Language (ESL)
- Environment and Sustainability
- First Nations Studies
- Gender Equity
- Information Technology
- Media Education
- Multiculturalism and Anti-Racism Education
- Science-Technology-Society
- Special Needs

APPLIED FOCUS IN CURRICULUM

An applied focus in all subjects and courses promotes the use of practical applications to demonstrate theoretical knowledge. Using real world and workplace problems and situations as a context for the application of theory makes school more relevant to students' needs and goals. An applied focus strengthens the link between what students need to know to function effectively in the workplace or in post-secondary education and what they learn in Kindergarten through Grade 12.

Implementation of an applied approach involves working with a wide range of partners including universities, colleges, institutes, employers, community groups, parents, and government.

The applied focus in curriculum is consistent with the following statements from *The Kindergarten to Grade 12 Education Plan:*

> *All levels of the program are developed around a common core of learning to ensure that students learn to read, write, and do mathematics, solve problems, and use computer-based technology.*
>
> *Employers expect graduates to be good learners, to think critically and solve problems, to communicate clearly, to be self-directed, and to work well with others. The new workplace also requires people to be knowledgeable about technology and able to search out and apply information from many sources.*

Some examples of an applied focus in different subjects are:

Drama—emphasis on the practical applications of dramatic skills (e.g., interpersonal communication, speaking and other presentation skills)

English Language Arts—increasing emphasis on language used in everyday situations and in the workplace, such as for job interviews, memo and letter writing, word processing, and technical communication (including the ability to interpret technical reports, manuals, tables, charts, and graphics)

Mathematics—more emphasis on skills needed in the workplace, including knowledge of probability and statistics, logic, measurement theory, and problem solving

Science—more practical applications and hands-on experience of science, such as reducing energy waste in school or at home, caring for a plant or animal in the classroom, using computers to produce tables and graphs and for spreadsheets

Business Education—more emphasis on real world applications such as preparing résumés and personal portfolios, participating in groups to solve business communication problems, using computer software to keep records, and using technology to create and print marketing material

This summary is derived from *The Kindergarten to Grade 12 Education Plan* (September 1994), and curriculum documents from British Columbia and other jurisdictions.

CAREER DEVELOPMENT

Career development is an ongoing process through which learners integrate their personal, family, school, work, and community experiences to facilitate career and lifestyle choices. The main emphases of career development are career awareness, career exploration, career preparation, career planning, and career work experience.

In the process of career development students develop:

- an open attitude toward a variety of occupations and types of work
- an understanding of the relationship between work and leisure, work and the family, and work and one's interests and abilities
- an understanding of the role of technology in the workplace and in daily life
- an understanding of the relationship between work and learning
- an understanding of the changes taking place in the economy, society, and the job market
- an ability to construct learning plans and reflect on the importance of lifelong learning
- an ability to prepare for multiple roles throughout life

In Grades 4 to 8

The emphasis on self-awareness and career awareness is continued from the primary years. Topics include:

- interests, aptitudes, and possible future goals
- technology in the workplace and in our daily lives
- social, family, and economic changes
- future education options
- career clusters (careers that are related to one another)
- lifestyles
- external influences on decision making

Games, role plays, drama, and appropriate community volunteer experience can be used to help students actively explore the world of work. Field experiences in which students observe and interview workers in their occupational environments may also be appropriate. These learning activities will facilitate the development of interpersonal communications and group problem-solving skills needed in the workplace and in other life situations.

In Grades 9 and 10

The emphasis is on providing students with opportunities to prepare for and make appropriate and realistic decisions. In developing their student learning plans, they will relate self-awareness to their goals and

aspirations. They will also learn many basic skills and attitudes that are required for an effective transition into adulthood. This will assist in preparing them to be responsible and self-directed throughout their lives. Topics include:

- entrepreneurial education
- employability skills (e.g., how to find and keep a job)
- the importance of lifelong education and career planning
- involvement in the community
- the many different roles that an individual can play throughout life
- the dynamics of the working world (e.g., unions, unemployment, supply and demand, Pacific Rim, free trade)

The examination of personal interests and skills through a variety of career exploration opportunities (e.g., job shadowing) is emphasized at this level. Group discussion and individual consultation can be used to help students examine and confirm their personal values and beliefs.

Descriptions of career development are drawn from the Ministry of Education's *Career Developer's Handbook, Guidelines for the Kindergarten to Grade 12 Education Plan, Implementation Resource, Part 1,* and the draft of the *Prescribed Provincial Curriculum for Personal Planning, Kindergarten to Grade 12,* January 1995.

ENGLISH AS A SECOND LANGUAGE (ESL)

ESL assistance is provided to students whose use of English is sufficiently different from standard English to prevent them from reaching their potential. Many students learning English speak it quite fluently and seem to be proficient. School, however, demands a more sophisticated version of English, both in reading and writing. Thus even fluent speakers might require ESL to provide them with an appropriate language experience that is unavailable outside the classroom. ESL is a transitional service rather than a subject. Students are in the process of learning the language of instruction and, in many cases, the content matter of subjects appropriate to their grade level. Thus ESL does not have a specific curriculum. The provincial curriculum is the basis of much of the instruction and is used to teach English as well as individual subject areas. It is the methodology, the focus, and the level of engagement with the curriculum that differentiates ESL services from other school activities.

Students in ESL

Nearly 10% of the British Columbia school population is designated as ESL students. These students come from a diversity of backgrounds. Most are recent immigrants to British Columbia. Some are Canadian-born but have not had the opportunity to learn English before entering the primary grades. The majority of ESL students have a well-developed language system and have had similar schooling to that of British Columbia-educated students. A small number, because of previous experiences, are in need of basic support such as literacy training, academic upgrading, and trauma counselling.

Teachers may have ESL students at any level in their classes. Many ESL students are placed in subject-area classes primarily for the purpose of contact with English-speaking peers and experience with the subject and language. Other ESL students are wholly integrated into subject areas. A successful integration takes place when the student has reached a level of English proficiency and background knowledge in a subject to be successful with a minimum of extra support.

Optimum Learning Environment

The guiding principle for ESL support is the provision of a learning environment where the language and concepts can be understood by the students.

Good practices to enhance the learning of students include:

- using real objects and simple language at the beginning level
- taking into consideration other cultural backgrounds and learning styles at any level
- providing adapted (language-reduced) learning materials
- respecting a student's "silent period" when expression does not reflect the level of comprehension
- allowing students to practise and internalize information before giving detailed answers
- differentiating between form and content in student writing
- keeping in mind the level of demand placed on students
- allowing a range of methods of representation (e.g., through drama, dance, music, visual arts); recognizing that drama allows opportunities for ESL students to apply new language skills in a safe, structured environment

This summary is drawn from *Supporting Learners of English: Information for School and District Administrators,* RB0032, 1993, and *ESL Policy Discussion Paper (Draft),* Social Equity Branch, December 1994.

ENVIRONMENT AND SUSTAINABILITY

Environmental education is defined as a way of understanding human relationships with the environment. It involves:

- students learning about their connections to the natural environment through all subjects
- students having direct experiences in the environment, both natural and human-built
- students making decisions about and acting for the environment

The term *sustainability* helps to describe societies that "promote diversity and do not compromise the natural world for any species in the future."

Value of Integrating Environment and Sustainability Themes

Integrating these themes into the curriculum helps students develop a responsible attitude toward caring for the earth. Studies that integrate environment and sustainability themes provide students with opportunities to identify their beliefs and opinions, reflect on a range of views, and ultimately make informed and responsible choices.

The guiding principles that should be interwoven in subjects from Kindergarten to Grade 12 are:

- Direct experience is the basis of human learning.
- Analysis of interactions helps humans make sense of their environment.
- Responsible action is both integral to and a consequence of environmental education.

Some organizing principles are:

- Human survival depends on complex natural and human-built systems.
- Human decisions and actions have environmental consequences.
- Students should be provided with opportunities to develop an aesthetic appreciation of the environment.

The theme study units might include: Consumerism, School Operating Systems, Pollution, or Endangered Species.

This summary is derived from *Environmental Education/ Sustainable Societies: A Conceptual Framework,* Curriculum Branch, 1994.

FIRST NATIONS STUDIES

First Nations studies focus on the richness and diversity of First Nations cultures and languages. These cultures and languages are examined within their own unique contexts and within historical, contemporary, and future realities. First Nations studies are based on a holistic perspective that integrates the past, present, and future. First Nations peoples are the original inhabitants of North America and live in sophisticated, organized, and self-sufficient societies. The First Nations constitute a cultural mosaic as rich and diverse as that of Western Europe, including different cultural groups (e.g., Nisga'a, KwaKwaka'Wakw, Nlaka'pamux, Secwepemc, Skomish, Tsimshian). Each is unique and has a reason to be featured in the school system. The First Nations of British Columbia constitute an important part of the historical and contemporary fabric of the province.

Value of Integrating First Nations Studies

- First Nations values and beliefs are durable and relevant today.
- There is a need to validate and substantiate First Nations identity.
- First Nations peoples have strong, dynamic, evolving cultures that have adapted to changing world events and trends.
- There is a need to understand similarities and differences among cultures to create tolerance, acceptance, and mutual respect.
- There is a need for informed, reasonable discussion and decision making regarding First Nations issues, based on accurate information (for example, as modern treaties are negotiated by Canada, British Columbia, and First Nations).
- First Nations artistic traditions are continually evolving, vital aspects of First Nations cultures. First Nations art is a total cultural expression, involving the interrelation of all four disciplines of music, dance, drama and visual arts.

In studying First Nations, it is expected that the students will:

- demonstrate an understanding and appreciation for the values, customs, and traditions of First Nations peoples
- demonstrate an understanding of and appreciation for unique First Nations communications systems
- demonstrate a recognition of the importance of the relationship between First Nations peoples and the natural world
- recognize dimensions of First Nations art as a total cultural expression
- give examples of the diversity and functioning of the social, economic, and political systems of First Nations peoples in traditional and contemporary contexts
- describe the evolution of human rights and freedoms as they pertain to First Nations peoples

Some examples of curriculum integration include:

Drama—comparing the dramatic presentations (including storytelling) of two or more First Nations cultures

English Language Arts—analysing portrayals and images of First Nations peoples in various works of literature

Home Economics—identifying forms of food, clothing, and shelter in past and contemporary First Nations cultures

Technology Education—describing the sophistication of traditional First Nations technologies (e.g., bentwood or kerfed boxes, weaving, fishing gear)

Physical Education—participating in and developing an appreciation for First Nations games and dances

This summary is derived from *First Nations Studies: Curriculum Assessment Framework (Primary through Graduation),* Aboriginal Education Branch, 1992, and *B.C. First Nations Studies 12 Curriculum,* Aboriginal Education Branch, 1994.

GENDER EQUITY

Gender-equitable education involves the inclusion of the experiences, perceptions, and perspectives of girls and women, as well as boys and men, in all aspects of education. It will initially focus on girls in order to redress historical inequities. Generally, the inclusive strategies, which promote the participation of girls, also reach boys who are excluded by more traditional teaching styles and curriculum content.

Principles of Gender Equity in Education

- All students have the right to a learning environment that is gender equitable.
- All education programs and career decisions should be based on a student's interest and ability, regardless of gender.
- Gender equity incorporates a consideration of social class, culture, ethnicity, religion, sexual orientation, and age.
- Gender equity requires sensitivity, determination, commitment, and vigilance over time.
- The foundation of gender equity is cooperation and collaboration among students, educators, education organizations, families, and members of communities.

