DRAMA 11 AND 12

Film and Television

Integrated Resource Package 1997

BRITISH COLUMBIA
Ministry of Education, Skills and Training

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IRP 060

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This Integrated Resource Package (IRP) provides some of the basic information that teachers require to implement the Drama 11 and 12 curriculum. The information contained in this IRP is also available through the Internet. Contact the Ministry of Education, Skills and Training's home page: http://www.est.gov.bc.ca/

The Introduction

The Introduction provides general information about Drama 11 and 12, including special features and requirements. It also provides a rationale for the teaching of Drama 11 and 12 in BC schools.

The Film and Television 11 and 12 Curriculum

The main body of this document consists of the Film and Television 11 and 12 curriculum. When other drama courses are completed, they will be added to this IRP. The provincially prescribed curriculum is structured in terms of *curriculum organizers*. The Introduction is followed by four columns of information for each organizer. These columns describe:

- provincially prescribed learning outcome statements for each subject area
- 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

Learning outcome statements are content standards for the provincial education system. Prescribed 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 be able to do in each grade. Learning outcomes are clearly stated and expressed in observable 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 use of techniques, activities, and methods that can be employed to meet diverse student needs and to deliver the prescribed curriculum. Teachers are free to adapt the suggested instructional strategies or substitute others that 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 BC teachers in collaboration with the Ministry of Education, Skills and Training according to 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 that they find most relevant and useful for their students, and to supplement these with locally approved materials and resources to meet specific local needs. 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 a unique support to a specific segment of the curriculum. Appendix B contains a complete listing of provincially recommended learning resources to support this curriculum.

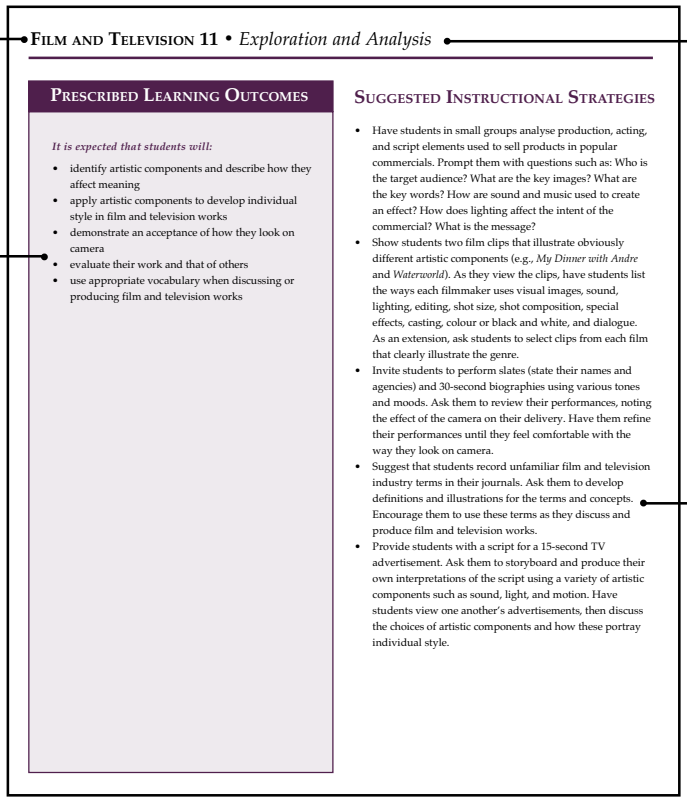
THE APPENDICES

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

- ***Appendix A*** lists the prescribed learning outcomes for the curriculum arranged by curriculum organizer and grade.
- ***Appendix B*** contains a comprehensive, annotated list of the provincially recommended learning resources for this curriculum. This appendix will be updated as new resources are evaluated.
- ***Appendix C*** outlines the cross-curricular reviews used to ensure that concerns such as equity, access, and the inclusion of specific topics are addressed by all components of this IRP.
- ***Appendix D*** contains assistance for teachers related to provincial evaluation and reporting policy. Prescribed learning outcomes have been used as the source for samples of criterion-referenced evaluation.
- ***Appendix E*** acknowledges the many people and organizations that have been involved in the development of this IRP.
- ***Appendix F*** contains definitions of terms specific to this IRP.

Grade

Curriculum Organizer and Suborganizer



Prescribed Learning Outcomes

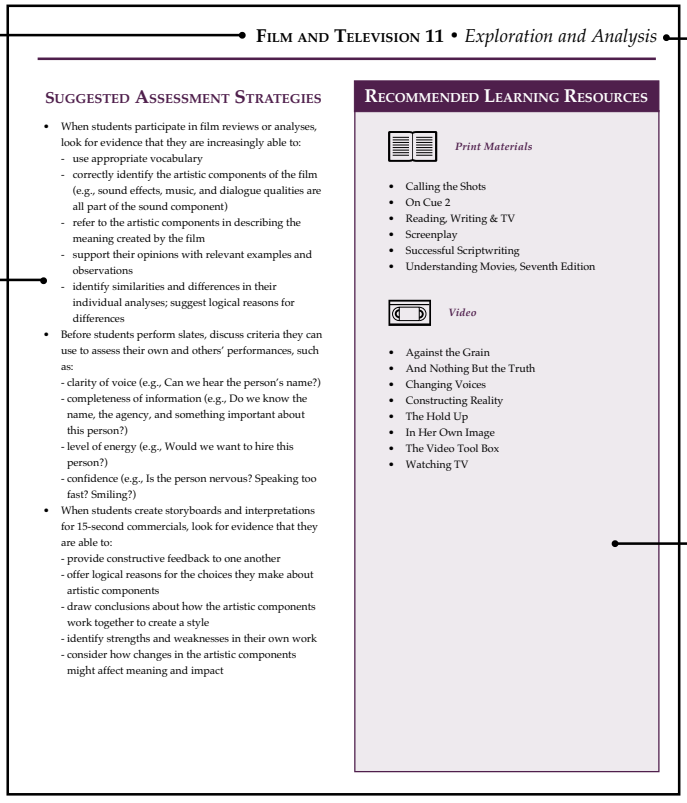
The Prescribed Learning Outcomes column of this IRP lists the specific learning outcomes for each curriculum organizer or suborganizer.

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 and Suborganizer



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 is included in Appendix B of this IRP.

This Integrated Resource Package (IRP) sets out the provincially prescribed curriculum for Drama 11 and 12. The development of this IRP 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.

Rationale

Drama is a discipline that originates in the impulse to depict human experiences, communicate understanding about these experiences, and give them form and meaning. Drama is a powerful mode of expression that has evolved over time to include a variety of forms and techniques. It seeks to bridge the real and the imagined, the concrete and the symbolic, the practical and the inspired. Drama is an interactive, creative process that engages students in relationships with others and the environment. Drama education provides students with opportunities to examine human experiences through character and situation. It reflects a part of students' daily lives as they connect with others, experience tension, resolve conflict, and create meaning in their world.

Aesthetic Development

An education in drama provides students with opportunities to examine human experiences through imagined roles and situations and to value the essential contribution of drama in bringing meaning to ideas and feelings. Drama education provides the impetus to enhance personal enjoyment of the arts as students increase their knowledge of and critical appreciation for live theatre and film and television productions.

Social Development

Drama both reflects and affects the social, cultural, and historical contexts in which it exists. For this reason, drama education provides a unique opportunity to foster respect for and appreciation of a variety of values and cultures. In addition, an education in drama promotes understanding of the role of the arts in reflecting and challenging social values throughout history. Drama education helps learners make sense of their world by integrating experience with knowledge.

Emotional Development

Drama allows students to experience life-like situations, to make choices and take responsibility for the consequences of their actions in a safe and nurturing environment. By taking on roles, students can gain enjoyment and a deepened awareness of themselves and others from a variety of perspectives.

Intellectual Development

Learning in drama enhances learning in all other areas. Through drama, students make connections between previous and current learning as well as between various subject areas. Drama education helps students develop intellectually by expanding their capacities for creative thought and expression, and by encouraging critical-thinking skills such as curiosity, inventiveness, and flexibility.

Career Opportunities

Drama education enhances career development by fostering personal growth, self-confidence, and a variety of knowledge, skills, and attitudes valuable for careers in many fields. Students of Drama 11 and 12

will have opportunities to develop some of the acting, directing, scriptwriting, and production skills needed to pursue careers related to drama.

The Drama 11 and 12 Curriculum

Drama education in grades 11 and 12 builds on previous learning by providing students with a range of opportunities in the dramatic arts and by responding to each student's particular needs and interests. Students have opportunities to explore a variety of dramatic forms and techniques in a general way and to specialize in areas of interest. They are able to design self-directed studies, explore career paths, and access community resources.

Curriculum Organizers

A curriculum organizer consists of a set of prescribed learning outcomes that share a common focus. The learning outcomes for all Drama 11 and 12 courses are listed under the following interrelated organizers:

- Exploration
- Drama Skills
- Context

Film and Television 11 and 12 has an additional organizer:

- Technologies and Processes

Exploration

Drama provides students with a framework with which they can explore and evaluate the artistic components of the dramatic process. Drama provides students with opportunities to examine their own thoughts, feelings, beliefs, and actions and those of others through imagination, interaction, and reflection. Students develop trust in themselves and others. This enables them to take risks, express themselves, and evaluate and analyse their own contributions and those of others.

Drama Skills

Drama offers students opportunities to develop diverse dramatic skills to gain a deeper understanding of themselves and the world. As they develop these skills, students gain the competence and confidence to assume roles, interact with others in role, and arrange playing spaces for dramatic work.

Context

Drama reflects and affects the aesthetic, cultural, historical, and global contexts in which it exists. In drama education, students explore and interpret how drama celebrates, comments on, and questions the values, issues, and events of societies past and present. They acquire knowledge, skills, and attitudes that enhance their understanding of how drama and other art forms contribute to their personal, educational, and career development.

Drama Kindergarten to Grade 12 Objectives

The prescribed learning outcomes for all drama curricula have been developed to address the objectives for learning drama from Kindergarten to Grade 12. The Drama Kindergarten to Grade 12 Objectives chart shows the relationship of these objectives to the curriculum organizers. Instruction and assessment should address these objectives at each grade.

Drama Kindergarten to Grade 12 Objectives

Organizer	Objective
Exploration	► Students explore, express, and reflect on their thoughts, feelings, beliefs, and imaginative ideas through individual and group participation in drama.
Drama Skills	► Students learn to use body and voice expressively, maintain concentration and focus while in role, develop the facility to move between the concrete and the abstract within a dramatic context, and apply technical skills and knowledge to enhance dramatic communication.
Context	► Students experience, respond to, and reflect on the aesthetic, cultural, and historical contexts of drama.

Suggested 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 either teacher directed or student directed, or both.

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.

Suggested Assessment Strategies

The assessment strategies in this IRP describe a variety of ideas and methods for gathering evidence of student performance, and provide examples of criteria for assessing the extent to which the prescribed learning outcomes have been met. Teachers determine the best assessment methods for gathering this information.

The assessment strategies or criteria examples for a particular organizer are always specific to that organizer. Some strategies relate to particular activities, while others are general and could apply to any activity.

About Assessment in General

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 for further instruction 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 which assessment methods, tools, or techniques are most appropriate.

Assessment focusses on the critical or significant aspects of the learning that students will be asked to demonstrate. Students benefit when they clearly understand the learning goals and learning expectations.

Evaluation involves interpreting assessment information in order to make further decisions (e.g., set student goals, make curricular decisions, plan instruction). 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 learning outcomes.