General Strategies for Gender-Equitable Teaching

- Be committed to learning about and practising equitable teaching.
- Use gender-specific terms to market opportunities—for example, if a technology fair has been designed to appeal to girls, mention girls clearly and specifically. Many girls assume that gender-neutral language in non-traditional fields means boys.
- Modify content, teaching style, and assessment practices to make non-traditional subjects more relevant and interesting for female and male students.
- Highlight the social aspects and usefulness of activities, skills, and knowledge.
- Comments received from female students suggest that they particularly enjoy integrative thinking; understanding context as well as facts; and exploring social, moral, and environmental impacts of decisions.
- When establishing relevance of material, consider the different interests and life experiences that girls and boys may have.
- Choose a variety of instructional strategies such as co-operative and collaborative work in small groups, opportunities for safe risk taking, hands-on work, and opportunities to integrate knowledge and skills (e.g., science and communication).
- Provide specific strategies, special opportunities, and resources to encourage students to excel in areas of study in which they are typically under-represented.
- Design lessons to explore many perspectives and to use different sources of information; refer to female and male experts.
- Manage competitiveness in the classroom, particularly in areas in which male students typically excel.
- Watch for biasses (e.g., in behaviour or learning resources) and teach students strategies to recognize and work to eliminate inequities they observe.
- Be aware of accepted gender-biassed practices in physical activity (e.g., dance as a physical education option for girls only).
- Do not assume that all students are heterosexual.
- Share information and build a network of colleagues with a strong commitment to equity.
- Model non-biassed behaviour: use inclusive, parallel, or gender-sensitive language; question and coach male and female students with the same frequency, specificity, and depth; allow quiet students

sufficient time to respond to questions.
- Have colleagues familiar with common gender biasses observe your teaching and discuss any potential bias they may observe.
- Be consistent over time.

In addition, the following strategies apply to gender equity in drama classes:

- Assume that both females and males can be committed to personal expression in the arts.
- Treat female and male roles with equal dignity and seriousness.
- Treat all teaching strategies, media, and activities as appropriate for both sexes.
- Portray the important contributions of both male and female artists and their work.
- Examine the images of men and women portrayed in various drama forms (e.g., TV advertising, film) for sex-role stereotyping.

This summary is derived from the preliminary *Report of the Gender Equity Advisory Committee,* received by the Ministry of Education in February 1994, and from a review of related material.

INFORMATION TECHNOLOGY

Information technology is the use of tools and electronic devices that allow us to create, explore, transform, and express information.

Value of Integrating Information Technology

As Canada moves from an agricultural and industrial economy to the information age, students must develop new knowledge, skills, and attitudes. The information technology curriculum has been developed to be integrated into all new curricula to ensure that students know how to use computers and gain the technological literacy demanded in the workplace.

Overall, students will acquire skills in information analysis and evaluation, word processing, database analysis, information management, graphics, and multimedia applications. Students also identify ethical and social issues arising from the use of information technology.

With information technology integrated into the curriculum, students will be expected to:

- demonstrate basic skills in handling information technology tools
- demonstrate an understanding of information technology structure and concepts
- relate information technology to personal and social issues
- define a problem and develop strategies for solving it
- apply search criteria to locate or send information
- transfer information from external sources
- evaluate information for authenticity and relevance
- arrange information in different patterns to create new meaning
- modify, revise, and transform information
- apply principles of design affecting appearance of information
- deliver a message to an audience using information technology

The curriculum organizers are:

- ***Foundations***—the basic physical skills, and intellectual and personal understandings required to use information technology, as well as self-directed learning skills and socially responsible attitudes
- ***Explorations***—defining a problem to establish a clear purpose for search strategies and retrieval skills
- ***Transformations***—filtering, organizing, and processing information
- ***Expressions***—designing, integrating, and presenting a message using text, audio and visual information, and message delivery

This information is derived from the draft *Information Technology Curriculum K to 12* currently under development.

MEDIA EDUCATION

Media education is a multidisciplinary and interdisciplinary approach to the study of media. It deals with key media concepts and focusses on broad issues such as the history and role of media in different societies, as well as media-related social, political, economic, and cultural issues. Instead of addressing these concepts in depth, as would a course in media studies, media education deals with most of the central media concepts as they relate to a variety of subjects.

Value of Integrating Media Education

Popular music, television, film, radio, magazines, computer games, and information services—all supplying media messages—are pervasive in the lives of students today. Media education develops students' ability to think critically and independently about issues that affect them. Media education encourages students to identify and examine the values contained in media messages. It also cultivates the understanding that these messages are produced by others to inform, persuade, and entertain for a variety of purposes. Media education helps students understand the distortions that may result from the use of particular media practices and techniques. All curriculum areas provide learning opportunities for media education. It is not taught as a separate curriculum.

The key themes of media education are:

- media products (purpose, values, representation, codes, conventions, characteristics, production)
- audience interpretation and influence (interpretation, influence of media on audience, influence of audience on media)
- media and society (control, scope)

Examples of curriculum integration include:

Drama—creating and analysing dramatic presentations according to their effectiveness and influence on a designated audience

English Language Arts—critiquing advertising and examining points of view

Career and Personal Planning—examining the influence of the media on body concepts and healthy lifestyle choices

Music—critically listening to professional and amateur music productions, recordings, film, and television programs to identify purpose

Social Studies—comparing the depiction of First Nations in the media over time

This summary is derived from *A Cross-Curricular Planning Guide for Media Education* prepared by the Canadian Association for Media Education for the Curriculum Branch in 1994.

MULTICULTURALISM AND ANTI-RACISM EDUCATION

Multiculturalism Education

Multiculturalism education stresses the promotion of understanding, respect, and acceptance of cultural diversity within our society.

Multiculturalism education involves:

- recognizing that everyone belongs to a cultural group
- accepting and appreciating cultural diversity as a positive feature of our society
- affirming that all ethnocultural groups are equal within our society
- understanding that multicultural education is for all students
- recognizing that similarities across cultures are much greater than differences and that cultural pluralism is a positive aspect in our society

- affirming and enhancing self-esteem through pride in heritage, and providing opportunities for individuals to appreciate the cultural heritages of others
- promoting cross-cultural understanding, citizenship, and racial harmony

Anti-Racism Education

Anti-racism education promotes the elimination of racism through identifying and changing institutional policies and practices as well as identifying individual attitudes and behaviours that contribute to racism.

Anti-racism education involves:

- proposing the need to reflect about one's own attitudes on race and anti-racism
- understanding what causes racism in order to achieve equality
- identifying and addressing racism at both the personal and institutional level
- acknowledging the need to take individual responsibility for eliminating racism
- working toward removing systemic barriers that marginalize groups of people
- providing opportunities for individuals to take action to eliminate all forms of racism, including stereotypes, prejudice, and discrimination

Value of Integrating Multiculturalism and Anti-Racism Education

Multiculturalism and anti-racism education provides learning experiences that promote strength through diversity and social, economic, political, and cultural equity. Multiculturalism and anti-racism education give students learning experiences that are intended to enhance their social, emotional, aesthetic, artistic, physical, and intellectual development. It provides learners with the tools of social literacy and skills for effective cross-cultural interaction with diverse cultures. It also recognizes the importance of collaboration between students, parents, educators, and communities working toward social justice in the education system.

The key goals of multiculturalism and anti-racism education are:

- to enhance understanding of and respect for cultural diversity
- to increase creative intercultural communication in a pluralistic society
- to provide equal opportunities for educational achievement by all learners, regardless of culture, national origin, religion, or social class
- to develop self-worth, respect for oneself and others, and social responsibility
- to combat and eliminate stereotyping, prejudice, discrimination, and other forms of racism
- to include the experiences of all students in school curricula

Examples of curriculum integration include:

Fine Arts—identifying ways in which drama, dance, music, and visual arts portray and influence cultural experiences

Humanities—identifying similarities and differences within cultural groups' lifestyles, histories, values, and beliefs

Mathematics or Science—recognizing that individuals and cultural groups have used both diverse and common methods to compute, to record numerical facts, and to measure

Physical Education—developing an appreciation of games and dances from diverse cultural groups

This summary is derived from *Multicultural and Anti-Racism Education—Planning Guide (Draft),* developed in the Social Equity Branch in 1994.

SCIENCE-TECHNOLOGY-SOCIETY

Science-Technology-Society (STS) addresses our understanding of inventions and discoveries and how science and technology affect the well-being of individuals and our global society.

The study of STS includes:

- the contributions of technology to scientific knowledge and vice versa
- the notion that science and technology are expressions of history, culture, and a range of personal factors
- the processes of science and technology such as experimentation, innovation, and invention
- the development of a conscious awareness of ethics, choices, and participation in science and technology

Value of Integrating STS

The aim of STS is to enable learners to investigate, analyse, understand, and experience the dynamic interconnection of science, technology, and human and natural systems.

The study of STS in a variety of subjects gives students opportunities to:

- discover knowledge and develop skills to foster critical and responsive attitudes toward innovation
- apply tools, processes, and strategies for actively challenging emerging issues
- identify and consider the evolution of scientific discovery, technological change, and human understanding over time, in the context of many societal and individual factors
- develop a conscious awareness of personal values, decisions, and responsible actions about science and technology
- explore scientific processes and technological solutions
- contribute to responsible and creative solutions using science and technology

The organizing principles of STS are: Human and Natural Systems, Inventions and Discoveries, Tools and Processes, and Society and Change. Each organizer may be developed through a variety of contexts, such as the economy, environment, ethics, social structures, culture, politics, and education. Each context provides a unique perspective for exploring the critical relationships that exist and the challenges we face as individuals and as a global society.

Examples of curriculum integration include:

Fine Arts—recognizing that the explorations of artists have often led to the development of new processes and technologies and to the discovery of new applications for those technologies, and that the arts strongly reflect the social impact of scientific and technological developments

English Language Arts—analysing the recent influence of technologies on listening, speaking, and writing (e.g., CDs, voice mail, computer-generated speech)

Physical Education—studying how technology has affected our understanding of the relationship between activity and well-being

This summary is derived from *Science-Technology-Society—A Conceptual Framework,* Curriculum Branch, 1994.

SPECIAL NEEDS

Students with special needs have disabilities of an intellectual, physical, sensory, emotional, or behavioural nature; or have learning disabilities; or have exceptional gifts or talents. Although sensory impairments, physical disabilities, intellectual disabilities, and other special needs may limit the extent to which

some students can participate, teachers can develop creative ways to include these students in the study of drama.

All students can benefit from an inclusive learning environment that is enriched by the diversity of the people within it. Opportunities for success are enhanced when provincial learning outcomes and resources are developed with regard for a wide range of student needs, learning styles, and modes of expression.

Educators can assist in creating more inclusive learning environments by introducing the following:

- activities that focus on development and mastery of foundational skills (basic literacy)
- a range of co-operative learning activities and experiences in the school and community, including the application of practical, hands-on skills in a variety of settings
- references to specialized learning resources, equipment, and technology
- ways to accommodate special needs (e.g., incorporating adaptations and extensions to content, process, product, pacing, and learning environment; suggesting alternative methodologies or strategies; making references to special services)
- a variety of ways, other than through paper-and-pencil tasks, for students to demonstrate learning (e.g., dramatizing events to demonstrate understanding of a poem; recording observations in science by drawing, composing or performing a music piece or dance, or by creating a work of art)
- promotion of the capabilities and contributions of children and adults with special needs
- participation in physical activity

All students can work toward achievement of the provincial learning outcomes. Many students with special needs learn what all students are expected to learn. In some cases the student's needs and abilities require that education programs be adapted or modified. A student's program may include regular instruction in some subjects, modified instruction in others, and adapted instruction in still others. Adaptations and modifications are specified in the student's Individual Education Plan (IEP).

Adapted Programs

An adapted program addresses the learning outcomes of the prescribed curriculum but provides adaptations so the student can participate in the program. These adaptations may include alternative formats for resources (e.g., Braille, books-on-tape), instructional strategies (e.g., use of interpreters, visual cues, learning aids), and assessment procedures (e.g., oral exams, additional time). Adaptations may also be made in areas such as skill sequence, pacing, methodology, materials, technology, equipment, services, and setting. Students on adapted programs are assessed using the curriculum standards and can receive full credit.

Modified Programs

A modified program has learning outcomes that are substantially different from the prescribed curriculum and specifically selected to meet the student's special needs. For example, a Grade 5 student in language arts may be working on recognizing common signs and using the telephone. A student on a modified program is assessed in relation to the goals and objectives established in the student's IEP.

Ministry Resources for Teachers of Students With Special Needs

The following publications are currently available from the Learning Resources Branch or are under development and will be made available soon:

The Universal Playground: A Planning Guide (Ministry of Education, 1991, FCG 129)

Hard of Hearing and Deaf Students—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1994, RB0033)

Special Education Services—A Manual of Policies, Procedures and Guidelines (Ministry of Education, 1995)

I.E.P. Planning Resource (Ministry of Education, 1995)

Students with Visual Impairments—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Gifted Students—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Students with Intellectual Disabilities: A Resource Guide to Support Teachers (Ministry of Education, 1995)

Teaching for Student Differences—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Resource Handbook for Adapted Curriculum Software (Ministry of Education, 1995)

Awareness Series (Ministry of Education, 1995)

This summary is derived from the *Handbook for Curriculum Developers,* February 1994 and *Special Education Services—A Manual of Policies, Procedures and Guidelines,* June 1995.

Appendix D
Assessment and Evaluation

ABOUT THIS APPENDIX

Prescribed learning outcomes, expressed in measurable terms, provide the basis for the development of learning activities, and assessment and evaluation strategies. After a general discussion of assessment and evaluation, this appendix uses sample evaluation plans to show how activities, assessment, and evaluation might come together in a particular drama program. The generic assessment and evaluation tools at the end of this appendix provide further planning support for teachers.

ASSESSMENT AND EVALUATION

Assessment is the systematic gathering of information about what students know, are able to do, and are working toward. Assessment methods include: student self-assessments, reviews of performance, portfolio assessments, and conferencing. Assessment tools may include observation, daily practice assignments, quizzes, samples of student work, pencil-and-paper tests, holistic rating scales, projects, and oral and written reports.

Student performance is evaluated from the information collected through assessment activities. Teachers use their insight, knowledge about learning, and experience with students, along with the specific criteria they establish, to make judgments about student performance in relation to prescribed learning outcomes.

Students benefit most when evaluation is provided on a regular, ongoing basis. When evaluation is seen as an opportunity to promote learning rather than as a final judgment, it shows learners their strengths and suggests how they can develop further. Students can use this information to redirect efforts, make plans, and establish future learning goals.

Evaluation may take different forms, depending on the purpose.

- Criterion-referenced evaluation should be used to evaluate student performance in classrooms. It is referenced to criteria based on learning outcomes described in the provincial curriculum. The criteria reflect a student's performance based on specific learning activities. When a student's program is substantially modified, evaluation may be referenced to individual goals. These modifications are recorded in an Individual Education Plan (IEP).
- Norm-referenced evaluation is used for large-scale system assessments; it is not to be used for classroom assessment. A classroom does not provide a large enough reference group for a norm-referenced evaluation system. Norm-referenced evaluation compares student achievement to that of others rather than comparing how well a student meets the criteria of a specified set of learning outcomes.

Criterion-Referenced Evaluation

In criterion-referenced evaluation, a student's performance is compared to established criteria rather than to the performance of other students. Evaluation referenced to prescribed curriculum requires that criteria are established based on the learning outcomes listed under the curriculum organizers for Drama 8 to 10.

Criteria are the basis of evaluating student progress; they identify the critical aspects of a performance or a product that describe in specific terms what is involved in meeting the learning outcomes. Criteria can be used to evaluate student performance in relation to learning outcomes. For example, weighting criteria, using rating scales, or performance rubrics (reference sets) are three ways that student performance can be evaluated using criteria.

Samples of student performance should reflect learning outcomes and identified criteria. The samples clarify and make explicit the link between evaluation and learning outcomes, criteria and assessment. Where a student's performance is not a product, and therefore not reproducible, a description of the performance sample should be provided.

Criterion-referenced evaluation may be based on these steps:

1. Identify the expected learning outcomes (as stated in the Integrated Resource Package).
2. Identify the key learning objectives for instruction and learning.
3. Establish and set criteria. Involve students, when appropriate, in establishing criteria.
4. Plan learning activities that will help students gain the knowledge or skills outlined in the criteria.
5. Prior to the learning activity, inform students of the criteria against which their work will be evaluated.
6. Provide examples of the desired level of performance.
7. Implement the learning activities.
8. Use various assessment methods based on the particular assignment and student.
9. Review the assessment data, and evaluate each student's level of performance or quality of work in relation to criteria.
10. Report the results of the evaluations to students and parents.

Formal Reporting of Student Learning

Legislation requires that teachers provide parents with three formal reports each year.

The following are guidelines and suggestions for assigning letter grades. Letter grades are used to indicate a student's level of performance in relation to expected learning outcomes. They may be assigned for an activity, a unit of study, a term, as a final grade at the end of the year, or at the completion of a course or subject.

The assignment of letter grades may be based on these steps:

1. Identify learning outcomes for the activity and unit to make clear what the student is expected to know and be able to do. The provincial curriculum prescribes broad learning outcomes. From these, the teacher establishes more specific outcomes for the learning activities.
2. Establish specific criteria for the unit and activity. It is helpful for students to be involved in establishing criteria. In this way, they understand what is expected of them.
3. Develop different levels of performance or models. Students are more likely to be successful when they clearly understand the criteria and the level of performance expected.
4. Students participate in learning activities to allow them to practise the skills and acquire the required knowledge. Feedback is provided to help the students continue their learning. Practice exercises help students meet the criteria and achieve the expected level of performance. Results from practice exercises support the student's learning but should not contribute to the term evaluation or final letter grade.
5. Give students opportunities to demonstrate their learning. Teachers may have students represent their learning in a variety of ways. Assessment data may be collected from tests, teacher observations,

conferences, student self-assessments, written assignments, portfolios, or performance tasks.

6. Evaluate students' levels of performance in relation to the criteria. Base the evaluation of each student's performance on the assessment data collected and compare the data to the established criteria.
7. The teacher assigns a letter grade for a set of activities. The letter grade indicates how well the criteria were met. Teachers often include written feedback to students along with the letter grade. In this way, students gain information necessary to continue their learning.

ASSESSMENT AND EVALUATION IN DRAMA EDUCATION

Drama education is an integrated program; assessment and evaluation should therefore reflect outcomes in all four curriculum organizers. For example, while evaluating work focussed on achieving Elements of Movement outcomes, teachers may also make observations related to outcomes from the Creation and Composition, Presentation and Performance, and Drama in Society organizers.

Consistent feedback is particularly important to the successful development of good drama techniques, and to the development of a positive and enthusiastic attitude toward lifelong involvement in drama. Helping students set goals and objectives for their own artistic and physical development and lifestyle choices, and then working with them to monitor their progress, are important responsibilities of all drama teachers.

Challenging oneself personally and exploring new ideas and learning styles are essential factors in artistic development. These explorations may be intimidating for students in that the final product or presentation may not meet the standard they might have achieved if they had "played it safe" and worked in a more familiar way. Students may be reluctant to challenge themselves or take risks with their work if they know that the end product will always be on display or presented to others publicly. While they should be encouraged to take pride in their artistic products, the creative problem-solving process is equal in importance to the resulting product. Much of the daily work in arts education will be process oriented; therefore, it should be made clear to students that these processes are valued as much as public presentations. Although not all work will result in a public presentation, whenever students' work is to be presented, it is essential that the students be involved in the selection and decision-making process.

Assessment should be carried out in a variety of genres and contexts which are articulated in this curriculum. Students particularly benefit when they participate in developing the assessment criteria. Tools and techniques include:

- holistic rating scales
- journal entries
- drama portfolios
- teacher-student conferences
- participation records
- planning and goal-setting worksheets and exercises
- short- and long-term observation reports
- practice assignments
- checklists
- self-assessment tools
- peer assessment tools
- performance- and skill-testing exercises and drills
- creative process anecdotal reports
- projects
- pencil-and-paper tests

Student Journals

Journal writing is an integral part of the drama classroom. A journal is a means of exploration that provides the opportunity for students to reflect on and make sense of events, ideas, and concepts, both in and out of role. Students also use journals to plan dramatic work and analyse character.

The journal bridges thought and presentation. This ongoing record of their work gives drama students a greater understanding of themselves and of their immediate and global environments. Teachers use dated journal entries to monitor changes in student thinking, understanding, and attitudes over time. Teachers can respond to student journals in a letter, short comments in the journal, or verbally to the student. Students should be encouraged to regularly review past journal entries. Teachers and students collaborate to set criteria for the marking of the journals. The journal can take many forms. It may be used for reflecting on activities within a class unit or for looking at an issue of importance to students. It can be a reflection of the work in drama classes or an exploration of the world of the drama student.

Questions posed can illuminate understanding of students' experience and knowledge of drama. They could include any of the following:

- What did we do in class today?
- What did you learn from the activities?
- What did you learn about yourself?
- What did you like and dislike about the activities?
- Describe solutions or approaches to a problem.
- What special adjustments or considerations would you make for a different audience?
- If an episode of your life was the basis for a television show, what would it look like?
- If the character you are portraying is like a character from an existing television program, who would it be?
- What did you learn about yourself?
- Prompts such as the following:
  - I lose interest in a performance when ____
  - I tend to respond strongly or emotionally to situations in which ____

Other items included in a journal may be poems, songs, artwork, collage, recipes, or anything that reflects students' thoughts or feelings about themselves and the work.

Portfolios

A portfolio is a purposeful collection of a student's work that shows the student's effort, progress, and achievement over time. Portfolios can be designed for a variety of purposes. They can motivate students, encourage parental participation, and provide direct evidence of student progress. Before using a portfolio approach to evaluation, the teacher should consider the following questions:

- What are the applied tasks for which the portfolio will serve as a record?
- What should be included in a portfolio?
- In what ways should students be involved in the process of answering the previous questions?

The teacher and student can use a planning sheet for determining and clarifying the purpose, design, and construction of a student portfolio.

Drama portfolios might contain:

- a daily record in a double-entry journal format (What I Did, How I Felt)
- daily self-assessments
- analysis and critique of videos, films, concerts, performances
- background information on costume, cultural and historical context, music,

biographical information (of playwrights, actors, directors, producers)
- evaluation of peers' performances
- self-evaluation of skills based on viewed performances
- self-assessment of contributions to group work
- original artwork, poetry, music, and so forth
- notations of dramatic works learned or created
- organization: table of contents, introductory autobiography, and so forth
- work from related subject areas (e.g., music, dance, visual arts, social studies, English language arts)
- teacher's comments, checklists, and rating scales

Questions such as the following can stimulate and guide students' self-assessment of their portfolios:
- What strengths or successes in the work stand out?
- Analyse one piece of work that was not successful for you. Why didn't it work? What might have helped? What did you learn from doing it?
- What techniques or strategies are you most interested in refining? Make a plan that indicates what to do, how to get support, and where to go to get that support.
- What ideas do you like to work with? Have you always been interested in these ideas? How has the meaning in your work changed?
- When you look ahead, what role do you see in your life for drama?

Student-Teacher Conferences

Conferences can provide valuable information about students' understanding, thoughts, and feelings about drama education. Conferences may give the student an opportunity to reflect on the unit of study and the teacher a chance to gather information about the student's knowledge and attitudes, as well as to diagnose student needs. Conferences may take the form of a planned sequence of questions which lead to an open-ended discussion or they may require independent completion of specific questions. Informal conferences between the teacher and student should take place on a regular basis throughout instruction.

Observation Sheets

Observation sheets may be used to assess students during individual or co-operative activities. Teachers should focus their assessment by selecting only a few attributes for each observation. This information is useful when reporting on individual student progress.

Planning and Goal-Setting Worksheets

Setting individual goals for progress in drama is an important assessment strategy. Planning and goal-setting worksheets—including reflections on physical interests and abilities—and specifying both short- and long-term goals can be a basis for students' progress in the various units of a drama program.

Checklists

Checklists allow the teacher to observe the entire class "at a glance." They provide a quick reference for keeping track of specific information about student attitudes, knowledge, and skills. Checklists allow the teacher to create an individual record-keeping system organized in a variety of ways. Information might include date, skill-proficiency legends, or a simple checkmark identifying a *yes* or *no*. Checklists can be useful in developing a

learning profile of a child that indicates growth over time. Checklists may be created to gather information about student co-operation, participation, attitude, leadership, or skill development.