Students benefit 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.

The assessment of student performance is based on a wide variety of methods and tools, ranging from portfolio assessment to pencil-and-paper tests. Appendix D includes a more detailed discussion of assessment and evaluation.

About the Provincial Learning Assessment Program

The Provincial Learning Assessment Program gathers information on students' performance throughout the province. Results from these assessments are used in the development and revision of curricula, and provide information about teaching and learning in British Columbia. Where appropriate, knowledge gained from these assessments has influenced the assessment strategies suggested in this IRP.

Provincial Reference Sets

The provincial reference sets can also help teachers assess the skills that students acquire across curricular areas. These are:

- *Evaluating Reading Across Curriculum* (RB 0034)
- *Evaluating Writing Across Curriculum* (RB 0020 & 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)

Integration of Cross-Curricular Interests

Throughout the curriculum development and revision process, the development team has done its best to ensure that relevance, equity, and accessibility issues are addressed in this IRP. These issues have been integrated into the learning outcomes, suggested instructional strategies, and assessment strategies in this IRP with respect to the following:

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

(See Appendix C, Cross-Curricular Interests, for more information.)

Learning Resources

The Ministry of Education, Skills and Training promotes the establishment of a resource-rich learning environment through the evaluation of educationally appropriate materials intended for use by teachers and students. The media formats include, but are not limited to, materials in print, video, and software, as well as combinations of these formats. Resources that support provincial curricula are identified through an evaluation process that is carried out by practising teachers. It is expected that classroom teachers will select resources from those that meet the provincial criteria and that suit their particular pedagogical needs and audiences. Teachers who wish to use non-provincially recommended resources to meet specific local needs must have these resources evaluated through a local district approval process.

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 encouraged to use a variety of resources to support learning outcomes at any particular level. A multimedia approach is also encouraged.

Some selected resources have been identified to support cross-curricular focus areas. 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 BC schools fall into one of two categories: *provincially recommended materials* or *locally evaluated materials*.

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

Provincially Recommended Materials

Materials evaluated through the provincial evaluation process and approved through Minister's Order are categorized as *recommended* materials. These resources are listed in Appendix B of each IRP.

Locally Evaluated Materials

Learning resources may be approved for use according to district policies, which provide for local evaluation and selection procedures.

Internet Resources

Some teachers have found that the Internet (World Wide Web) is a useful source of learning resources. None of the material from this source has been evaluated by the ministry, in part because of the dynamic nature of the medium.

Organizing for Instruction

There are several educational, social, and technical issues that teachers should consider before starting a drama program. The following is a general guide to issues common to all areas of drama.

Considerations for Planning

In planning a drama program, teachers may wish to:

- Vary instructional approaches and activities to address different levels of experience with, access to, and confidence with technology, equipment, and performance.
- Establish an accepting and co-operative atmosphere in which students feel safe and free to take risks.
- Inform students about classroom management policies and expectations regarding their work in performance, rehearsal, video shoots, or editing.
- Inform students about expectations specific to the class, such as the need to share equipment and leave it in good running order for the next user.
- Explain to students the importance of planning ahead in order to address the constraints of equipment access and class time.
- Ensure that students have a broad range of experience with performance, scriptwriting, and production, as well as time for in-depth work in a particular area.
- Include opportunities for students to learn strategies for updating their knowledge, and opportunities for students to experience emerging technological processes and equipment.
- Integrate drama projects with other curricular and extra-curricular activities in the school.
- Look for opportunities to share materials and resources with other departments.

Responding to Drama

Developing students' skills as members of an audience and as discriminating observers is an important part of any drama program. The viewer's responses are influenced by cultural perspective, associations with artistic components in the work, knowledge of the type of production in general, knowledge of the particular director or actor, and the context in which the work was created. Teachers can enhance the meaning students derive from responding to dramatic works by guiding them through the experience.

In order to observe theatrical productions and film and television images thoughtfully and in a discriminating manner, students should learn to:

- withhold their judgments until they have enough information to respond in an informed manner
- probe beyond their initial reactions in order to come to an understanding of what they have seen and how it was created
- provide support for their personal responses

Class discussion provides opportunities for students to understand that the same film or television production may mean different things to different people.

Students may respond:

- on an emotional level—to the feelings evoked by a work of art
- on a contextual level—to associations of past experiences with the artwork or with images in the work
- on an intellectual level—with a formal analysis or an interpretation of an artwork

The steps suggested in the Responding to Drama chart on page 9 may help teachers structure formal response activities. When considering the information on the chart, note also that it is entirely appropriate for students to have an intuitive response to a work without always having to attribute an analytical qualification.

Sensitive Issues

The study of drama can involve issues and topics that may be of special concern to some students or their parents or guardians (e.g., religious contexts, human sexuality, social pressures on adolescents, standards of personal behaviour). The following guidelines should be considered before beginning instruction in a new, unfamiliar, or potentially sensitive area of study:

- Obtain appropriate in-service training, or consult with those in the school who have relevant expertise (e.g., a counsellor).
- Know district policy and procedures regarding instruction involving sensitive issues (e.g., policy for exempting students from participation in classroom activities).
- Obtain support from the school administration.
- Inform students of the objectives of the curriculum before addressing any sensitive issues in the classroom, and provide opportunities for them to share the information with their parents or guardians.
- 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.

Teachers are especially encouraged to consult with administrators and district personnel on the topic of touching. Instruction in drama frequently involves 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 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' nonverbal cues. Let students know that they can talk to you privately if touching makes them uncomfortable.

Issues may arise in drama classrooms that were not intended. In preparing for sensitive issues that might come up, teachers may wish to consider the following points:

- Know the relevant provincial policy and legislation related to matters such as disclosure in cases of suspected child abuse.
- Know the warning signals for eating disorders, suicide, and child abuse (e.g., excessive perfectionism, compulsive exercising, depression, very low or high body weight).
- Inform an administrator or counsellor when a concern arises.
- Establish a classroom environment that is open to free inquiry and to various points of view.
- Preview videos and set Internet guidelines for student access to sensitive material.
- Promote critical thinking and open-mindedness, and refrain from taking sides, denigrating, or propagandizing.
- Know district policy regarding the rights of individuals and the need for permission when students are videotaping, filming, photographing, and recording. Establish a procedure for filing any necessary release forms.

Creating a Safe Learning Environment

Safety concerns include the safe use, storage, and handling of potentially hazardous materials and equipment. To ensure a safe learning environment, it is essential that teachers address the following questions prior to, during, and after an activity:

- Have students been given specific instruction about how to use the facilities, materials, and equipment appropriately? Do they fully understand the instructions?
- Are the facilities and equipment suitable and in good repair?
- Is the equipment secure when not in class use?
- Are students aware of the location of power switches and fuse boxes?
- Do students know the maximum wattage for electrical AC cables, power outlets, and circuits?

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 to develop creative strategies to deal with rivalry, stress, stage fright, and so on. Teachers should also be aware of activities that may cause emotional or psychological stress for individual students (e.g., public performances, performance tests) and be prepared to offer alternative strategies as necessary.

Responding to Drama

These steps may be combined or rearranged to suit the situation.

1. Preparation—provide students with a focus for viewing a particular work.

2. First impression—encourage students to share their initial responses in a constructive manner.

3. Description—ask students to objectively describe what they saw and heard.

4. Analysis—encourage students to:
   - organize their thinking about how productions are made
   - consider how the various roles function together during the production process

5. Interpretation—encourage students to:
   - reflect on and discuss what the production means to them
   - analyse how their responses are influenced by their own experiences and perceptions of the world

6. Background information—ask students to analyse, interpret, and research:
   - dramatic artists of various cultures
   - the context in which the production was created
   - the purpose of the production (e.g., social, ceremonial, occupational, functional, commercial, political)

7. Informed judgment—ask students to refer back to their first impressions and support their initial opinions of the work. They may also develop and support a new opinion of the work, based on their discussions, research, and reflection.

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

Curriculum

Film and Television 11 and 12

Film and Television 11 and 12 provides opportunities for students to develop the knowledge, skills, and attitudes they need to respond to and create film and television works. In Film and Television 11 and 12, students gain practical experience in some of the major areas of the industry, including acting, scriptwriting, and production. This experience introduces students to the standards of the film and television industry. Students also examine the important roles that film and television play in society. As they explore and critically analyse the industry within various social, cultural, and historical contexts, students gain understanding of how these contexts influence and are influenced by film and television works.

In Film and Television 11 and 12, students have opportunities to:

- explore and manipulate artistic components to create meaningful film and television works that reflect their own individuality and creativity
- examine the role and influence of film and television works in a variety of social, cultural, and historical contexts
- develop some of the acting, scriptwriting, and production skills needed to create film and television works
- develop an appreciation and understanding of the process of film and television production
- explore career options related to film and television, and develop skills useful in pursuing them

The Film and Television 11 and 12 Curriculum

The prescribed learning outcomes for Film and Television 11 and 12 are grouped according to the same three curriculum organizers used in all Kindergarten to Grade 12 Drama curricula, with one additional organizer, Technologies and Processes. The following organizer descriptions define the course content specific to Film and Television 11 and 12.

Exploration and Analysis

In Film and Television 11 and 12, students learn how artistic components affect meaning in film and television works, and how to manipulate these components to achieve specific purposes or effects. Students gain the artistic and technical understanding needed to explore and critique their own works and the works of others. The course provides opportunities for students to assume individual responsibility for roles and tasks within a group. Through their dramatic work, students have opportunities to explore and develop expression, trust, and self-confidence.

Drama Skills

In Film and Television 11 and 12, students gain an understanding of the nature and objectives of the acting component in the film and television industry. Through analysis, guided practice, and reflection, students develop and enhance the skills they require to act on camera. They have opportunities to develop the knowledge, skills, and attitudes they need to become comfortable in front of the camera, to work within the technical parameters of film and television, and to develop effective roles.

Context

Film and Television 11 and 12 students extend their understanding of how film and video technologies are used to influence meaning and purpose in film and television works. By examining how film and television images both influence and are influenced by context, students enhance their visual literacy. As they develop this literacy, they gain the understanding needed to create meaningful images (including time, sound, movement, and light) and critique their own work and the work of others.

Context includes two suborganizers:

- *Social, Cultural, and Historical*

Students gain understanding of how social, cultural, and historical contexts influence the nature and purpose of film and television works. They examine political influences on film and television messages, as well as the economic effects of film and television production in society. Students also assess the impact of film and television production and images on audiences and on society in general.

- *Industry*

Students learn about the nature of the film and television industry and the roles and responsibilities of people who work within it. They examine the expectations of the industry regarding teamwork and on-set etiquette. They also gain an understanding of the educational requirements, personal characteristics, and duties necessary for careers in film and television and related fields.

Technologies and Processes

In Film and Television 11 and 12, students gain an understanding of the equipment and processes used to develop film and television productions. They become familiar with production equipment and have opportunities to develop some of the technical skills required to plan, produce, and develop scripts for film and television works.

Organizing the Film and Television Classroom

In the film and television class, students become familiar with a wide range of materials, equipment, tools, and processes that they can use in the production process.

Facilities

Although several components of the curriculum can be carried out in regular classrooms (e.g., learning about the historical and
cultural contexts of performing arts), the creative components have certain physical requirements. When choosing or designing a facility for the physical components of the curriculum, consider the following:

- Is the environment sufficiently clean, dry, and dust-free for the operation of computers, cameras, and editing equipment?
- Is there sufficient light control (some areas with no windows, if possible) to permit filming or videotaping and editing?
- Is there adequate studio space to shoot film or video productions?
- Does the total instructional space provide enough flexibility to function in a variety of ways?
- Is the classroom space equipped with sufficient power on separate circuits to allow for simultaneous operation of activities (e.g., computers, monitors, cameras, film and video editors, lights for film and video shoots)?
- Are viewing, editing, and shooting facilities adequately soundproofed?

- Does the classroom have a cable hook-up? (e.g., Cable 10)?
- Is there Internet capability in the classroom?
- Does the classroom facility offer secured storage for equipment and materials? (Note that several smaller, lockable containers are often much more useful than one large room for storage and security.)

Equipment and Tools

Teachers who wish to emphasize multimedia performances but are unable to purchase all the necessary equipment may be able to get specialized equipment from other departments in the school or district (e.g., music, visual arts, technology education, business education), local colleges, television and radio broadcasters and studios, businesses, parent associations, or community associations. This equipment includes:

- video recording equipment (camera and batteries, VCR, lighting kits, tripods, filters)
- video editing systems (mixer, titler, edit controller)
- computer systems with imaging, multimedia presentation, and animation capabilities (CD-ROM, video, Internet access, scanner, colour printer, eyeball camera, digital camera)
- audio and sound recording equipment (cassette recorders, CD player, amplifier, audio mixer, headphones, microphones)
- general equipment common to several areas (audio, video, and computer cables; extension cords; power bar; reflectors; photocopier; 16 mm projector and reels; tripods; soldering gun; tool kits; backdrops or cycloramas; light tables)

Materials and Supplies

In addition to regular drama room supplies, the following items are used in film and television work:

- videotapes
- gels, diffusion and reflector materials for lights
- computer disks
- audio cassettes
- storyboard materials
- light bulbs
- gaffer or duct tape and electrical tape

WORKING WITH THE FILM AND TELEVISION COMMUNITY

By involving guest professionals from the community, all aspects of learning in film and television may be greatly enriched. Teachers are encouraged to provide these experiences for students whenever possible.

To broaden students' range of opportunities, teachers may also wish to enlist the help of the non-professional community. It is particularly useful to use experts when presenting culture-specific examples of film and television productions, in order to deepen student's understanding of certain choices made by the creators of these works.

When visiting or working with film and television professionals and other community members, teachers should:

- arrange meetings with them to discuss appropriate learning outcomes and expectations while deciding which areas of the curriculum are to be addressed
- prepare students for the experience (e.g., discuss the expectations for process and etiquette, and provide useful background information)

- determine the guests' needs (e.g., materials, facilities)
- debrief with students and guests

Students may also have opportunities to create film and television works themselves, producing programs for peers, younger students, staff, and other audiences. Teachers and students should consider the following community resources for broadening the range of learning opportunities in film and television:

- TV studios
- production houses
- professional associations
- government agencies
- unions and guilds
- film periodicals and publications
- college and university film and television departments
- continuing education programs
- film studios
- Internet web sites for film- and television-related topics
- professional film and television schools
- school and public libraries
- community cable production facilities
- local businesses

CAREERS RELATED TO FILM AND TELEVISION

Students interested in careers related to film and television may consider a wide range of opportunities. Such careers are listed in *National Occupational Classification (NOC) 5: Occupations in Art, Culture, Recreation and Sport.* Interested students should consult *Work Futures: British Columbia Occupational Outlooks* for in-depth information about related careers, education and training, working conditions, and employment prospects.

~~FINE ARTS GRADUATION REQUIREMENTS~~

~~The Film and Television 11 and 12 courses of Drama 11 and 12 are provincially approved four-credit courses that satisfy the graduation requirement for fine arts. Schools are encouraged to provide opportunities for students to take more than one drama course (or other fine arts courses) at a given grade level. All courses must address all the learning outcomes for the designated grade.~~

Prescribed Learning Outcomes

It is expected that students will:

- identify artistic components and describe how they affect meaning
- apply artistic components to develop individual style in film and television works
- demonstrate an acceptance of how they look on camera
- evaluate their work and that of others
- use appropriate vocabulary when discussing or producing film and television works

Suggested Instructional Strategies

- Have students in small groups analyse production, acting, and script elements used to sell products in popular commercials. Prompt them with questions such as: Who is the target audience? What are the key images? What are the key words? How are sound and music used to create an effect? How does lighting affect the intent of the commercial? What is the message?
- Show students two film clips that illustrate obviously different artistic components (e.g., *My Dinner with Andre* and *Waterworld*). As they view the clips, have students list the ways each filmmaker uses visual images, sound, lighting, editing, shot size, shot composition, special effects, casting, colour or black and white, and dialogue. As an extension, ask students to select clips from each film that clearly illustrate the genre.
- Invite students to perform slates (state their names and agencies) and 30-second biographies using various tones and moods. Ask them to review their performances, noting the effect of the camera on their delivery. Have them refine their performances until they feel comfortable with the way they look on camera.
- Suggest that students record unfamiliar film and television industry terms in their journals. Ask them to develop definitions and illustrations for the terms and concepts. Encourage them to use these terms as they discuss and produce film and television works.
- Provide students with a script for a 15-second TV advertisement. Ask them to storyboard and produce their own interpretations of the script using a variety of artistic components such as sound, light, and motion. Have students view one another's advertisements, then discuss the choices of artistic components and how these portray individual style.

Suggested Assessment Strategies

- When students participate in film reviews or analyses, look for evidence that they are increasingly able to:
  - use appropriate vocabulary
  - correctly identify the artistic components of the film (e.g., sound effects, music, and dialogue qualities are all part of the sound component)
  - refer to the artistic components in describing the meaning created by the film
  - support their opinions with relevant examples and observations
  - identify similarities and differences in their individual analyses; suggest logical reasons for differences
- Before students perform slates, discuss criteria they can use to assess their own and others' performances, such as:
  - clarity of voice (e.g., Can we hear the person's name?)
  - completeness of information (e.g., Do we know the name, the agency, and something important about this person?)
  - level of energy (e.g., Would we want to hire this person?)
  - confidence (e.g., Is the person nervous? Speaking too fast? Smiling?)
- When students create storyboards and interpretations for 15-second commercials, look for evidence that they are able to:
  - provide constructive feedback to one another
  - offer logical reasons for the choices they make about artistic components
  - draw conclusions about how the artistic components work together to create a style
  - identify strengths and weaknesses in their own work
  - consider how changes in the artistic components might affect meaning and impact

Recommended Learning Resources

Print Materials

- Calling the Shots
- On Cue 2
- Reading, Writing & TV
- Screenplay
- Successful Scriptwriting
- Understanding Movies, Seventh Edition

Video

- Against the Grain
- And Nothing But the Truth
- Changing Voices
- Constructing Reality
- The Hold Up
- In Her Own Image
- The Video Tool Box
- Watching TV

Prescribed Learning Outcomes

It is expected that students will:

- identify how voice and movement are adjusted to create effective film and television performances
- identify a character's primary acting objectives from a script
- demonstrate an understanding of how performance is affected by the technical parameters of film and television
- demonstrate an understanding of acting techniques appropriate for a variety of film and television genres

Suggested Instructional Strategies

- To emphasize the importance of eye movement and voice on camera, have students practise hitting a mark on a signal. Signal and ask each student in turn to: (1) focus eyes on a spot camera left, (2) face the camera, (3) focus eyes on a spot camera right, (4) face the camera directly and deliver the line "I'll never trust you again," and (5) exit past the camera. Review the tapes with the class, noting the effectiveness of individual performances.
- Assign roles from a short script to students. Ask them to identify the primary acting objectives of their characters by responding to the following questions: Who am I? Where am I? Who am I talking to? Where did I just come from? What do I want?
- Invite students to work in pairs to examine the effect of different sizes and types of camera shots. Ask one partner to be the actor and perform single lines of dialogue repeatedly, while the other acts as camera operator, taping the performance using a variety of camera shots: close-up, medium shot, and long shot. Ask partners to review their tapes and discuss the effect of the size and type of shots used. (e.g., In close-ups, eyes need to be expressive; in long shots, body language can help clarify objectives.)
- Challenge students to reproduce a scene in a variety of genres (e.g., suspense, romance, horror, comedy, drama). Then have them discuss how they adjusted their acting techniques to reflect each genre.

SUGGESTED ASSESSMENT STRATEGIES

- As students practise working within the technical specifications of the medium (e.g., eye movement and voice on camera), look for evidence that they are able to:
  - hit their marks
  - look in the proper direction (not at the camera unless asked)
  - repeat the same dialogue with similar energy and expressions
  - use appropriate voice levels
- When students review tapes of their own or others' performances, pose questions such as the following to prompt reflection, peer feedback, and self-assessment:
  - What worked? (Emphasize clarity of objectives and dialogue.)
  - What would you do differently another time?
  - What was the strongest moment? Why?
- Have students perform a short section of a script. Videotape them as they repeat their performances five or six times. Discuss the tapes with students, focussing on:
  - continuity in actions
  - freshness
  - sustained energy and commitment
- When students reproduce the same scene in a variety of genres, check that they are able to demonstrate and explain their:
  - primary acting objectives in each genre
  - choices in facial expression, movement, and vocal delivery

  Ask them to record their assessment of their work in various genres. Provide prompts such as:
  - The genres that were most comfortable were _____ , because _____ .
  - I had to work the hardest at developing an interpretation for the _____ genre, because _____ . Some techniques I used were _____ .
  - I was surprised that _____ .
  - I learned that I can _____ .
  - I need to work on _____ .
  - A practice strategy that might help me is _____ .

RECOMMENDED LEARNING RESOURCES

Print Materials

- Acting
- The Actor's Audition
- Audition
- On Cue 2
- Understanding Movies, Seventh Edition

Video

- The Danger Zone (Aerial Effects)
- Ever-Changing Effects (Interactive Effects)
- Falling Stars (Falling Effects)
- Fright Factories (Horror Make-Up)
- The Hold Up
- How to Start a Career in Television, Movies & Commercials
- Making Grimm Movies
- Michael Caine
- No Strings Attached (Puppeteering)

Prescribed Learning Outcomes

It is expected that students will:

- identify social, cultural, and historical forces that influence and are influenced by film and television images
- explain the effect of film and television messages in the community
- analyse how artistic components are used in film and television works to achieve specific purposes and reach specific audiences

Suggested Instructional Strategies

- Have students watch *Triumph of the Will,* then discuss how the film's historical and political context is reflected in its artistic components in the film. Ask questions such as:
  - How are sound and camera angle used to create meaning?
  - Imagine being German in 1936. How might this film have influenced you? Would you know that Jesse Owens became a national hero in the United States as a result of his performance at these games?

  Have students compare the film portrayal to a recent Olympics video or televised sporting event.
- Show film clips from different eras, using a theme such as "Monster Movies" (e.g., *Godzilla, Jurassic Park*) or "Westerns" (e.g., an early John Wayne movie, a recent Canadian movie such as *Dance Me Outside,* a recent American movie such as *Dances with Wolves*). Ask students in groups to brainstorm lists of techniques used to create similar effects in the various movies. Prompt them with questions such as: What different methods did the filmmakers use to generate fear or tension in the audience? Why are they effective? How have changes in technology or social attitudes influenced the effects used to generate fear? What impact do these changes have on audiences?
- Discuss with students the influence of film and television works on society. At regular intervals, encourage them to identify examples of these influences on their own lives (e.g., hairstyles, eating habits). To extend the activity, discuss how culture might influence film and television works. Have students look for evidence of these influences as they view video clips or commercials from various cultures and countries.