EVALUATION SAMPLES

The samples on the following pages illustrate the process a teacher might use in applying criterion-referenced evaluation in drama. The samples represent a broad use of criterion-referenced evaluation, including individual pieces of work, units of study, and work completed over the course of a term.

There are three key stages to the process:

- planning for assessment and evaluation
- defining the criteria
- assessing and evaluating student performance

Planning for Assessment and Evaluation

This section outlines:

- background information to explain the classroom context
- instructional tasks
- opportunities that students were given to practise learning
- feedback and support that was offered students by the teacher
- ways in which the teacher prepared students for the assessment

Defining the Criteria

This section illustrates the specific criteria, which are based on:

- learning outcomes
- assessment task
- various reference sets

Assessing and Evaluating Student Performance

This section includes:

- assessment tasks or activities
- support that the teacher offered students
- tools and methods used to gather the assessment information
- ways the criteria were used to evaluate the student performance

GRADE 8

Topic: *Orientation to Drama*

Prescribed Learning Outcomes:

Expression and Trust

It is expected that students will:

- demonstrate trust through collaborative drama
- demonstrate an appreciation for the diversity of others and their various perspectives

Elements and Structures

It is expected that students will:

- plan and create settings to enhance the dramatic situation

PLANNING FOR ASSESSMENT AND EVALUATION

In drama, an atmosphere of reciprocal trust, respect, and encouragement is necessary to build a sense of unity. For the orientation unit described here, the teacher developed and organized a series of activities to help students develop trust in themselves and others, communicate and express thoughts and feelings openly, and build a sense of unity and commitment to the group. The teacher gathered information about the students and their progress through ongoing observation of activities and short drama performances.

- The students participated in warm-up and "getting-to-know-each-other" activities. Students introduced their partners, participated in Do You Like Your Neighbour?, and gained a sense of security and comfort with their classmates.
- Students participated in a number of trust exercises such as Trust Falls, Trust Lifts, and Trust Circles. The teacher encouraged students to trust each other physically by having them relax while a close circle of peers gently passed them from person to person around the circle. The teacher instructed the students in the correct procedures when performing a fall in order to protect members of the class from accidents or injuries. Students practised falls while the teacher supervised, providing suggestions and recommendations to ensure safety.
- Students practised active listening skills. The class discussed situations they had experienced when someone really listened to them and when someone was not listening. The teacher demonstrated these situations while students observed the behaviours that communicated listening or not listening. Students practised listening skills by presenting a story about themselves in which one student spoke and another did the arm gestures and subsequent activities such as Telephone.
- Students were given opportunities to work with members of the class in a variety of groups. The teacher used different methods to allocate students to groups: e.g., alphabetically by first name or last name, by birth date or hand size, random walk-freeze, and so forth. Students learned to appreciate others and to develop their drama skills in co-operation with various classmates.
- The teacher and students brainstormed a collection of key dramatic terms and concepts (e.g., teamwork, respect, acceptance, trust, imagination). The class discussed the importance of these concepts to drama, and students composed in their journals metaphors or similes to personally interpret and describe the concepts.

- The students performed short dramatic works in the context of a park setting, a mugger and victim, and the line, "Give me all your money!" Students had to fall showing they could fall safely and correctly.
- Students incorporated the drama skills they had learned in an acting presentation. They discussed types of television commercials—interviews, demonstrations, testimonials, glamour—and created a commercial for "New Bonzo" or "Zig Splat." They practised, received peer feedback, and performed their commercial for the class.

DEFINING THE CRITERIA

To what extent do students:

- co-operate to ensure others' safety
- feel secure enough with their group to take risks
- show their respect for the ideas of others by interacting positively
- build on the ideas of others
- assume a group identity in order to accomplish an assigned task
- create a believable environment
- as an actor, reflect the effects of the environment (e.g., a windy beach, a street corner in a poor area of a city)

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher used the following performance scale to assess and evaluate the students. The assessment and evaluation was based on ongoing observation and the prepared drama performances.

Outstanding

Participates with enthusiasm, approaching tasks with excitement and a heightened level of energy and involvement. Takes risks, jumping right in. Listens actively to others, incorporating and building on others' ideas. Motivates, encourages, accepts, and supports others, showing respect for differences. Shows flexibility and an ability to adapt to changing situations. Demonstrates an ability to work with all members of the class. Protects peers from potential harm by following procedures, and encourages safety by giving suggestions and recommendations. Confidently and effectively solves problem situations. Offers interesting ideas and ways of approaching drama situations, frequently adding a creative and unique twist to the dramatic work. Suspends disbelief, becoming totally committed to the new environment and character. Willingly plays high or low status characters.

Good

Actively participates and shows enthusiasm, becoming energetically involved in the task. Challenges self and takes risks. Contributes ideas, listens to others, and accepts their ideas. Encourages others and willingly works with other members of the class. Shows concern for others and ensures their safety. Committed to the group project or performance. Possesses good concentration skills, and shows signs of originality and creativity. Usually able to solve problem situations effectively. Believability present in both environment and character.

Satisfactory

Regularly participates and takes risks when supported. Occasionally offers new ideas to situations, although they tend to be predictable. Rarely pushes the limits of creative thinking. Works willingly with other students, especially when given the opportunity to choose partners. Ensures basic safety. Limited commitment to new environments and characters. Involvement is sporadic but heightened when the student is engaged.

GRADE 9

Topic: *Dramatic Genres*

Prescribed Learning Outcomes:

Expression and Trust

It is expected that students will:

- choose appropriate ways to express thoughts, feelings, and beliefs

Critical Analysis

It is expected that students will:

- make reasoned choices within the boundaries of the dramatic situation

Body and Voice

It is expected that students will:

- use appropriate physical and vocal expression to enhance drama

Role

It is expected that students will:

- use vocal and physical techniques to create role and character

Drama as Metaphor

It is expected that students will:

- identify effective dramatic forms for representing particular ideas and experiences

PLANNING FOR ASSESSMENT AND EVALUATION

In this unit, the teacher introduced students to a variety of dramatic genres or forms such as the comic, tragic, and dramatic. At the completion of the unit, the students chose a genre or form, constructed a performance, and presented it to the class.

- The students participated in a variety of warm-up activities such as Fortunately / Unfortunately, Circle Story, Eye-to-Eye Argument. The teacher reviewed different methods of communication, and students chose one to express their beliefs or views on an issue. Students practised delivering a solo line with differing circumstances.
- Students performed movement and voice exercises to develop skills in physical and vocal expression. Students created Frozen Pictures to demonstrate how the body can be used for expression. Open-and-closed body-position activities and exercises addressed and built awareness of others. Vocal skills were developed through a series of exercises focussing on physical, technical, and emotional elements of the voice. Students worked collectively to show characters in a variety of different situations, using movement and voice to add dimension to the character.
- The teacher had three presentation groups improvise a series of seemingly real events that were comic, dramatic, and tragic. Students observed the performances and identified the specific characteristics, qualities, and elements of the form or genre.
- Students brainstormed conflicts they had recently experienced and discussed the feelings and emotions contained in the experiences. The class discussed the importance of drawing on these personal experiences in dramatic work.
- The teacher and students discussed the need for internal emotional intensity in the characters in order to elevate the dramatic work to the level of a drama. To further analyse the dramatic form, the teacher and students selected a scenario from a drama resource such as *Death of a Salesman*. Working in small groups, students chose scenarios, cast them, and dramatized conflict.

The class discussed soap operas as a subset of the dramatic form. Students viewed fragments of "soaps" and listed characters and conflict. They created a "soap," from entertaining title to dramatic conclusion, based on the following ideas:

- The handsome young doctor arrives in Bay City.
- The rich wife refuses to recognize her drinking problem.
- Patricia or Patrick has a fatal illness.
- A shocking family secret is revealed.

Tragedy was distinguished from "soap." Scenes from *Romeo and Juliet* and the film version of *The Outsiders* were viewed. Students discussed the concept that a tragic figure is fated to follow a given path even though the character tries to avoid it. Students dramatized a scene from one of the following:

- Film - *The Outsiders*
- Myth - *Oedipus*
- Poem - *Richard Cory*

Students discussed types of comedy, from physical to intellectual—slapstick, farce, melodrama, and theatre of the absurd—and discussed the specific aspects of each. Students chose one form of comedy and created a short sketch.

Students selected one of the genres or forms studied, improvised or scripted the performance, and presented their dramatic works to the class.

DEFINING THE CRITERIA

Expression and Trust

To what extent do students:

- express their ideas in an open, clear, respectful manner
- choose effective ways to communicate their ideas

Body and Voice

To what extent do students:

- make vocal choices based on character
- use movements and voice to communicate the same meaning
- demonstrate fluidity in their movements
- combine speech and gestures to provide a consistent interpretation
- project their voices appropriately for the performance space

Role

To what extent do students:

- create a role appropriate to each genre
- choose appropriate movement, gesture, and voice for the genre
- create characters who exhibit appropriate behaviours for the genre

Elements and Structures

To what extent do students:

- create works that contain a coherent, developed beginning, middle, and end
- communicate a clear purpose or theme in their work
- present detailed characters appropriate to a genre
- use a variety of ways to develop and reveal characters

Technique

To what extent do students:

- apply theatrical conventions in creating their characters
- use technical elements to enhance dramatic effect
- use conventions and elements that match the genre

Critical Analysis

To what extent do students:

- reflect on their choices and analyse their dramatic work
- make decisions and choices that match the genre
- communicate the intended meaning by choosing effective methods

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher used the performance scale shown on the facing page to assess and evaluate the student's performance.

	Developing	Maturing	Beginning
Expression and Trust ►	Student expresses ideas in a distinct manner having clearly thought them out. Presents ideas for others to consider and examine in an open way. Is accepting and respectful of others' ideas, and frequently builds on them. Considers the most effective way to communicate ideas given differing circumstances.	Student expresses ideas clearly. Presents in an open manner. Often incorporates and builds on others' ideas. Respects differing ideas and points of view. Usually chooses effective ways to communicate.	Student expresses ideas but not always in a clear manner. Willingly presents own ideas. Is working toward considering and accepting others' ideas.
Body and Voice ►	Vocal choices are effective and enhance the integrity of the character. Projection of voice is well matched to the performance space. The use of movements and gestures builds added dimensions to the character. Movements are very fluid and natural. Movements and voice complement each other, communicating the same message and creating an emotional impact.	Vocal choices are usually effective and match the character and genre. Projection of voice is appropriate for the performance space. Movements and gestures fit the character and contain the same message. Movement is fluid.	Vocal choices are sometimes effective. Little distinction between the actor's and character's voice. Projection is not always consistent with the performance space. Movements and gestures usually fit the character but may seem stilted and stiff. The messages communicated through voice and movement may not always be congruent.
Role ►	Role created is well suited to the genre. Movements, gestures, and voice are effective in enhancing the work and illuminating the character. The character's behaviour effectively represents the genre.	Role is suited to the genre. Movements, gestures, and voice are effective. The character's behaviour is usually representative of the genre.	Role is somewhat suited to the genre. Movements, gestures, and voice are not always effective. Character's behaviour does not always represent the genre.
Elements and Structures ►	Beginning, middle, and end are well developed and create a coherent work. Purpose or theme is clearly communicated through a detailed multidimensional character and appropriate actions and events. A variety of effective ways to reveal the character are evident.	Beginning, middle, and end are developed. Purpose or theme is communicated. Character is effectively developed and revealed through a limited number of ways.	Beginning, middle, and end are not always defined. Purpose or theme is not always clearly communicated. Character is not consistently developed throughout the work. Character is revealed through one primary way.
Technique ►	Uses theatrical conventions effectively to enhance and create an interesting character. Technical elements are used in a powerful way to create the desired effect.	Uses theatrical conventions to create a distinct character. Technical elements used create a desired effect.	Uses some theatrical conventions. Character is not always separate from actor. Technical elements do not always create the desired effect.
Critical Analysis ►	Student refines ideas and reflects on choices. Evidence of analysis and effective problem-solving strategies used. Decisions are effective in creating the desired effect in the work.	Student reflects on choices and is willing to refine ideas. Engages in analysis and uses some problem-solving strategies when making decisions.	Student reflects on choices on a superficial level. Is sometimes resistant to refining ideas. Makes decisions, but not always through analysis.