Suggested Assessment Strategies

- When students analyse a film such as *Triumph of the Will*, look for evidence that they are able to:
  - make connections between the use of artistic components and the historical context
  - offer logical interpretations about the filmmaker's purpose
  - develop reasonable speculations about the film's effects on its intended audience
- To assess students' abilities to make connections among artistic components, purposes, and audiences, form groups and have each choose a particular emotion or effect (e.g., fear, sympathy, excitement), then create a video presentation showing how various filmmakers have achieved it. Look for evidence that groups:
  - present a range of techniques
  - make logical connections among artistic components, purpose, and context
  - provide specific, relevant examples to support their ideas
- Show a drama such as *North of 60* and ask students to analyse the message it presents about the specific culture, geographical context, or social context it purports to reflect. Pose questions such as:
  - To what extent do you think this program honestly represents the culture or context?
  - What impact could the message of this program have on personal lifestyles and beliefs?

  Note students' abilities to:
  - identify characteristics and details that convey culture or context
  - analyse the message presented about the culture or context
  - present logical arguments about potential impact
  - consider others' views
- As students discuss the influences of film and television messages, look for evidence that they are increasingly able to:
  - identify perspectives or points of view
  - develop logical generalizations or conclusions
  - support their views with relevant examples
  - show insight into some of the more subtle and complex messages and their effects

Recommended Learning Resources

Print Materials

- Calling the Shots
- Elegantly Frugal Costumes
- Understanding Movies, Seventh Edition

Video

- Changing Voices
- Constructing Reality
- How Are Movies Made?
- In Her Own Image
- Watching TV

Prescribed Learning Outcomes

It is expected that students will:

- describe various types of video, film, and television production
- describe a variety of roles and responsibilities involved in production
- demonstrate an understanding of on-set etiquette in production settings
- demonstrate a willingness to delegate and accept responsibility in a group
- demonstrate an understanding of various careers related to film and television

Suggested Instructional Strategies

- Suggest that students watch and make notes on various types of film, video, and television production. For each production, have them note its purpose, production methods, personnel requirements, and cost-effectiveness. Discuss the data in class, comparing and contrasting production types.
- Challenge students to work collaboratively to produce a weekly TV school news magazine program. Encourage them to assume responsibility for specific roles in the production of the show and to follow standard etiquette and safety procedures.
- Visit a local cable company to watch the filming of a TV production. Have students observe how production members conduct themselves, the on-set protocol, and the types of tasks people perform.
- As a class, list as many production jobs as possible, including crew members, production staff, and performers. Ask students to research the roles, responsibilities, and hierarchical relationships among crew, production staff, and performers.
- Invite guest speakers from the film and television industry (e.g., professional actor, production manager, camera operator) to describe to the class their roles and responsibilities.
- Encourage students to interview people from the arts community (e.g., local newscaster or camera operator, director of a community theatre group, production assistant, key grip). Work with students to develop interview questions such as: What training did you need for the job? How would you describe a day in your job? What are the three best things about your job? What are the three worst things? What do you believe is your contribution to the arts community? How does being male or female affect your career choices?

SUGGESTED ASSESSMENT STRATEGIES

- When students visit a local cable company, ask each student to track a particular production member. Have students summarize their observations as lists of tasks performed (in the order they are observed) and confirm their records by means of brief interviews with their subjects. Ask each student to develop three overall observations about the nature of the person's work (e.g., key attributes or qualifications, most challenging features). Look for evidence that students:
  - create comprehensive and detailed lists
  - describe each task clearly
  - sequence the tasks accurately
  - develop logical generalizations from their observations
  - confirm the accuracy of their observations with the production members
- Have students work in pairs to create checklists or posters representing specific on-set etiquette rules or safety procedures. Look for evidence that the information is clear, detailed, and accurate.
- Ask students to present the results of their arts community interviews orally, on videotape, or using multimedia. Work with students to develop criteria such as:
  - focusses presentation on relevant information
  - provides thorough, accurate information
  - features insights and details that show careful research and interviewing
  - includes analysis and commentary
- Provide prompts to encourage students to reflect on and assess their participation as members of a team. For example:
  - Some of my most important contributions were _____ .
  - I had some problems with _____ . I dealt with these by _____ .
  - Other people helped me by _____ .
  - Overall, our unit showed that we were _____ by the way we _____ .
  - Something I want to remember is _____ .

RECOMMENDED LEARNING RESOURCES

Print Materials

- The Actor's Audition
- Audition
- Elegantly Frugal Costumes
- Screenplay
- Successful Scriptwriting
- Understanding Movies, Seventh Edition

Video

- Against the Grain
- And Nothing But the Truth
- Animated Audio
- Behind the Front Door
- Changing Voices
- Constructing Reality
- The Danger Zone (Aerial Effects)
- Donald Brittain, Filmmaker
- Editing Techniques
- Ever-Changing Effects (Interactive Effects)
- Falling Stars (Falling Effects)
- Fooling Mother Nature (Animatronic Animals)
- Fright Factories (Horror Make-Up)
- Heck With Hollywood
- How Are Movies Made?
- How to Start a Career in Television, Movies & Commercials
- In Her Own Image
- Inside the Television Set
- Lighting "Dead Poets' Society" with John Searle
- Making Grimm Movies
- Michael Caine
- Multicamera Directional Planning
- No Strings Attached (Puppeteering)
- Unforgettable Shots (Motion Control)
- Universal Studios Tour
- The Video Tool Box

Prescribed Learning Outcomes

It is expected that students will:

- describe the stages of film and television production (procedures for pre-production, production, post-production, and distribution)
- use and maintain film and television production equipment in a safe and environmentally sensitive manner
- reproduce various production techniques to create effects
- describe the features of a screenplay format
- demonstrate an understanding of standard formats for screenplays, script treatments, and commercials

Suggested Instructional Strategies

- Challenge students to work in groups to develop media campaigns for students running in student council elections. Following the activities, have students describe the steps involved in moving their campaigns through pre-production, production, post-production, and distribution phases.
- Introduce unfamiliar equipment by describing the essential parts and demonstrating safe and proper handling. Provide students with photographs of the equipment, and have them record in their journals the purpose of each and how it is used in a safe and environmentally sensitive manner.
- Connect a camera to a monitor. Have students observe as you demonstrate functions and shots with the camera (e.g., tilt, pan, long shot, close-up). As students take turns performing various camera functions and shots, ask others to comment on the resulting effects.
- Demonstrate to the class the effects of various production techniques. Challenge students to employ these techniques to reproduce the lighting, camera shots, action, or editing used in well-known commercials.
- Invite students to describe their favourite films in terms of the features of a screenplay format (e.g., shot sequence).
- Ask students to break down a script to describe setting, conflict, and resolution, then develop a few sentences to describe each section.
- Invite students in small groups to write one-page treatments for well-known feature films or for TV series episodes. Then ask them to develop treatments for original screenplays.
- Provide students with sample script formats (e.g., for television, films, commercials, storyboards). Have them refer to the unique features of a screenplay as they describe the scripts in terms of format, style of dialogue, technical terminology, shot information, and action description.

Suggested Assessment Strategies

- To demonstrate their understanding of the four stages of production, have students create charts that show the roles, responsibilities, and sequence of events associated with each stage. Charts should include the headings Pre-Production, Production, Post-Production, and Distribution, and list the appropriate roles, responsibilities, and sequences of events under each. (For a list of examples of roles and responsibilities for each stage, see Appendix D, Sample 2: Documentary Production.)
- When students identify the essential parts and functions of various pieces of equipment, have them use the information to create checklists. Assess the checklists for evidence that students have included:
  - all procedures required for appropriate use
  - precise terminology for various parts of the equipment
  - safety considerations
- After students have analysed a variety of different script formats, have them create short samples to demonstrate their understanding. Look for evidence that they are able to:
  - identify and use key elements of each format
  - use appropriate technical terminology
- To check on students' knowledge of technical skills, create a simulated game show. Provide category headings (e.g., Pre-Production Procedures, Lighting Techniques, Scriptwriting Formats) and assign students in groups to create questions and answers related to each category. In turn, each group presents its answers one at a time and challenges the other groups to provide appropriate questions. At the end of the game, students should record some of the new information they have learned, assess their own levels of understanding, and plan ways to increase their knowledge where needed.

Recommended Learning Resources

Print Materials

- Elegantly Frugal Costumes
- Reading, Writing & TV
- Screenplay
- Successful Scriptwriting
- Understanding Movies, Seventh Edition

Video

- Constructing Reality
- Editing Techniques
- Ever-Changing Effects (Interactive Effects)
- Falling Stars (Falling Effects)
- The Danger Zone (Aerial Effects)
- Fooling Mother Nature (Animatronic Animals)
- Fright Factories (Horror Make-Up)
- The Hold Up
- How Are Movies Made?
- Inside the Television Set
- Lighting "Dead Poets Society" with John Searle
- Lighting the Office Interview
- Location Lighting
- Making Grimm Movies
- Multicamera Directional Planning
- No Strings Attached (Puppeteering)
- Unforgettable Shots (Motion Control)
- The Video Tool Box

Prescribed Learning Outcomes

It is expected that students will:

- analyse how the artistic components of film and television affect meaning
- critique their own and others' performances and products
- collaborate to solve acting, scriptwriting, and technical production problems
- use appropriate vocabulary when discussing or producing film and television

Suggested Instructional Strategies

- Provide students with guidelines for constructive, effective criticism. As new processes and skills are introduced in class, work with students to develop a set of criteria to critique film and television performances and productions.
- As a class, brainstorm types of research required for films such as *The Color Purple, Black Orpheus, Under the Red Lantern,* and *Amadeus.* Form pairs and ask each pair to research a historic period, the culture of another country, and military protocol in order to develop a short scene involving these elements. Have students describe how they conducted their research and identify what they would do differently next time.
- Have students in pairs develop and produce two short scripts that promote opposing sides of the same issue (e.g., dress codes for school). Ask students to include in their scripts details about how to arrange artistic components to support each point of view. As a class, analyse each production's effectiveness in presenting the issues.
- Invite students to compare music scores and lighting effects from various genres. For example, have them compare the music scores of *Dracula* (horror) and *Frantic* (drama), or the lighting in *The Maltese Falcon* (film noir) and *Annie* (musical). Discuss the meaning created by these effects.
- Suggest that each student select a photograph to videotape for 15 seconds, then choose or create two contrasting soundtracks for the image that elicit different moods, meanings, or feelings. Ask students to show their videos to the class, justify their selections, and discuss the effectiveness of their choices.

SUGGESTED ASSESSMENT STRATEGIES

- Post guidelines for effective criticism. As students critique their own and others' products and performances, look for evidence that they:
  - follow established guidelines
  - refer to specific criteria
  - provide specific examples to support their views
  - use increasingly precise vocabulary
  - make connections among different performances and products they have developed
  - develop a sense of the overall direction and potential of their own work
- In students' research for short scenes, look for evidence of features such as:
  - use of a variety of sources, including people and electronic resources
  - focus on useful information
  - accuracy and thoroughness
  - attention to subtle and complex details as well as more obvious features
- When students work in pairs to develop two scripts that support opposing sides of an issue, look for evidence of:
  - use of appropriate conventions for their written formats
  - clarity of points of view
  - effective use of artistic components to support their points of view and develop meaning
- Have students include self-analyses with their scripts. Look for evidence of:
  - identification of the artistic components
  - assessment of effects of the components
  - specific examples to support their analyses
  - precise use of vocabulary
- When students create contrasting soundtracks, invite the class to describe their moods, meanings, or feelings. Ask the originators of each soundtrack to compare the analysis of the class with the intended effect. Look for evidence that:
  - members of the class are increasingly insightful in their analyses and precise in their vocabulary
  - students who developed the soundtracks are able to explain how the choices they made contributed to the success of their interpretations

RECOMMENDED LEARNING RESOURCES

Print Materials

- Calling the Shots
- On Cue 2
- Screenplay
- Successful Scriptwriting
- Understanding Movies, Seventh Edition

Video

- Against the Grain
- And Nothing But the Truth
- Changing Voices
- Constructing Reality
- The Hold Up
- In Her Own Image
- The Video Tool Box
- Watching TV

Prescribed Learning Outcomes

It is expected that students will:

- use voice and movement to create effective film and television roles
- maintain the integrity of a performance within the technical parameters of film and television

Suggested Instructional Strategies

- On camera, have students develop plausible reactions to several strong emotional stimuli. Ask them to review the video and develop effective methods of portraying a character demonstrating a particular emotion (e.g., sadness). Encourage them to perform the emotion effectively and repeatedly on camera.
- Videotape students as they perform short dialogues. Have them repeat their performances several times, adjusting facial expressions, physical movements, and vocal deliveries. Critique playback with the class. Ask students to comment on the effect that physical changes have on viewer perceptions. Prompt them with questions such as: What is too much? What appears natural? Does delivery of any of the lines seem forced?
- Review the process of breaking down scripts, then have students work in pairs to perform a variety of short scenes that allow them to explore different roles (e.g., villain, romantic lead, ingénue, character). Videotape these scenes and critique them with the class.
- Suggest that students in pairs take turns performing telephone monologues that include several different actions (e.g., drinking a cup of coffee, writing a note). Challenge them to maintain freshness, energy, and accuracy as they repeat their performances for the master shot, the medium shot, and two different angles of coverage.
- Have students critique their performances in one-line commercials based on the format for one-liners:
  - Who is your character?
  - Where are you?
  - What is your activity at this moment?
  - Who are you talking to?
  - What prompts your action?
- Form small groups and challenge each group to compose and present in theatrical form a two-minute version of a well-known movie. Have each group justify its choices of artistic components.

SUGGESTED ASSESSMENT STRATEGIES

- As students review videos of dialogues they performed while making various physical changes, note the extent to which they:
  - made deliberate changes that created a variety of perceptions
  - can describe their intentions
  - offer specific examples of how they developed their intentions
  - can identify specific techniques and strategies that might improve their performances
- After students have repeated performances for a variety of different camera shots, have them view and analyse their performances, paying particular attention to how well they are able to maintain:
  - energy and commitment
  - freshness
  - continuity in actions (accuracy)
- When the class critiques performances, look for evidence that performers are able to:
  - offer specific reasons for their acting choices (e.g., I looked away because I was lying.)
  - invite comments and suggestions (e.g., How effective was that choice?)
  - redo a scene using suggestions from others (e.g., This time, look into his eyes.)
  - compare the impact of different choices
- Provide opportunities for students to demonstrate their skills in a variety of genres. For example, in silent-on-camera (SOC) commercials, note how effectively they communicate:
  - identity (who they are)
  - activity (how they are using the product)
  - reaction to the product (how the product has improved their lives)
  - resumption of activity (give shape or form to the commercial)
- When students break down scripts into character types and play short scenes, note the extent to which they:
  - clearly identify character types
  - portray character types (e.g., delivery of lines showing intent, mannerisms, facial expressions)

  Play the videos without comment, asking the class to identify which stereotypes are being portrayed and to explain their choices.

RECOMMENDED LEARNING RESOURCES

Print Materials

- Acting
- The Actor's Audition
- Audition
- On Cue 2
- Understanding Movies, Seventh Edition

Video

- The Danger Zone (Aerial Effects)
- Ever-Changing Effects (Interactive Effects)
- Falling Stars (Falling Effects)
- Fright Factories (Horror Make-Up)
- The Hold Up
- How to Start a Career in Television, Movies & Commercials
- Making Grimm Movies
- Michael Caine
- No Strings Attached (Puppeteering)

Prescribed Learning Outcomes

It is expected that students will:

- analyse how social, cultural, and historical contexts influence and are influenced by film and television images and messages
- analyse economic and social impacts of film and television production on the local and global communities
- compare how artistic components in film and television are constructed for specific audiences and purposes in a variety of social, cultural, and historical contexts

Suggested Instructional Strategies

- Invite students to view films that convey different perspectives on a specific topic (e.g., coming of age, love, athletics, the Gulf War, Custer's Last Stand, the Riel Rebellions). Discuss how artistic components and technical processes are used to convey the different messages.
- Have students view TV programs from the 1950s to examine how these programs reestablished gender roles and family stereotypes after the disruptions of the 1930s and 1940s.
- Suggest that students view five or six TV channels simultaneously during a specified time period (e.g., 6:00 to 9:00 P.M.; 3:00 to 5:00 P.M.). Ask them to track the types of programs aired and products advertised. During the news, have them track the kinds of voice-overs and sounds added to visual images. Form small groups and ask them to discuss questions such as:
  - Is bias evident when you compare news reports from various countries?
  - Are certain kinds of commercials aimed at particular audiences at certain times?
  - How does the television industry influence society? Social values? Personal values?
- Ask students to imagine a world with no television or film. Have them reflect in their journals on the local impact on business and the economy, and the global impact on fashion trends, sports, music, and so on.
- Have students develop scripts for 15-second TV advertisements. Ask them each to select or create three sound scores for the commercial that will elicit different reactions from the audience.
- Provide students with a list of male and female filmmakers from a variety of countries. Invite them to each research two filmmakers (using various print, audio-visual, and electronic resources), then compare and contrast the artistic components these artists use in their films.

Suggested Assessment Strategies

- When students review several films that offer different perspectives on a specific topic, look for evidence that they are able to:
  - describe the point of view of each film
  - explain how the artistic components and technical processes contributed to the message conveyed by each film
  - support their opinions with relevant examples and observations
  - identify similarities and differences in the interpretations
  - develop logical generalizations or conclusions about the topic and its context
- Assess students' analyses of five or six TV channels in terms of criteria such as:
  - focusses on key features
  - information is clearly organized
  - makes logical connections between the intended audiences and artistic components
  - shows insights into some of the more subtle and complex messages
  - recognizes stereotypes and cultural influences
  - supports conclusions with relevant details
- When students consider the potential impact on their community of having no film or television, have them present their conclusions to the class. Look for evidence that they have:
  - considered social, cultural, and economic effects
  - looked at both short- and long-term impacts
  - developed logical arguments and reasons to support their conclusions
- Work with the class to develop criteria for their research on how two different filmmakers use artistic components in their films. Criteria might include:
  - correctly describes characteristic ways in which the artistic components are used
  - makes connections between the meaning created by the filmmakers and the artistic components
  - identifies similarities and differences in the filmmakers' use of artistic components and in the meaning they create
  - supports analyses with relevant and specific examples, details, and reasons
  - draws logical conclusions about the styles and intents of the filmmakers

Recommended Learning Resources

Print Materials

- Calling the Shots
- Elegantly Frugal Costumes
- Understanding Movies, Seventh Edition

Video

- Changing Voices
- Constructing Reality
- How Are Movies Made?
- In Her Own Image
- Watching TV

Prescribed Learning Outcomes

It is expected that students will:

- describe the organizational structure of a film crew, including production staff and actors
- apply the appropriate procedures associated with a specific position in a production setting
- apply on-set etiquette in production settings
- delegate and accept responsibility in a group
- identify the skills and training needed to pursue careers related to film and television

Suggested Instructional Strategies

- Invite students to research the roles and responsibilities of members of a film or television production and then chart the relationships among them. Have them research and discuss the reasons for gender and personality stereotypes associated with various roles.
- Challenge students to assume specific responsibilities and work collaboratively to produce a weekly school soap opera. Encourage them to keep journals to reflect on the process. Ask students to identify things that helped the process move smoothly, their own contributions, and things they could do to improve the process while performing their roles.
- Ask students to select roles they would like to assume in a collaborative production. Provide them with a short script and a budget, then ask them to identify what the script requires from their roles and to develop plans to perform their duties within the budget. Encourage students to develop creative solutions to production problems within their financial limits.
- Have students use a variety of print and electronic resources to research careers related to the film and television industry. Encourage them to develop five- or ten-year plans toward finding employment in these careers.
- Suggest that students each research a production role. Then play a game in which students take turns being the expert on a talk show. Act as host and have students respond to questions such as:
  - Do you need specific training for your job?
  - What tasks are associated with your job?
  - What is the most important responsibility of your job?
  - What is the most interesting problem you have to solve in your job?

SUGGESTED ASSESSMENT STRATEGIES

- Have students work in pairs or small groups to develop checklists of tasks and responsibilities for various positions on a production team. Provide opportunities to discuss and refine the checklists, then distribute copies that students can use to monitor their work. In some cases, students might use one of the checklists for peer feedback.
- When students develop organizational charts, note the extent to which the charts:
  - include all relevant roles and responsibilities
  - use precise terminology
  - show organizational relationships clearly
- As students work in production groups and reflect on their contributions, look for evidence that they are able to:
  - constructively discuss and critique their own and others' work
  - delegate and accept responsibility
  - use a variety of creative approaches to their tasks
  - successfully solve problems relating to their specific tasks
  - show commitment to the production
  - work positively and smoothly with the team, including showing appropriate on-set behaviour
- Ask students to prepare both written and oral reports, supported by visuals (e.g., videos), on the careers they research. Look for evidence that the reports:
  - provide accurate, detailed, and relevant information about the chosen careers
  - include examples that clarify and add interest to the presentations
  - are presented clearly
- When students act as experts on a talk show, note the extent to which they are able to:
  - provide clear and detailed explanations
  - respond to unusual or unexpected questions
  - elaborate or clarify in response to questions
  - ask informed and insightful questions of other experts

RECOMMENDED LEARNING RESOURCES

Print Materials

- The Actor's Audition
- Audition
- Elegantly Frugal Costumes
- Understanding Movies, Seventh Edition

Video

- Against the Grain
- And Nothing But the Truth
- Animated Audio
- Behind the Front Door
- Changing Voices
- Constructing Reality
- The Danger Zone (Aerial Effects)
- Donald Brittain, Filmmaker
- Editing Techniques
- Ever-Changing Effects (Interactive Effects)
- Falling Stars (Falling Effects)
- Fooling Mother Nature (Animatronic Animals)
- Fright Factories (Horror Make-Up)
- Heck With Hollywood
- How Are Movies Made?
- How to Start a Career in Television, Movies & Commercials
- In Her Own Image
- Inside the Television Set
- Lighting "Dead Poets' Society" with John Searle
- Making Grimm Movies
- Michael Caine
- Multicamera Directional Planning
- No Strings Attached (Puppeteering)
- Unforgettable Shots (Motion Control)
- Universal Studios Tour
- The Video Tool Box

Prescribed Learning Outcomes

It is expected that students will:

- explain processes involved in pre-production, production, post-production, and distribution
- use film and television production equipment appropriately and safely to achieve a purpose or effect
- apply production techniques to translate scripts to film and television works
- assess physical, time, and budgetary constraints on production
- use standard formats to develop screenplays, script treatments, and commercials

Suggested Instructional Strategies

- Outline a story in which an athlete fights the odds to become a world champion. Have students write three separate treatments of the story—for films that could be produced for $15 million, $1 million, and $100. Ask them to refer to budget specifics regarding pre-production, production, post-production, and distribution procedures.
- Invite students to work in groups of five. Provide each group with a scene and five moods (e.g., suspense, romance, horror, comedy, and drama). A possible scene: An actor walks through the door, crosses to a table, reads a note, dials a telephone, and says, "I've read your note." Ask students to rotate production responsibilities (e.g., action, direction, camera operation, sound, lighting). Challenge them to tape five versions of the scene, using the same blocking and creating the different moods by employing basic elements such as sound, lighting, and camera angle.
- Form groups and suggest that each group identify and research a particular filmmaker's use of production equipment and techniques. Have each group copy the filmmaker's style to create a short video from a simple script. When students present their videos to the class, ask them to relate how they used equipment and techniques to achieve specific effects.
- As students work to develop script ideas, suggest that they describe their scenes, settings, and characters on separate index cards. Then have them develop storyboards to illustrate the action and characters from scene to scene.
- Challenge students to take a one-line script concept and develop several treatments that reflect various film genres.
- Have students reduce the plot of a familiar film to one line. Then give them a one-liner script concept (e.g., two bumbling friends go on a journey of discovery) and ask them to develop treatments for it.