GRADE 9

Topic: *Family Grouping*

Prescribed Learning Outcomes:

Critical Analysis

It is expected that students will:

- make reasoned choices within the boundaries of the dramatic situation

Role

It is expected that students will:

- move in and out of role appropriately
- create and sustain situations while in role

Elements and Structures

It is expected that students will:

- identify a variety of ways in which character is revealed
- identify and portray a character's objective within a scene

Technique

It is expected that students will:

- demonstrate responsibility to the group and self in rehearsal and performance

PLANNING FOR ASSESSMENT AND EVALUATION

In this unit, the students examined the importance of relationships and the interaction of characters in dramatic works. They practised and developed characters and situations, and scenes in which the characters would react and interact. At the end of the unit, groups had the opportunity to present performances to the class.

- The students participated in warm-ups, trust exercises, and group co-operation activities such as Neighbours in order to establish an environment conducive to risk taking and dramatic work.
- Through group and individual practice, students developed their abilities to work in role with a full range of characters. Students worked collectively to show specific characters in a variety of different situations and to sustain their characters in improvisations. Students wrote simple dialogues with two series of contrasting subtexts, performed them, and improvised previous and future actions for the characters.
- Students worked in groups and created scenes based on randomly selected where, when, what (nature of the conflict), and who. Students practised moving in and out of role effectively, sustaining role safely, suspending disbelief during role drama, and responding to role drama both in and out of character. Students practised concentration in mastering a role and creating a character biography. The teacher provided assistance and ongoing feedback.
- Students viewed excerpts from a film that illustrated a variety of relationships. Students discussed the relationships in the film and how they were established with reference to subtext, symbols, silences, space, and touch. The teacher assigned students to family groups to create "their family," select characters, and create relationships among the characters.
- Students constructed individual webs to illustrate the qualities, aspects, and needs of their characters. They constructed a joint web to show the specific links in a family relationship and the needs of the characters. Students used role drama—a visit to an expert such as a counsellor, psychiatrist, or minister—to represent a major family issue or conflict.

- Students created Frozen Pictures representing family relationships. One member of each family introduced the other members of the family. Each family was interviewed, using a "talk show" format by the rest of the class and the teacher.

- Each family group prepared a brief improvisation of the family at home showing the relationships and dynamics within the family. One character had an obvious objective or need. In a subsequent scene, one character had a hidden objective (e.g., has been kicked out of school or has a personal problem). Students performed the improvisations demonstrating the skills they had acquired.

- Students were grouped with different families and given a new setting. They demonstrated how, in different circumstances, each of their characters would interact with characters from another family.

DEFINING THE CRITERIA

Role Drama

To what extent do students:

- choose behaviours and responses that suit the characters
- use behaviours and responses that support the dramatic situations
- separate themselves from the characters, reflect on, analyse, and re-establish character
- advance situations consistent with the characters and the characters' objectives
- illustrate the vocal and physical aspects of the characters:
  - vocal—rhythm in dialogue, pitch, suitable vocabulary, tone of voice
  - physical—walk, posture, gestures, fluidity
- contribute ideas and strengths
- support others

Family Improvisation and Family Group Performance

To what extent do students:

- choose behaviours and responses that suit the characters
- use behaviours and responses that support the dramatic situations
- separate themselves from the characters, reflect on, analyse, and re-establish character
- advance situations consistent with the characters and the characters' objectives
- illustrate the vocal and physical aspects of the characters:
  - vocal—rhythm in dialogue, pitch, suitable vocabulary, tone of voice
  - physical—walk, posture, gestures, fluidity
- maintain primary objectives until they are achieved or resolved
- sustain primary objectives while pursuing secondary objectives
- contribute ideas and strengths
- support others

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The students were evaluated on the role drama, the family improvisation, and the family group performance. In each case the following scales were used.

Role Drama

Behaviours and Responses that Suit the Character

3—Selects mannerisms, gestures, and interactions in a way that brings a sense of realism to the character.

2—Selects mannerisms and gestures, and begins to interact with the other characters, although is somewhat "wooden."

1—Uses own personal mannerisms, gestures, and interactions rather than those of the character.

Behaviours and Responses that Support the Dramatic Situation

3— Reactions to changing dramatic situation are consistent with the character and advance the dramatic situation.

2— Reactions are consistent with the character and advance the dramatic situation; adjustments to changing circumstances are stilted.

1— Reactions are not always consistent with character; fails to react to changing dramatic situations.

In and out of Role

3— Is able to separate from character and to reflect and analyse while performing, thus creating a fully developed character.

2— Is able to separate from character and to reflect and analyse the process, but the refinement of the character is limited.

1— Loses self in the character and the moment and is not able to refine the character based on reflection.

Advancement of the Situation

3— Advances the situation consistent with the character and reacts and adjusts to the situation, being aware of the nuances inherent in the scene.

2— Advances the situation usually consistent with the character; reactions tend to be predictable.

1— Maintains the existing situation and rarely reacts to changes in the scene.

Vocal and Physical Aspects

3— Effectively creates a distinct, multidimensional character revealing vocal and physical qualities suited to the role (vocal—rhythm in dialogue, pitch, suitable vocabulary, tone of voice; physical—walk, posture, gestures, fluidity).

2— Attempts to create distinct vocal and physical qualities suited to the role.

1— Uses own vocal and physical qualities, imposing them on the character rather than adapting to the character.

Contributions

3— Enthusiastically offers ideas and suggestions; takes a leadership role within the group.

2— Enthusiastically offers ideas and suggestions.

1— Reluctantly offers ideas and suggestions.

Support of Others

3— Encourages, gives constructive feedback, is able to motivate others, uses the ideas of others, listens attentively, accepts and respects others.

2— Encourages, listens attentively, gives constructive feedback, accepts and respects others.

1— Encourages like points of view, is working toward active listening.

Family Improvisation and Family Group Performance

Behaviours and Responses that Suit the Character

3—Selects mannerisms, gestures, and interactions in a way that brings a sense of realism to the character.

2—Selects mannerisms, gestures, and begins to interact with the other characters, although is somewhat "wooden."

1—Uses own personal mannerisms, gestures, and interactions rather than those of the character.

Behaviours and Responses that Support the Dramatic Situation

3—Reactions to changing dramatic situations are consistent with the character and advance the dramatic situation.

2—Reactions are consistent with character and advance the dramatic situation; adjustments to changing circumstances are stilted.

1—Reactions are not always consistent with character; fails to react to changing dramatic situations.

In and out of Role

3—Is able to separate from character, reflect, and analyse while performing, thus creating a fully developed character.

2—Is able to separate from character, reflect, and analyse the process, but the refinement of the character is limited.

1—Loses self in the character and the moment and is not able to refine the character based on reflection.

Advancement of the Situation

3—Advances the situation consistent with the character and reacts and adjusts to the situation, being aware of the nuances inherent in the scene.

2—Advances the situation usually consistent with the character, reactions tend to be predictable.

1—Maintains the existing situation, and rarely reacts to changes in the scene.

Vocal and Physical Aspects

3—Effectively creates a distinct, multidimensional character, revealing vocal and physical qualities suited to the role (vocal—rhythm in dialogue, pitch, suitable vocabulary, tone of voice; physical—walk, posture, gestures, fluidity).

2—Attempts to create distinct vocal and physical qualities suited to the role.

1—Uses own vocal and physical qualities, imposing them on the character rather than adapting to the character.

Maintenance of the Primary Objective

3—Resolves primary objective while sustaining and developing the character.

2—Resolves primary objective.

1—Works toward resolving primary objective.

Pursuit of Secondary Objectives

3—Simultaneously integrates both primary and secondary objectives during the improvisation.

2—Pursues primary and secondary objectives but not always in an integrated fashion; tends to be stiff.

1—Concentrates on one objective to the exclusion of the others.

Preparation

3—Mentally and physically prepared to work, is focussed on task, and comes with all necessary supplies.

2—Usually focussed and comes with all necessary supplies.

1—Has difficulty concentrating and remembering needed supplies.

Contributions

3—Enthusiastically offers ideas and suggestions; takes a leadership role within the group.

2—Enthusiastically offers ideas and suggestions.

1—Reluctantly offers ideas and suggestions.

Support of Others

3—Encourages, gives constructive feedback, is able to motivate others, uses the ideas of others, listens attentively, accepts and respects others.

2—Offers constructive feedback, accepts and respects others.

1—Encourages like points of view, is working toward active listening.

GRADE 10

Topic: *Dramatic Anthology*

Prescribed Learning Outcomes:

Expression and Trust

It is expected that students will:

- develop trust in self and others through class activities and through individual and ensemble performances

Body and Voice

It is expected that students will:

- choose appropriate physical and vocal expression to enhance drama

Drama as Metaphor

It is expected that students will:

- select appropriate dramatic forms for representing particular ideas and experiences

Elements and Structures

It is expected that students will:

- demonstrate how a central image contributes to a unified work
- organize and control drama and theatre elements to enhance the drama

Technique

It is expected that students will:

- demonstrate a commitment to the team approach in rehearsal and performance

PLANNING FOR ASSESSMENT AND EVALUATION

In this unit, the teacher created opportunities for students to participate in various performances such as Readers Theatre, scenarios based on student-generated ideas, and improvisations. Students were encouraged to contribute regularly to group work, to support other group members, and to respond to others in a positive, supportive manner.

- Students worked with and manipulated the unities of time, place, and action through discussion and improvisation. Students created a scene in which the unities were observed. Students looked at how structure affects the central image. The teacher provided examples of media options that students could choose for their performance project.
- The teacher divided the class into two groups. Each group brainstormed a list of topics with personal relevance to form the central theme for their project (e.g., leaving school, love, choices, change, alcohol use). Students planned and structured their groups in order to create three related sections that were to form a dramatic anthology.
- In each group, students assigned themselves responsibilities, rehearsed and staged the anthology, and presented it as a unified dramatic work composed of all three sections.

DEFINING THE CRITERIA

Performance

To what extent do students:

- use their bodies imaginatively and effectively
- use vocal techniques that enhance the dramatic work
- select and organize forms to represent their ideas and illuminate the theme
- present a clearly articulated theme
- suspend disbelief
- use a central image to unify the project
- integrate focus, tension, contrast, form, and balance in their work

Group Communication and Commitment

To what extent do students:

- display confidence and take risks
- contribute ideas and support the group in the dramatic process
- contribute strengths, refine work, and commit to the group performance
- present an original work

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher used a performance scale to evaluate the group's performance and a separate scale to evaluate the student's group communication skills and commitment to the dramatic work.

Performance	Rating
• use their bodies imaginatively and effectively	
• use vocal techniques that enhance the dramatic work	
• select forms that represent their ideas and illuminate the theme	
• present a clearly articulated theme	
• suspend disbelief	
• use a central image to unify the project	
• integrate focus, tension, contrast, form, and balance in their work	

Key: **4—Outstanding**
Goes beyond expectations and incorporates unique and creative qualities; presents an original work.

3—Good
Fully meets the criteria, and the dramatic work is effective and shows originality.

2—Satisfactory
Meets most of the important criteria; dramatic work communicates meaning.

1—IP
Not yet ready to evaluate; needs assistance, support, and intervention in order to be successful.

Group Communication and Commitment

Outstanding
Student offers original ideas during the development of the production. Successfully works and refines own ideas and the ideas of the group. Accepts others' ideas and builds on them. Supports, encourages, and respects the work of others. Willing to work with all members of the class in a co-operative way to create an ensemble. Demonstrates a heightened level of energy and involvement. Confidently tries new things and situations.