SUGGESTED ASSESSMENT STRATEGIES

- When students outline different treatments for different budgets, look for evidence that they are able to:
  - make realistic choices at each budget level
  - be resourceful about ways to create the effects they want on small budgets
  - offer logical reasons for their choices
- Provide a variety of opportunities for students to work on original productions and analyse their technical skills. Look for evidence that they are able to explain and provide reasons for their use of:
  - camera techniques
  - performance direction
  - lighting
  - editing
  - music selection
  - sound
- As students work on camera assignments, look for evidence that they are able to shoot a variety of shots with increasing proficiency. Shots should include:
  - close-up—magnification of object or actor (trying to keep message clear; identifying most-important point)
  - medium shot—often more than one person or object
  - wide shot—broad, global view of area (point of view)
- When students are working on team projects, have them keep journals in which they record and assess their work. Each journal might include:
  - Current Job Description
  - What I Did
  - What Happened
  - My Response
  - Timeline (what needs to be done in my current job)
  - Suggestions for How to do My Job Better
  - My Most Difficult Task (and why)
  - My Most Enjoyable Task (and why)

  Review the journals for evidence that students are increasingly able to:
  - explain production techniques and procedures
  - use a variety of creative approaches
  - successfully solve problems relating to specific tasks

RECOMMENDED LEARNING RESOURCES

Print Materials

- Elegantly Frugal Costumes
- Screenplay
- Successful Scriptwriting
- Understanding Movies, Seventh Edition

Video

- Constructing Reality
- The Danger Zone (Aerial Effects)
- Editing Techniques
- Ever-Changing Effects (Interactive Effects)
- Falling Stars (Falling Effects)
- Fooling Mother Nature (Animatronic Animals)
- Fright Factories (Horror Make-Up)
- The Hold Up
- How Are Movies Made?
- Inside the Television Set
- Lighting "Dead Poets' Society" with John Searle
- Lighting the Office Interview
- Location Lighting
- Making Grimm Movies
- Multicamera Directional Planning
- No Strings Attached (Puppeteering)
- Unforgettable Shots (Motion Control)
- The Video Tool Box

APPENDICES

Drama 11 and 12

Appendix A

Prescribed Learning Outcomes

Grade 11	
► EXPLORATION AND ANALYSIS	*It is expected that students will:* • identify artistic components and describe how they affect meaning • apply artistic components to develop individual style in film and television works • demonstrate an acceptance of how they look on camera • evaluate their work and that of others • use appropriate vocabulary when discussing or producing film and television works
► DRAMA SKILLS	*It is expected that students will:* • identify how voice and movement are adjusted to create effective film and television performances • identify a character's primary acting objectives from a script • demonstrate an understanding of how performance is affected by the technical parameters of film and television • demonstrate an understanding of acting techniques appropriate for a variety of film and television genres
► CONTEXT *(Social, Cultural, and Historical)*	*It is expected that students will:* • identify social, cultural, and historical forces that influence and are influenced by film and television images • explain the effect of film and television messages in the community • analyse how artistic components are used in film and television works to achieve specific purposes and reach specific audiences
► CONTEXT *(Industry)*	*It is expected that students will:* • describe various types of video, film, and television production • describe a variety of roles and responsibilities involved in production • demonstrate an understanding of on-set etiquette in production settings • demonstrate a willingness to delegate and accept responsibility in a group • demonstrate an understanding of various careers related to film and television

Grade 11

▶ TECHNOLOGIES AND PROCESSES

It is expected that students will:

- describe the stages of film and television production (procedures for pre-production, production, post-production, and distribution)
- use and maintain film and television production equipment in a safe and environmentally sensitive manner
- reproduce various production techniques to create effect
- describe the features of a screenplay format
- demonstrate an understanding of standard formats for screenplays, script treatments, and commercials

Grade 12	
▶ EXPLORATION AND ANALYSIS	*It is expected that students will:* • analyse how the artistic components of film and television affect meaning • critique their own and others' performances and products • collaborate to solve acting, scriptwriting, and technical production problems • use appropriate vocabulary when discussing or producing film and television
▶ DRAMA SKILLS	*It is expected that students will:* • use voice and movement to create effective film and television roles • maintain the integrity of a performance within the technical parameters of film and television
▶ CONTEXT *(Social, Cultural, and Historical)*	*It is expected that students will:* • analyse how social, cultural, and historical contexts influence and are influenced by film and television images and messages • analyse economic and social impacts of film and television production on the local and global communities • compare how artistic components in film and television are constructed for specific audiences and purposes in a variety of social, cultural, and historical contexts
▶ CONTEXT *(Industry)*	*It is expected that students will:* • describe the organizational structure of a film crew, including production staff and actors • apply the appropriate procedures associated with a specific position in a production setting • apply on-set etiquette in production settings • delegate and accept responsibility in a group • identify the skills and training needed to pursue careers related to film and television

Grade 12

► TECHNOLOGIES AND PROCESSES

It is expected that students will:

- explain processes involved in pre-production, production, post-production, and distribution
- use film and television production equipment appropriately and safely to achieve a purpose or effect
- apply production techniques to translate scripts to film and television works
- assess physical, time, and budgetary constraints on production
- use standard formats to develop screenplays, script treatments, and commercials

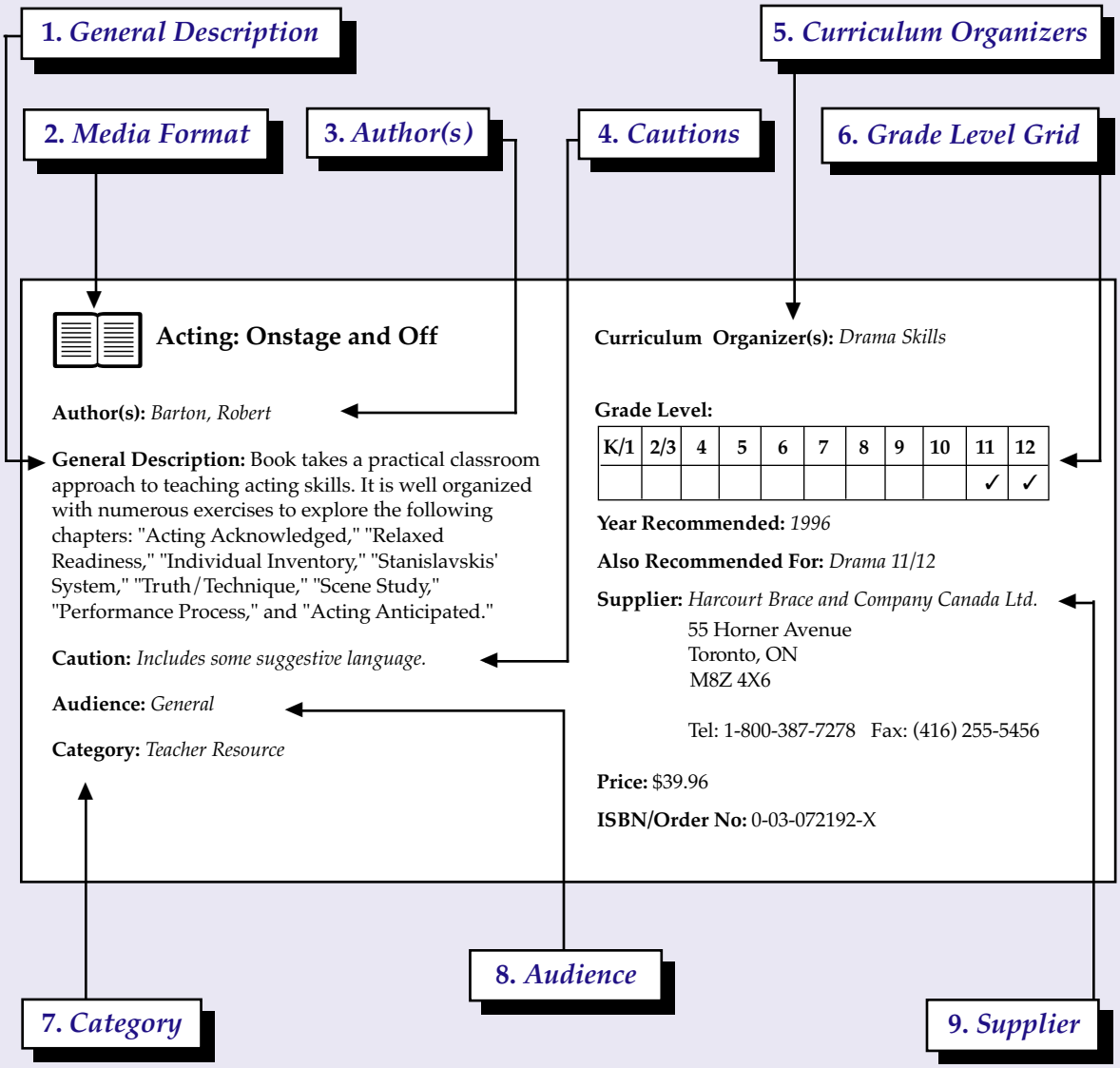
Appendix B

Learning Resources

WHAT IS APPENDIX B?

Appendix B is a comprehensive list of the *recommended* learning resources for Film and Television 11 and 12. 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:*** This part is represented by an icon next to the title. Possible icons include:

Audio Cassette

CD-ROM

Film

Games/Manipulatives

Laserdisc/Videodisc

Multimedia

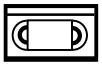
Music CD

Print Materials

Record

Slides

Software


Video

3. ***Author(s):*** Author or editor information is provided where it might be of use to the teacher.

4. ***Cautions:*** This category is used to alert teachers about potentially sensitive issues.

5. ***Curriculum Organizers:*** This category helps teachers make links between the resource and the curriculum.

6. ***Grade Level Grid:*** This category indicates the suitable age range for the resource.

7. ***Category:*** This section indicates whether it is a student and teacher resource, teacher resource, or professional reference.

8. ***Audience:*** This 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)

9. ***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; choose resources that are not on the ministry's list; or 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 outcomes that the teacher wants to address. Teachers will 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 of 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 is a factor. 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 database to help keep track of a multitude of titles. If such a system is available, then teachers can check the availability of a particular resource via a computer.

SELECTION TOOLS

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

These include:

- Integrated Resource Packages (IRPs) that contain curriculum information, teaching and assessment strategies, and *recommended* learning resources
- resource databases on disks or on-line
- 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 committee 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 existing systems.
6. Examine the district Learning Resources Implementation Plan.
7. Identify resource priorities.
8. Apply criteria such as those found in *Evaluating, Selecting, and Managing Learning Resources: A Guide* to shortlist potential resources.
9. Examine shortlisted resources first-hand at a regional display or at a publishers' display, or borrow a set by contacting either a host district or the Curriculum and Resources Branch.
10. Make recommendations for purchase.

FURTHER INFORMATION

For further information on evaluation and selection processes, catalogues, annotation sets, or resource databases, please contact the Curriculum and Resources Branch of the Ministry of Education, Skills and Training.

Drama
11 and 12
Film and Television

Grade Collections

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The complete list of Provincially Recommended learning resources for most subjects includes a large number of titles. To help make the process of selecting learning resources more manageable for teachers, experienced teachers of the subject have been asked to identify Grade Collections. Each Grade Collection lists the Provincially Recommended resources that match the greatest number of prescribed learning outcomes for that grade and subject.

Grade Collections are not prescriptive; they are intended to provide assistance and advice only. In many cases, Grade Collections provide more than one resource to support specific outcomes, enabling teachers to select resources that best match different teaching and learning styles. Teachers are encouraged to use existing resources that match the learning outcomes and to select additional resources to meet their specific classroom needs. The Grade Collections for Drama 11 and 12 *Film and Television* courses have been developed to allow flexibility in organizing and implementing programs to best meet the needs of students, teachers, and communities. It is recommended that teachers use the Drama 11 and 12 *Film and Television IRP* when making resource decisions.

Resources that are identified through the Continuous Submissions process as having strong curriculum match will be added to the Collections as they become available. Information about new Provincially Recommended resources can be found at: *http://www.bced.gov.bc.ca/irp_resources/lr/resource/res_main.htm*. This site is updated monthly and resources are organized according to IRP.

Plays, Scenes and Monologues

Plays, scenes and monologues are an integral part of a rich drama performance experience. Students need to experience a variety of scripts that will stimulate the development of their knowledge of and critical appreciation for live theatre and film and television productions. Plays, scenes and monologues should support the prescribed learning outcomes of the Drama curriculum.

Script selection should reflect a balance of traditional and contemporary works in a variety of historical and cultural styles and forms. Plays, scenes and monologues should be accessible and appropriate for the grade level taking into consideration the needs, abilities and interests of the individuals within the ensemble.

To permit consideration of local demographics and individual and classroom needs. Plays, scenes and monologues are evaluated and selected at the district level.

Industry Standard Software

Performance and production platforms in drama have expanded from traditional stages to include publication of work on the Internet and presentations on projection screens and television.

It is expected that students in Drama 11 and 12 *Film and Television* will have access to grade-level-appropriate productivity tools, including editing equipment, video cameras, lighting instruments, microphones, amplifiers, media players, CAD/CAM programs, word processors, spreadsheets, and database packages and video/visual/audio manipulation software. Information regarding the selection of industry standard software and a list of suggested drama software are provided at the end of this package.

Other Provincially Recommended Resources

Appendix B in the IRP includes annotations for other Provincially Recommended resources not in the Grade Collections. While these resources support only a limited number of outcomes, teachers are encouraged to consider them for different audience needs, teaching and learning styles, theme development, in-depth research, and so on.

Outcomes Not Supported By Resources

There may be prescribed learning outcomes either partially or not supported by learning resources. Many of these are best met by teacher-developed activities.

Grade Collection Information

The following pages present a Grade Collection chart for each grade. This chart is intended to reflect comprehensiveness of curriculum fit and alternatives for resource selection. The chart is followed by an annotated bibliography. Please confirm with the suppliers for complete and up-to-date ordering information. There is also a blank template that can be used by teachers to record their individual choices.

Drama 11 and 12 *Film and Television* Grade 11 Collection

	Exploration and Analysis	Drama Skills	Context		Technologies and Processes
			Social, Cultural, and Historical	Industry	
Comprehensive Resources					
As resources are selected via continuous submissions they will be added to the collection					
Additional Resources – Print					
ACTION! Acting for Film and TV	✔	✔	✔	✔	✔
The Art of Watching Films	✔	✔	✔	✔	✔
Mass Media and Popular Culture	✔		✔		
Teach Yourself Screenwriting	✔		✔	✔	✔
Additional Resources – Video					
Depth of Field	✔	✔	✔	✔	✔
Additional Resources – Multimedia					
Scanning Television	✔	✔	✔	✔	✔
Think, set safety!				✔	✔
Additional Resources – CD-ROM					
As resources are identified via continuous submissions they will be added to the collection					
Additional Resources – Industry Standard Software					
Selected at the local level					
Additional Resources – Plays, Scenes and Monologues					
Selected at the local level					

	Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer.
	For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.
✔	For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.

Drama 11 and 12 *Film and Television* Grade 12 Collection

	Exploration and Analysis	Drama Skills	Context		Technologies and Processes
			Social, Cultural, and Historical	Industry	
Comprehensive Resources					
As resources are selected via continuous submissions they will be added to the collection					
Additional Resources – Print					
ACTION! Acting for Film and TV	✔	✔	✔	✔	✔
The Art of Watching Films	✔		✔		✔
Teach Yourself Screenwriting	✔		✔	✔	✔
Additional Resources – Video					
Depth of Field	✔	✔	✔	✔	✔
Additional Resources – Multimedia					
Scanning Television	✔	✔	✔	✔	✔
Think, set safety!				✔	✔
Additional Resources – CD-ROM					
As resources are identified via continuous submissions they will be added to the collection					
Additional Resources – Industry Standard Software					
Selected at the local level					
Additional Resources – Plays, Scenes and Monologues					
Selected at the local level					

	Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer.
	For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.
✔	For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.

Drama 11 and 12 *Film and Television* Grade _____ Collection Planning Chart

	Exploration and Analysis	Drama Skills	Context		Technologies and Processes
			Social, Cultural, and Historical	Industry	
Comprehensive Resources					
Additional Resources – Print					
Additional Resources – Video					
Additional Resources – Multimedia					
Additional Resources – CD-ROM					
Additional Resources – Industry Standard Software					
Selected at the local level					
Additional Resources – Plays, Scenes and Monologues					
Selected at the local level					

Industry Standard Software

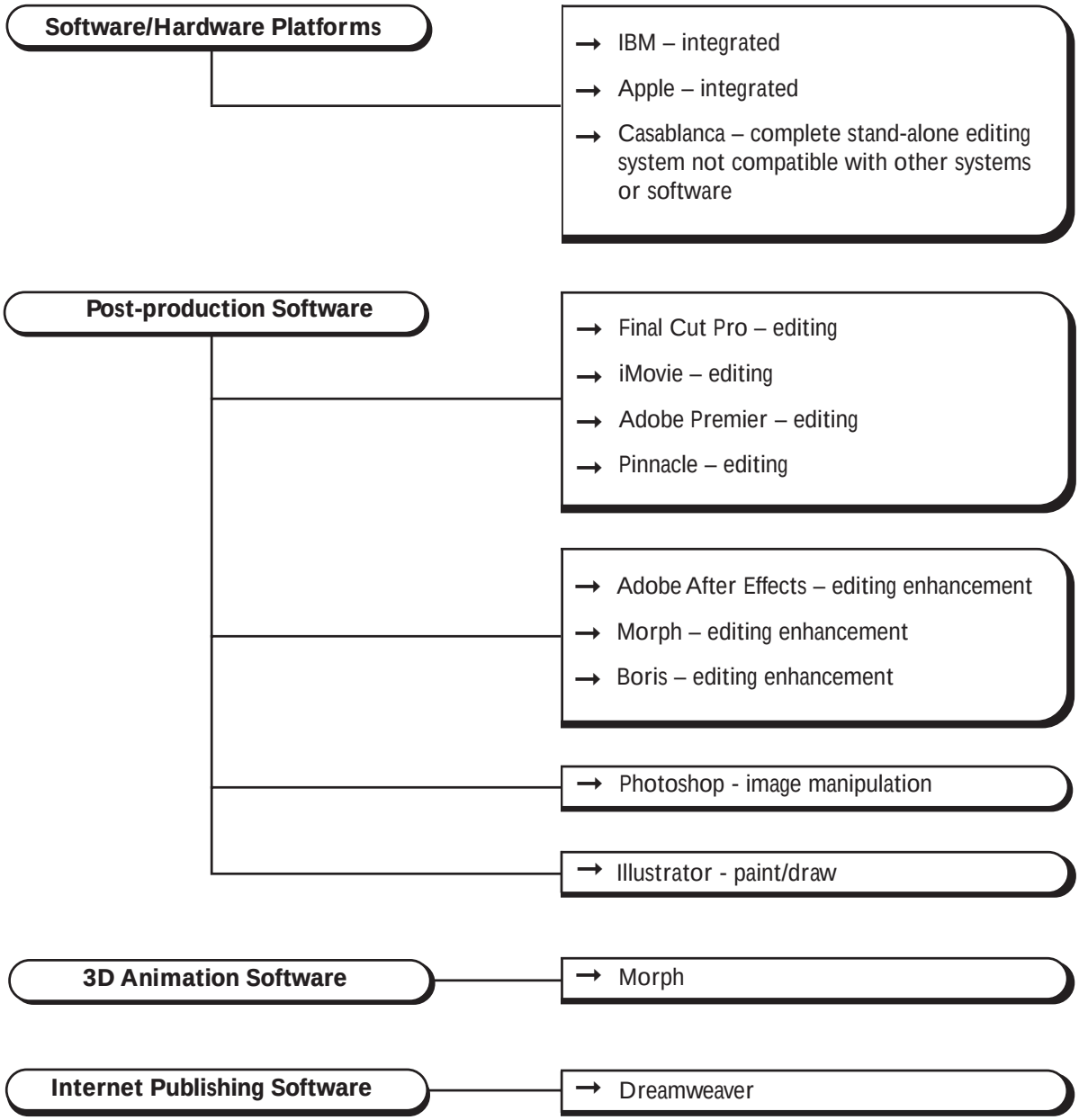
Many software programs are available directly from the Internet when purchasing an education version or multi-pack. Demo versions of most software are also available on the Internet, with early versions often made available free of charge. Using a demo version is an excellent way to discover if the software meets the needs of students and teachers, and allows for the assessment of the computer's ability to handle the requirements needed to utilize the full power of the software such as speed, memory, sound card, etc. This is especially true for recording digital audio and digital video. Reviews of appropriate software are regularly published in a variety of computer and trade magazines.

Use of industry standard software is encouraged. Selection of a particular application should consider:

- existing hardware and upgrade path
- cross-platform capability
- instructor training requirements
- time spent on student skill development versus curricular intent
- cross-curriculum applicability
- general flexibility and utility
- cost and affordability

Software is constantly changing and evolving, with levels of difficulty ranging from entry to professional. The chart of industry standard software called *Suggested Drama Software for Grades 11 and 12* provides examples of software produced by companies that have been active in the video/audio software field for some time. In some cases, only the family of software is mentioned, leaving the choice of levels up to the instructor. In many cases, the software might fit into more than one category e.g., iMovie and Casablanca can provide enough versatility for most classes in video production, while Final Cut Pro, Adobe Premiere, Avid, Pinnacle systems can be used jointly with software in all categories. Most of the titles listed include teaching aids and help menus in the form of Internet access on-line help and tutorials, CD-ROMs, books, and user groups. Inclusion in this list does not constitute recommended status or endorsement of the product.