Good
Student offers ideas during the development of the production. Works to refine ideas and improve the dramatic work. Accepts others' ideas. Encourages and respects other students and their ideas. Works co-operatively with most students. Enthusiastically committed to the work. Tries new things and situations.

Satisfactory
Occasionally offers ideas during the development of the production. Accepts others' ideas and is respectful toward members of the class. Works co-operatively with classmates, but sometimes needs assistance to solve problem situations. Committed to completing the task. Will try new things or situations when supported or encouraged.

Appendix E
Acknowledgments

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Appendix F
Glossary

abstract	To do with, or existing in, thought rather than matter, or in theory rather than practice; not tangible nor concrete; denoting a quality or condition or intangible thing rather than a concrete object (e.g., freedom, love).
aesthetic	Pertaining to a distinct category of understanding that incorporates intellectual, sensory, and emotional involvement in and responses to the arts.
as if	Imagining and being in an agreed-upon place, time, and circumstance, and facing the same situation together.
aural	Of, relating to, or received by, the ear.
blocking	The working out of the physical movements of actors in a play.
business	Any activity actors do on stage in their role (e.g., playing cards, making a sandwich).
central image	A visual image that incorporates action ("noun and verb"); a metaphor for the play (as in *Cat on a Hot Tin Roof*).
character's objective	The goal or desire towards which the character, through actions and dialogue, is working.
Choral Theatre	A form of drama in which lines are spoken by a chorus of voices.
compositional elements	Echoes, resonance, and repetition.
context	Circumstances influencing the creation of a dramatic or other work. Includes social, cultural, historical, personal circumstances. (See also *dramatic context*.)
contrast	Darkness and light; sound and silence; movement and stillness.
critique	Constructive criticism of the effectiveness of the work or the appropriateness of the choices made by the creator or performer.
design elements	Levels, colours, space, texture, and other elements affecting the physical representation of drama.
directing skills	Researching, conceptualizing, analysing, organizing, blocking, rehearsing.

drama elements	Focus, tension and contrast, symbol, form, and balance.
dramatic anthology	A presentation of a thematically based collection of material (e.g., poetry, narration, essays, songs, and scenes).
dramatic context	Setting for dramatic work that includes who, where, and when in a given activity.
dramatic form	A medium for the expression of dramatic meaning (e.g., improvisation, tableau, role, Story Theatre, dance drama, Readers Theatre, mask, mime, puppetry, script work, audiovisual); may involve the integration of a variety of media and a combination of the arts.
dramatic interactions	Interactions of people and forces within a selected environment and event.
dramatic play	A make-believe situation in which the learner can explore actions and reactions in a spontaneous way.
focus	Concentration of attention on a specific person, object, or event.
form	(See *dramatic form.*)
Forum Theatre	A form of audience-participation drama. Students create scenes that address an issue of their choice; an audience member who sees one actor belittling another actor within the context of the scene calls "freeze!" and the scene is replayed with the audience member participating and illustrating a solution to the problem.
freeze	A sudden and immediate stoppage in action and motion that creates a tableau during a dramatic work.
general space	The space in which the whole group works.
genre	A term used in literary criticism to describe a literary form. Traditional dramatic genres are comedy and tragedy.

improvisation	The invention of dialogue and action spontaneously, based on an understanding of a role or a situation.
kinesthetic	Having to do with the sensations of movement.
making meaning	A way of understanding personal experience and coming to terms with the world of thing and events; meaning beyond the ordinary.
movement elements	Time, space, energy, relationship, dynamics, and body.
open and closed positions	In mime, open and closed body positions are the two extreme contrasts to the neutral body position. In neutral, the body elements are balanced and make a minimal dramatic statement. In open position, all the elements of the body are open. This state frequently represents an emotional attitude as well as a physical position. The closed position is the opposite: all elements of the body are closed, and the emotional attitude is also closed.
pace	The speed of speech or movement, often used in building up or down to a climax.
pathways	The path on the floor along which the actor (or actors) moves.
performance space	The area where a presentation occurs, such as proscenium, alley, thrust, in the round, forum (large open space).
personal space	The space in which an individual works.
play building	Process of creating, rehearsing, and presenting a story based on ideas, life experiences, and imagination. Refer to *Storymaking and Drama: An Approach to Teaching Language and Literature* in Appendix B.
Readers Theatre	An oral interpretation of poem or prose. Refer to *Readers Theatre Anthology* by Mel White.
reflection	The act of thinking about or considering the significance of the work. Reflection can take many forms.

ritual	A ceremonial act or performance used to heighten commitment and deepen understanding.
role	Assuming the perceptions, attitudes, and beliefs of another in a drama; to put oneself in another's shoes in order to understand another's point of view.
Role Drama	Drama in which students, and perhaps the teacher, work in role to explore events, issues, and relationships and reflect on these experiences.
soundscape	A series of connected or contrasting sounds to be used in isolation and heard or used as the source for a mimed or movement exercise.
stage blocking	(See *blocking*.)
stage vocabulary	Words used to describe position of the stage, such as: upstage, downstage, stage right, stage left, wings, and apron.
status	The relative importance of characters. Status can be endowed or assumed. Elements of status include height, vocal quality, proximity, stage position, and eye contact.
storyboard	A visual representation of the "story" or organization of episodes in a collective drama.
story starter	A line or situation given as a point of departure for developing an improvisation or other dramatic work.
Story Theatre	Technique for telling stories in drama. The story may be told by a narrator, with others acting it out with dialogue, or through mime; the narration may also be provided by those who are acting out the characters, animals, or inanimate objects.
styles	The manner of dramatic expression chosen. Examples include: naturalism, symbolism, and surrealism.
subtext	The implied or unspoken theme or character motivation in a dramatic work.
suspend disbelief	The willingness to accept *as if*.

symbol	A person, place, or object that stands for or represents an idea or quality and, when used or referred to, immediately summons an organized pattern of emotional and intellectual responses.
tableau	A still picture representing concretized thought that is physically created by actors.
teacher-in-role	By taking on roles, teachers are able to provide students with a model for working in role through the use of appropriate language and apparent commitment to the process and the work.
technical elements	Lighting, sound, set, design, props, and cost.
tension	The force that drives the drama. It may be created through elements such as challenge, time, space, conflict, constraints, unknown, responsibility, and mystery.
theatre elements	(See *drama elements.*)
theatresports	A competitive, improvisational game in which students work in teams. Refer to a manual on theatresports to understand the scoring and variations in the game.
theatrical conventions	Common agreements between the observer and the drama participants regarding theatrical custom.
three unities	The three unities are: - the unity of time (all action in a work occurs within a single time frame) - the unity of place (all action in a work occurs within a single location) - the unity of action (all action in a work directly furthers the development and resolution of the work's central conflict). Together, called the *principle of the three unities.*
vocal collage	A collection of vocal sounds based on a theme or storyline. Each student thinks of words associated with a theme. Point to each student in turn to activate voices.
voice elements	Volume, timbre, projection, diction, dialect, tone, pitch, articulation, pace.

Appendix G
Drama Games

This glossary describes the drama games referred to in the instructional strategies suggested for teaching the Drama 8 to 10 curriculum. When using these games, teachers are encouraged to consider the cautions outlined under "Sensitive Content" (see Appendix H).

DRAMA GAMES

Accept-Change-Pass

A student takes an imaginary object from an imaginary box, uses it, and then passes it to the next student, who changes the object into a different imaginary object.

Buzz

This is a concentration game in which students form groups of five. Each student is numbered from one to five. Have them form a circle and count from one to six. The group repeats the count several times with variations, as called for by the teacher. For example, students must first say "buzz" instead of their own numbers, then say "flop" instead of "three," and finally say "splosh" instead of "one."

Cat and Mouse (Chair Tag)

Two students play tag, with one student as "it" and another as the person "it" is chasing. Other students sit in chairs scattered around the room. The student being chased can avoid being tagged by running away or by tapping a seated student on the shoulder and taking that student's seat. The student who is "it" then chases the student who was tapped. If a tag occurs, the roles are reversed, with a one-second delay before the new round starts to allow the new student being chased to get away from the new "it." Focus on fast reactions.

Cat and Mouse Variations:

- ***Variation 1: The Fox and the Chickens***

  With the exception of three students, all sit on chairs scattered around the room. The students without seats are the fox and the two chickens. The fox tries to tag one of the chickens. If successful, the fox becomes a chicken, and the tagged chicken becomes the fox. A chicken can escape by tagging a seated person, who then gives up the chair and becomes a chicken. From time to time the teacher or designate can call "Barnyard!" at which time all of the seated students become chickens and are taggable until they find another seat.

- ***Variation 2: Link Tag***

  Students in pairs link arms. Two students play a game of tag, running among the linked pairs. If a tag occurs, the roles are reversed, with a one-second delay before the round starts to allow the new student being chased to get away from the new "it." If the student being chased links arms with one of the paired students, the student at the other end of the new trio becomes the one being chased.

- ***Variation 3: Line Tag***

  Students stand behind one another in pairs. Two students play a game of tag. If the student being chased stands in front of a pair, the student at the rear of the trio becomes the one being chased. If a tag occurs, the roles are reversed, with a one-second delay before the round starts to allow the new student being chased to get away from the new "it."

Circle Stories

Tell a story one sentence at a time. Have students use "fortunately" and "unfortunately" alternately as the first word of the sentence.

Circle Stories Variations:

- ***Variation 1***

  The teacher sits in the centre of the circle and points to a student, who starts the story, then points to a new student, who adds a word, and so on.

- ***Variation 2***

  Perform the story that has been developed in the circle.

- ***Variation 3***

  Go around the circle with each student leaving a "chunk" of story dangling. (For example, "The gate creaked open, and as the cloud passed by the full moon, we saw. . . .") The next student then takes over.

- ***Variation 4***

  Tell a story that starts with a person in danger. Continue around the circle with each student contributing an additional sentence. The first word in each sentence should be "fortunately" or "unfortunately," alternating every time.

Day in the Life of . . .

Students discuss various occupations, then each student selects a job. Scatter the class as much as possible, and remind them that they must work in isolation from others whose reality will not be theirs. The students begin the reality of their character's world at midnight, Thursday. For a minute or so, each student plays the character's reality (e.g., a night nurse checking patients, a teacher marking papers, a lawyer sleeping). Move on at two-hour increments until midnight, Friday. Following the exercise, discuss how the character is more than the occupation.

- ***Variation 1***

  Describe a specific character, and decide on a significant event in that person's day. As a group, improvise a full day in the character's life. Incorporate the variety of characters and occurrences before and after the significant event.

Do You Like Your Neighbours?

Students form a large circle with their chairs. One student stands within the circle, facing a seated student on the opposite side of the circle. The centre student asks the seated student, "Do you like your neighbours?" If the seated student replies "Yes," the students seated on either side change seats. If the seated student says "No," two replacement students must be named. Then the new neighbours exchange seats with the old ones. During either circumstance, the student in the centre of the circle attempts to get a seat. Whoever is left without a seat becomes the new centre person.

Eye-to-Eye Argument

In pairs, decide on a topic to argue about in the roles of parent and child (e.g., curfew, allowance). Argue for a minute or two, trying to maintain eye contact throughout the debate. Partners keep track of the number of times the other breaks eye contact.

Find Your Partner

Discuss how to walk safely in a group with eyes closed (e.g., hold hands up, walk slowly and carefully), then choose partners and with eyes closed, feel one another's hands. Have the entire class scatter around the acting area, close their eyes and mouths,

then try to find their partners by touching hands. When using this game, teachers are encouraged to take account of the cautions outlined under "Sensitive Content"(see Appendix H).

- *Variation 1*

  Have students find one another through a vocal sound (not a word, but a sound).

Find Your Place

Have students form lines based on a given criterion that, in order to find their place, requires them to interact (e.g., hand size, alphabetical order of middle name, month and day of birth).

Freeze

Have students work in pairs. Person A freezes in a dramatic pose. Person B decides what the pose suggests and begins a dialogue. Persons A and B continue, using bold gestures to enhance the dialogue until someone says "Freeze!"

Freeze Tag

Discuss the use of levels in movement. Two students start a scene on a given topic and try to work with interesting shape relationships. When deemed appropriate, an audience member calls "freeze!" Both actors freeze, and the audience member enters the acting area, taking the frozen position of one of the actors. The new actor initiates a new scene from the stimulus of the frozen picture. Continue on, repeating the exercise and involving a new actor each time.

Frozen Pictures

Students perform a selected scene and, at a critical point in the action or at the height of a dramatic moment, they are directed to "freeze," creating a still frame or "frozen picture." After an interval, actors are directed to resume action until the next "freeze" is called. Examples of scenes that lend themselves to the "frozen picture" activity might be a bank robbery, a roller coaster ride, beach volleyball, or a blind date.

Fruit Salad

Students sit in a large circle, with one student in the middle without a chair. Label the students as one of three fruits (e.g., apple, peach, kiwi). The student in the middle calls the name of a fruit, and everyone in the circle with that name must find another chair at the same time as the person in the middle is trying to find a chair. As a variation, the person in the middle may call either two fruit names or "fruit salad," which means everyone must find another seat.

Genre Switch

Working in small groups, have students choose and perform dramatic situations, rotating through different genres (e.g., romantic, melodramatic, Western, cartoon).

How the ___ Stories

To encourage the imagination, have students, as a class, in groups, or in pairs, use a process of brainstorming, selection, and rehearsal to create a story to explain How the Zebra Got Its Stripes, How the Pig Got Its Curly Tail, How the Turtle Had to Carry Its House on its Back, and so on. Use a narrator and a group of actors.

Incongruous Lines

Form pairs. Student A takes the opening line to a scene, and Student B takes the second line. Neither student knows the other's line, and both have to work to

sustain and advance the scene. The lines should be incongruous. For example:

A: I just squeeze the trigger gently, right?
B: Do you want regular or supreme gas?

A: Pass the peanut butter, please!
B: I'll be fine on my own, Dad (Mom).

Magic Carpet Ride

First, the teacher or guide creates a suitable environment by dimming the lights and relaxing the students. Students lie on the floor or sit in a relaxed position and are guided to imagine various places while the teacher or guide describes them. The exercise may progress to include touch and movement. Variations are Under Sea or Time Travel. When using this game, teachers are encouraged to take account of the cautions outlined under "Sensitive Content" (see Appendix H).

Marionettes

Have students practise moving like human marionettes, first as if controlled by strings from elbows, wrists, fingers, and then from knees, ankles, and toes. Finally, add strings for heads, necks, and shoulders. Once students have practised the movement, have them form small groups and choose a children's story to perform. Have them try speaking in the same broken rhythm in which they move. Students may perform the story for the class and maybe for a much younger class (see also *Puppets*).

Metaphor Bench

Set benches or chairs for eight in the acting area. Form groups of eight. Send one group into the acting area, and have the others form an audience. Number the acting group one through eight. Give the group in the acting area the following instructions (ensure that the audience does not know what will happen):

Actor One enters the acting area, looks around, then walks to the far end of the bench and sits. After about 10 seconds, Actor Two enters, looks around, then asks Actor One, "Has she arrived yet?" Actor One responds in the negative, and Actor Two sits beside Actor One. After 10 seconds, Actor Three enters and continues the process with Actor Two. The process continues until Actor Eight enters and sits beside Actor Seven.

After about 10 seconds, Actor Eight stands, justifies an exit, and leaves. After 10 seconds, Actor Seven repeats the process. Continue until the last actor leaves the stage. Throw in a few directions to the actors for variety if desired.

After the event, discuss the power of a group of performers simply staying in character, entering, interacting, and exiting.

Mirrors

Partners face one another an arm's length apart. Student A initiates movement, and Student B mirrors Student A's actions. Stress co-operation, but make moves complex and fast enough to give a challenge. Reverse roles.

Mirrors Variations:

- ***Variation 1***

  After practice with mirrors, have students move with no one leading or following. The teacher then looks at individual pairs and eliminates groups in which one partner is leading or the moves are not mirrors.

- ***Variation 2***

  Form the class into a large circle. Send one student out of the space, then assign a group leader. With the leader leading the circle, start a mirror activity. Call the excluded student back to stand in the centre of the circle and try to identify the leader.

Miss Julie

Miss Julie is the only child of a wealthy landowner in 18th-century Sweden. At a traditional Midsummer's Eve celebration, during which the estate workers mingle with the aristocracy, Miss Julie dances with Jean, a valet. Kirsten, Jean's fiancée, visits his room after the party, only to discover that Jean is missing, but a handkerchief belonging to Miss Julie is on the table. Kirsten picks up the handkerchief and responds to the implications. Gender roles can easily be reversed by making Miss Julie and the fiancée male, Jean a female, and the object in the room a riding crop.

Park Bench

When working on specific acting skills (e.g., making an entrance, creating a fully developed character, knowing how to sit), environments such as a park bench or an airport lounge become convenient settings for the chance meeting of characters. The teacher supplies the skill being learned and assessed.

- ***Variation 1***

  Students create a chain of characters. The first student enters and is joined by a second. After some interaction, the first student leaves and the third student enters, and so on.

Picture Play

In pairs, students are given a picture of two people. They each select one of the people in the picture and create a character. With their partner, they enact a dramatic work based on an incident that occurred on the day the picture was taken. The class assesses whether the students achieved the characters in the photograph.

Puppets

Following a thorough physical warm-up, form pairs. One student plays a puppet or marionette while the other pulls the imaginary strings, or the "puppeteer" points to or touches head, arms, and legs of the "puppet" to identify the part to move. Focus on discrete movement (see also Marionettes). When using this game, teachers are encouraged to take account of the cautions outlined under "Sensitive Content" (see Appendix H).

Sculptures

Working in pairs, students create a statue. One student is the clay, and the other is the sculptor. The sculptors do not need to touch the clay, but by putting a hand near the part of the clay they want moved, they can manipulate the arms, legs, head, and body of the clay into an interesting statue based on titles or themes. The students then switch roles.

Sharks

Create a raft from three sheets of newspaper. Have students hold each other on the raft when the leader calls "Sharks!" Gradually remove each sheet of paper as the game progresses.

Silent Scream

Students face a wall and close their eyes. On a cue from the teacher, they give a huge but silent scream that builds from their toes and works right up through their bodies. Stress total physical involvement. However, do not let any sound come out.

Street Interview

Brainstorm topics of communal interest. Ask one student to be a newsperson and to conduct a person-in-the-street interview on the selected topic. A series of random yet plausible characters enter the scene and are interviewed.

Tableaux Moulding

Divide the class into three equal groups labelled A, B, and C. Number the members of each group, and ensure that the students can identify their corresponding numbers in other groups (A1, B1, C1). Group A keeps eyes closed. Group C forms a frozen picture with interesting levels and shapes. Group B observes group C. When the picture is frozen, Group B students move their number partners in Group A (who continue to keep their eyes closed) into replicas of the frozen picture made by their number partners in group C. Try to sustain similar relationships within the frozen picture. Each group should get a chance in each role (model, moulder, moulded). At the end, Group A members open their eyes and compare the shape of their tableau to that of Group C (see also *Frozen Pictures*).

Take Ten

In pairs or small groups, students create a series of ten frozen pictures that tell a story about a given idea or title (e.g., a robbery, a twist of fate). Stress awareness of levels, focus, and "action about to happen." Students show a tableau, lights are turned off, someone counts "One, two, three, four, five, take two," and lights come on to show the next tableau.

Telephone

The class forms a circle and a message is whispered around the circle. Compare the original with the message as heard by the last person in the circle.

- ***Variation 1***

  Simultaneously run two messages in the opposite direction. Usually they corrupt one another.

Tell Me About

In small groups, create a story based on a given story starter. Have students devise a scene based on their idea.

This Is a Book

The class sits in a circle and the leader hands an object (e.g., a book) to the left. The leader says, "This is a book." The student receiving the book says, "This is a what?" The leader replies, "This is a book." The first student then passes the book to the next student saying, "This is a book." The second student says, "This is a what?" The first student then asks the leader, "This is a what?" The leader replies, "This is a book." The first student then tells the second student, "This is a book," and the second student tells the third student, "This is a book." The third student asks back, student by student, to the leader, "This is a what?" and the answer is returned through each student, "This is a book." This is complicated when the leader passes a second object, perhaps a pencil, to the right. The same procedure of statement, question, statement is followed on that side of the circle as well. The fun is created and great concentration is required when the two objects cross and the students are then passing questions and answers about both objects back to the leader.

Trust Circle

Form groups of six or seven, using students of roughly the same size. One student stands

in the centre of the circle and stands firm. The other students provide support by putting two hands on this centre student. When the centre student is ready and has eyes closed and body rigid, that student is gently passed around the circle. After a while, the group gently brings the student's body back to a central, upright position. Stress safety and co-operation. When using this game, teachers are encouraged to take account of the cautions outlined under "Sensitive Content" (see Appendix H). Note as well that exercises such as this are only one aspect of achieving trust in the classroom. Full trust develops only when students feel a sense of equity. This requires teachers to validate all students' personal and cultural backgrounds by recognizing and affirming their culturally based forms of self-expression.

Trust Falls

Divide into pairs of students who are approximately the same size. Stand toe to toe, hold hands, and lean back, balancing one another. When using this game, teachers are encouraged to take account of the cautions outlined under "Sensitive Content" (see Appendix H). Note as well that exercises such as this are only one aspect of achieving trust in the classroom. Full trust develops only when students feel a sense of equity. This requires teachers to validate all students' personal and cultural backgrounds by recognizing and affirming their culturally based forms of self-expression.

Trust Falls Variations:

- ***Variation 1***

  Divide into pairs of students of approximately the same size. Stand heel to heel. Lean back, and balance one another.

- ***Variation 2***

  Form into groups of three. Two students form a cradle by holding hands. The other student stands with their back to the cradle. When the two students doing the catching say "go," the single student falls back into their arms. Stress that students should not fall back until cued and should not catapult out of the cradle.

Trust Lift

One student lies on the floor and keeps his or her body rigid. Six or seven other students lift that student above their heads. Stress safety.

Trust Walk

Have students form pairs. Person A keeps eyes closed, while Person B walks on one leg. The two students support each other as they move around. Halfway through the walk, students exchange roles. Students need to relate their experience, listing sounds, tactile experiences, and so on.

Tug of War with Old Curtain

Divide the class into two teams, with the team members numbered so there is a one, two, and so on, on each team. Place an old curtain on the ground between the two teams. The leader calls a number, and the two students whose number is called run out and try to pull the old curtain toward their team. Up to four numbers could be called out so that up to four team members from each team are tugging the curtain at the same time. This game is best played outdoors.

Two Truths and One Lie

Students introduce their partners by telling two facts and one lie about them; other students attempt to recognize the lie.

Appendix H
Planning Your Program

The Drama 8 to 10 Integrated Resource Package is designed to allow exploration of the widest possible range of forms within the context of a balanced educational focus that:

- addresses all aspects of the art form: process, presentation, theatre skills, and performance
- promotes the exploration of drama both for its own sake and within integrated contexts

This Integrated Resource Package provides flexibility in organizing and implementing courses and programs to best meet the needs of students, teachers, and communities. Districts and schools may choose to develop programs that integrate more than one of the fine arts disciplines. For students to satisfy the fine arts requirement at the grade 8 to 10 levels, however, they must meet all prescribed learning outcomes from one of the disciplines (dance, drama, music, visual arts). This requirement ensures that students receive a strong foundation in at least one of the fine arts disciplines. Examples of integrated programs include:

- How the Arts Mirror and Influence Society
- The Arts Within Cultures and Across Time
- Musical Theatre
- Design
- Filmmaking
- Arts in the Media

The four fine arts curricula share many common components; identifying these commonalties will help educators in developing integrated units or programs.

Drama

Exploration and Imagination	*Context*	*Drama Skills*
Critical Analysis Expression and Trust	Social and Cultural Making Connections	Body and Voice Drama as Metaphor Elements and Structures Role Technique

Dance

Presentation and Performance	*Creation and Composition*	*Dance and Society*	*Elements of Movement*

Music

Thoughts, Images, and Feelings	*Context*	*Structure*
	Historical and Cultural Self and Community	Elements of Expression Elements of Melody Elements of Rhythm Form and the Principles of Design

Visual Art

Image-Development and Design Strategies	*Context*	*Visual Elements and Principles of Art and Design*	*Materials, Techniques, and Processes*
Creating/Communicating Perceiving/Responding	Creating/Communicating Perceiving/Responding	Creating/Communicating Perceiving/Responding	Creating/Communicating Perceiving/Responding

ORGANIZING FOR INSTRUCTION

When planning a drama program and sequencing lessons, teachers may consider whether they have:

- addressed the prescribed learning outcomes
- set appropriate goals
- mapped out a sequence of lessons
- included opportunities for students to explore and express themselves through drama
- included opportunities for students to research ideas and topics
- included opportunities for both individual and group work
- included opportunities for students to reflect on their own work
- included opportunities for looking at and responding to dramas of others
- included a range of cultural content
- addressed a range of learning styles
- included activities and strategies relevant for both male and female students
- connected the lesson to things relevant to students and their communities
- made plans for assessing the extent to which students are achieving the learning outcomes

A balanced drama program should include a range of drama experiences. These experiences will serve as the basis for exploring the concepts of drama as articulated by this curriculum.

LEARNING STYLES AND INSTRUCTIONAL STRATEGIES

In order to meet the needs of the widest range of students, teachers are strongly encouraged to use a variety of instructional strategies when planning and implementing a drama program.

Types of instructional strategies and learning styles include:

- *direct instruction* (e.g., structured overview, lecture, demonstration, didactic questions)
- *indirect instruction* (e.g., problem solving, case studies, inquiry, concept mapping)
- *independent learning* (e.g., research, computer-aided instruction, homework, learning centres)
- *experiential learning* (e.g., field studies, experiments and exploring, games)
- *interactive instruction* (e.g., co-operative learning groups, debates, problem solving, interviewing, role play, improvisation)

For more information on the use of many of these strategies, refer to the publication *Selected Strategies for Instruction* (Province of British Columbia, Ministry of Education, 1995).

CLASSROOM MANAGEMENT

Drama is fun and informal, but there are often no textbooks or desks to help establish control in a drama classroom. Because the success of the class depends on establishing a relaxed but controlled atmosphere, it is best to develop a classroom routine as soon as possible. More specifically, drama teachers can establish a good working atmosphere by:

- making concentration a major topic in the early weeks of the course (the quiet intensity of students working on a concentration exercise helps create a business-like atmosphere)
- telling the purpose of each lesson and exercise (all students in the class should know why a particular game or exercise is being used and should be aware of the goals of the course)
- organizing a beginning ritual (e.g., students enter, put coats and books away, and sit in a circle)

At the start of the year it is very important for students to know that, on a given signal, they must stop whatever they are doing and turn their attention to the teacher. This signal may be a word such as "Freeze!" or it could be a cymbal strike, a short blast on a whistle, or a gesture such as an arm lifted into the air. Drama classes are usually active and noisy; catching students' attention can be difficult without such control signals.

Choosing partners should be done in a variety of ways so that students have opportunities to work with others outside their usual peer group. Two approaches are:

- Have students count off in fives; the teacher then announces, "All the ones meet here, twos in that corner," and so forth.
- Take as many long pieces of yarn as half the number of students in the class; the teacher holds all yarn pieces in the middle with the ends dangling; each student grabs an end and is paired with the student at the other end.

Drama Games may be helpful for setting the tone for classroom management. (See Appendix G.)

RESPONDING TO DRAMATIC PRESENTATIONS

Developing students' skills as members of an audience and as discriminating observers is an important part of a drama program. Students should be encouraged to approach dramatic presentations thoughtfully and discriminatingly, withholding their judgments until they have enough information to respond in an informed manner. They should learn to go beyond their initial reactions in order to come to an understanding of what they have seen and how it was done. Students should also be given opportunities to express and support their personal responses. Class discussion can help students learn that the same dramatic presentation can mean different things to different people.

The seven-step process below is designed to help teachers guide their students to create more significance and derive greater enjoyment from their experiences as members of an audience for drama. The first encourages discussion before viewing, and the other six are undertaken following the performance.

1. Preparation
- The teacher provides students with contexts for viewing the particular dramatic presentation.

2. First Impressions
- Students share their initial responses; there are no wrong answers.

3. Descriptions
- Students objectively describe what they saw and heard.

4. Analysis
- Students continue to organize their thinking about how dramatic presentations are made.
- Students consider how several different dramatic artists work together to produce a dramatic presentation and how the elements functioned within the work.
- The teacher encourages the use of the language of dramatic art.

5. Interpretation
- Students attempt to express what the dramatic presentation means to each of them, incorporating what they gleaned from the two preceding steps.
- Students recognize that responses will be influenced by their own experiences and perceptions of the world.

6. Gathering Background Information
- Students learn as much as they can about the dramatic presentation and the writers or dramatic artists involved with it.

7. Informed Judgment

- Students reflect upon the three questions that guide dramatic criticism: What is each artist trying to do? How well has he or she done it? Was it worth doing?

Adapted from *Arts Education: A Curriculum Guide for Grade 8* (Saskatchewan Education, Training and Employment, September 1994).

WORKING WITH THE DRAMA COMMUNITY

Whether engaged in improvisation or script development, learning set plays, or responding to drama, students' opportunities for learning may be greatly enriched when actors or directors from the community are involved. Teachers are encouraged to arrange for field trips and classroom guests whenever possible. It is particularly useful to use experts when dealing with culture-specific dramas or dramatic traditions in order to avoid misrepresentation, offence, and misappropriation of culture.

When working with guest actors and directors, teachers should:

- arrange for a meeting to discuss appropriate learning outcomes and expectations and which areas of the curriculum are to be addressed (e.g., include the elements of movement and the historical, cultural, and societal contexts)
- prepare students for the experience (e.g., discuss expectations for process and etiquette, and produce useful background information)
- determine the needs of the guests (e.g., music, space, temperature)
- debrief with students and guests

Students should also have opportunities to work as directors themselves, creating work for peers or younger students. When students are working in this capacity, encourage them to consider the following:

- What might the particular student actors be reasonably able to accomplish at that grade level?
- What safety factors must be kept in mind?
- What warm-up and cool-down activities need to be incorporated?
- Is there a plan established for rehearsing the various parts of the drama?
- What are your criteria for success?

Teachers and students should consider the following community resources for broadening the range of learning opportunities in drama:

- professional drama studios, companies, and associations
- community, provincial, and national arts councils
- college and university fine arts departments
- school and public libraries
- drama teachers' associations
- cultural associations
- community and recreation centres
- arts periodicals and publications
- arts broadcasting (radio, television)
- continuing education programs
- cultural festivals
- Internet web sites for drama

ADDITIONAL CONSIDERATIONS FOR INSTRUCTION IN DRAMA

When planning a drama program, consideration must be given to health and safety issues, sensitive content, and facilities and materials.

Creating a Safe Learning Environment

It is essential that teachers address the following questions prior to, during, and after an activity has taken place:

- Is the activity suitable to the student's gender, interest, confidence, mental and

physical age, and physical condition?
- Has the instruction been sequenced progressively to ensure safety?
- Are the students being properly supervised?
- Have students been given specific instruction about how to use the facilities and their bodies appropriately?
- Are the facilities suitable and in good repair?

Teachers should ensure that the following safety practices are implemented. This list is not all-inclusive, but the following suggestions will guide teachers in establishing a safe learning environment in drama classes.

Students should:

- wear clothing and footwear appropriate for the activity
- follow established rules and routines
- select tasks that are within their ability
- move in the designed space with control and respect for others
- recognize hazards in the drama areas

In addition to physical safety, teachers should consider the emotional safety of students when planning a drama program. Be sensitive to individual students, and be prepared to respond to unique situations and develop creative strategies to deal with rivalry, stress, stage fright, and so forth. Teachers should also be aware of activities that may cause emotional or psychological stress for individual students (e.g., blindfolding, working in closed environments) and be prepared to offer alternative strategies as necessary.

Sensitive Content

The study of drama can involve classroom activities that raise matters about which some students or their parents may feel a degree of sensitivity or special concern (e.g., drama in religious or cultural contexts, social pressures on adolescents, human sexuality, standards of personal behaviour, assertive communication). The following are some suggested guidelines for dealing with such matters.

- Inform parents of the objectives of the curriculum before addressing any sensitive issues in the classroom, and provide opportunities for them to become involved.
- Be aware of district policy and procedures regarding instruction involving sensitive topics (e.g., policy for exempting students from participation in classroom activities).
- Be aware of provincial policy and legislation related to matters such as disclosure in cases of suspected child abuse.
- Obtain the support of the school administration before engaging in any potentially sensitive instruction.
- Inform an administrator or counsellor when a concern arises.
- Be aware of warning signals for eating disorders, suicide, and child abuse (e.g., excessive perfectionism, compulsive exercising, depression, very low or high body weight).
- Obtain appropriate in-service training or consult with those in the school who have relevant expertise (e.g., the teacher counsellor) before beginning instruction in a new, unfamiliar, or potentially sensitive area of study.
- Establish a classroom environment that is open to free inquiry and to various points of view.
- Avoid dealing with controversial issues until class members have had enough time together to become comfortable with each other and to have learned an appropriate process for addressing those issues.

- Promote critical thinking and open-mindedness, and refrain from taking sides, denigrating, or propagandizing one point of view.

Teachers are particularly encouraged to consult with administrators and district personnel on the topic of touching. Drama and drama instruction frequently involve touching (e.g., to help students achieve correct postures or to develop trust). However, physical touch can be problematic in the public school system where teachers feel particularly vulnerable to misunderstanding and public censure. In addition, students who have experienced physical or sexual abuse, or whose cultural practices do not include touching by people who are not relatives, may respond negatively to touching in the context of a drama class. When establishing guidelines for the use of touch in drama classes, teachers and administrators may wish to consider the following points:

- Talk to the students about the need for touching as part of various dramatic portrayals and of its use as an instructional technique that can help them in their drama learning.
- Demonstrate on your own body frequently so students will be aware that this is one of your teaching tools.
- Ask students for their permission before touching them.
- Touch briefly, using the back of the hand, the flattened palm, or the fingertips.
- Never touch a student correctively unless others are present and watching.
- Where possible, stop short of touching, and mime the action parallel to the student's body.
- Learn to read students' non-verbal cues. Let students know that they can talk to you privately if touching makes them uncomfortable.

FACILITIES AND MATERIALS

The drama room should be a large open space on a single level, with good ventilation. The facility should be reasonably isolated so as not to disturb other classes. It should have the capability of being blacked out and lighted for dramatic work. A carpeted room is a distinct advantage for rehearsing in small groups.

Specifically, the drama studio should have secure lighting bars, a selection of lighting instruments, safety chains, gels and gel frames, and a lighting control system. In addition, the studio should be equipped with a CD and audiotape player, and secured speakers.

Secure storage for costumes, props, make-up, and scenery is essential. A well-lighted area equipped with mirrors and a sink is useful for make-up. The sink is also useful for mask making, puppet making, and in set painting.

Props, small boxes, risers, a bench, and several sizes of reinforced tables are handy items to have in the drama studio. Boxes, tables, and risers will be used in a wide variety of situations. Some flats and a door flat for entrances assist learning.

The drama teacher should have an area for storing resources. Bookshelves, filing cabinets, and a desk are necessary for an organized drama program.

CAREERS RELATED TO DRAMA

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

Administrators

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

Creators

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

Directors and Producers

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

Performers (Actors)

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

Teachers

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

Technical Personnel

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

Therapy

- Kinesthesiologists
- Drama therapy

Writing/Criticism

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