Suggested Drama Software for Grades 11 and 12



Action! Acting for Film and Television

Author(s): Benedetti, R.

General Description:

A 149-page book providing a thorough introduction to acting and directing for film and television. Broad topics include preparing for roles, working with the camera, and possible careers in film and television. This book is appropriate for actors, beginning directors and film technicians. It provides a variety of skill building exercises and activities. Some suggested teaching strategies are also included. Appendices provide sample scenes from well-known scripts, a list of useful scene sources and a glossary of film and television terms.

Audience: General

Category: Teacher Resource

Grade Level:

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

Year Recommended in Grade Collection: 2002

Supplier: *Pearson Education Canada*
26 Prince Andrew Place
Don Mills, ON M3C 2T8

Tel: (416) 447-5101 **Fax:** 1-800-563-9196

Toll Free: 1-800-387-8028/7851

Web Address: www.pearsoned.ca

Price: $29.45

ISBN/Order No: 0205319807

Copyright: 2001

The Art of Watching Films (Fifth Edition)

Author(s): Boggs, J.M. and Petrie, D.W.

General Description:

An American 529-page book offering a thorough introduction to film analysis, history and appreciation. The book's sixteen chapters cover topics such as thematic fictional and dramatic elements, visual design, cinematography, special effects, the use of colour, sound effects and dialogue, film music, acting and directing as well as censorship issues. Each chapter concludes with basic review questions. Some chapters provide video exercises for students as well as a list of films for further study. Numerous photographs of popular movies scenes are presented throughout the book. Teachers may wish to supplement with Canadian content as this resource presents a primarily American perspective.

Audience: General

Category: Teacher Resource

Grade Level:

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

Year Recommended in Grade Collection: 2002

Supplier: *McGraw-Hill Ryerson Ltd. (Ontario)II*
300 Water Street
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Web Address: www.mcgrawhill.ca

Price: $62.86

ISBN/Order No: 0-7674-0532-3

Copyright: 2000

Depth of Field

General Description:

A nine-video Canadian series developed by Open Learning Agency. The series addresses introductory concepts in film and video production. Each of the nine videos addresses a different aspect of film production and should be selected for viewing depending on the specific area of study. It is suggested that the teacher view these videos prior to student viewing in order to identify sections appropriate for the learning outcomes to be addressed. The topics covered include scriptwriting, character development, storyboarding, budget, copyright issues, production planning, direction, cinematography, lighting, sound, acting for film and video, set design, editing, marketing and distribution.

Audience: General

Category: Student, Teacher Resource

Grade Level:

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

Year Recommended in Grade Collection: 2002

Supplier: *Open School*
2nd Floor, 1117 Wharf Street
Victoria, BC V8W 1T7

Tel: (250) 953-7400 **Fax:** (250) 953-7444

Price: $19.95 each

ISBN/Order No: PDD101J - PDD109J

Copyright:

Mass Media and Popular Culture, Version 2

Author(s): Duncan, B. et al

General Description:

This Teacher Resource Binder provides teachers with tools to address the issue of media literary. Teaching notes, including learning objectives, ideas for classroom discussion and suggested instructional strategies are provided. A series of articles designed for students addresses topics such a mass media, popular culture, advertising and media literary. This resource contains numerous activities to assist students in exploring the critical roles that mass media and popular culture play in constructing social and political realities. Twenty-three blackline masters are also provided to assist teachers in addressing the specific details of these topics. Although Mass Media and Popular Culture is cross-referenced with a separate resource entitled Scanning Television, it can be used as a stand-alone resource. A Mass Media and Popular Culture student text is also available but is not recommended for Drama 11-12: Film & Television.

Audience: General

Category: Teacher Resource

Grade Level:

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

Year Recommended in Grade Collection: 2002

Supplier: *Harcourt Canada Ltd.*
School Division
55 Horner Avenue
Toronto, ON M8Z 4X6

Tel: (416) 255-4491 **Fax:** (416) 255-4046/6708

Toll Free: 1-800-387-7278

Web Address: www.harcourtcanada.com

Price: Student Book: $34.95
Teacher's Guide: $91.95

ISBN/Order No: Student Book: 7747-0170-6
Teacher's Guide: 7747-0171-4

Copyright: 1996

Scanning Television

General Description:

This resource package includes four teacher's guides and four videos which address topics relating to television and popular culture. The teacher's guides contain teaching and learning ideas to accompany the videos. The guides examine the media and its influence on consumers. They introduce each video and provide brief descriptions as well as some background information on the issues. Questions, activities, discussion ideas and research suggestions are loosely grouped into pre-viewing and post-viewing activities. The videos contain short segments ranging in length from 11/2 to 12 minutes and are selected from primarily Canadian sources. The videos are organized into five thematic groups; "Seeing Ourselves: Media and Representation: "Selling Images and Values", "Our Constructed Worlds: Media Environments", "The Global Citizen" and" New and Converging Technologies". Although there are some American references, most content is Canadian. References to British Columbia are also made. Although Scanning Television is cross-referenced with a separate resource entitled, Mass Media and Popular Culture, it can be used as a stand-alone resource.

Cautions:

Teachers are advised to preview videos and read the teacher's guides as some content may be of a sensitive or offensive nature for some viewers. e.g., negative stereotyping, bias, violence.

Audience: General

Category: Student, Teacher Resource

Grade Level:

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

Year Recommended in Grade Collection: 2002

Supplier: *B.C. Learning Connection Inc.*
#4 - 8755 Ash Street
Vancouver, BC V6P 6T3

Tel: (604) 324-7752 **Fax:** (604) 324-1844

Toll Free: 1-800-884-2366

Price: Videos: $26.00 each
Teacher's Guide: $25.00

ISBN/Order No: Videos: LA0082 - LA0085
Teacher's Guide: G4945

Copyright: 1996

Teach Yourself Screenwriting

Author(s): Frensham, R.

General Description:

A 250-page book providing information on the screenwriting process from beginning to end. Topics include the generation and development of ideas, character development, screenplay structure, conflict and tension as well as career management in the screenplay/film industry. The writing process is described from the first to final draft. The layout of the book is easy to follow and offers suggested instructional strategies. Relevant examples from popular movies are provided to support instructional strategy suggestions. Strategies for the assessment and evaluation of screenwriting are not provided. Teachers may wish to supplement with Canadian material.

Audience: General

Category: Teacher Resource

Grade Level:

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

Year Recommended in Grade Collection: 2002

Supplier: *McGraw-Hill Ryerson Ltd. (Ontario)II*
300 Water Street
Whitby, ON L1N 9B6

Tel: (905) 430-5000 **Fax:** (905) 430-5020

Toll Free: 1-800-565-5758 (orders)

Web Address: www.mcgrawhill.ca

Price: $16.11

ISBN/Order No: 0844231118

Copyright: 1996

Think, set safety!

General Description:

This educational and entertaining resource package was produced by SHAPE: Safety & Health in Arts and Production and Entertainment. It is intended for Drama/Theatre/Media teachers at the senior secondary levels. The package includes a 15-minute video and accompanying resource manual for teachers, a student booklet, as well as promotional materials. The topics addressed relate to safety and health as they apply to working in the theatre, film and television industries. The topics include general safe work practices, craft-specific work practices, equipment, vehicles, locations, special effects, props, stunts, first aid and the Workers Compensation Board of British Columbia. The components work together to provide students with a thorough understanding of health and safety considerations for the arts entertainment industries. Lesson plans, classroom activities, question sheets and discussion suggestions are provided. All information is specific to British Columbia and Canada.

Audience: General

Category: Student, Teacher Resource

Grade Level:

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

Year Recommended in Grade Collection: 2002

Supplier: *SHAPE (Safety & Health in Arts Production & Entertainment)*
280-1385 West 8th Ave.
Vancouver, BC V6H 3V9

Tel: (604) 733-4682 **Fax:** (604) 733-4692

Toll Free: 1-888-229-1455

Web Address: www.shape.bc.ca

Price: No charge. All cleared for classroom use and public performance providing no entry fee is charged.

ISBN/Order No: Not available

Copyright: 2001

Appendix C

Cross-Curricular Interests

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, the Ministry of Education, Skills and Training wants to ensure that education in British Columbia is relevant, equitable, and accessible to all learners. In order to meet the needs of all learners, the development of each component of this document has been guided by a series of cross-curricular reviews. This appendix outlines the key aspects of each of these reviews. The information here is intended to guide the users of this document as they engage in school and classroom organization and instructional planning and practice.

The areas of cross-curricular interest are:

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

APPLIED FOCUS IN CURRICULUM

An applied focus combines the following components in curriculum development, consistent with the nature of each subject area:

Learning Outcomes—expressed as observable, measurable, and reportable abilities or skills

Employability Skills—inclusion of outcomes or strategies that promote skills that will enable students to be successful in the workplace (e.g., literacy, numeracy, critical and creative thinking, problem solving, technology, and information management)

Contextual Learning—an emphasis on learning by doing; the use of abstract ideas and concepts, including theories, laws, principles, formulae, rules, or proofs in a practical context (e.g., home, workplace, community)

Interpersonal Skills—inclusion of strategies that promote co-operative activities and teamwork

Career Development—inclusion of appropriate connections to careers, occupations, entrepreneurship, or the workplace

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 postsecondary education and what they learn in Kindergarten through Grade 12.

Some examples of an applied focus in different subjects are:

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 communications (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, and 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

Visual Arts—applying visual arts skills to real-world design, problem solving, and communications; exploring career applications of visual arts skills; experimenting with a variety of new technologies to create images; and a new emphasis on creating and understanding images of social significance to the community

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.

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

The main emphases of career development are career awareness, career exploration, career preparation, career planning, and career work experience.

In the Primary Years

Career awareness promotes an open attitude toward a variety of career roles and types of work. Topics include:

- the role of work and leisure
- relationships among work, the family, one's personal interests, and one's abilities

A variety of careers can be highlighted through the use of in-class learning activities that focus on the students themselves and on a range of role models, including non-traditional role models.

In Grades 4 to 8

The emphasis on self-awareness and career awareness is continued. 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-playing, 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.

In Grades 11 and 12

Career development in these grades is focussed more specifically on issues related to the world of work. These include:

- dynamics of the changing work force and changing influences on the job market (e.g., developing technology and economic trends)
- job-keeping and advancement skills (interpersonal skills needed in the workplace, employment standards)
- occupational health issues and accessing health support services
- funding for further education
- alternative learning strategies and environments for different life stages
- mandatory work experience (minimum 30 hours)

Work Experience

Work experience provides students with opportunities to participate in a variety of workplace situations to help prepare them for the transition to a work environment. Work experience also provides students with opportunities to:

- connect what they learn in school with the skills and knowledge needed in the workplace and society in general
- experience both theoretical and applied learning, which is part of a broad liberal education
- explore career directions identified in their Student Learning Plans

Descriptions of career development are drawn from the ministry's *Career Developer's Handbook, Guidelines for the Kindergarten to Grade 12 Education Plan, Implementation Resource, Part 1*, and the *Career and Personal Planning 8 to 12 IRP* (1997).

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 students.

Good practices to enhance learning 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

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 how humans are part of and influence 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 "environment and sustainability" themes into the curriculum helps students develop a responsible attitude toward caring for the earth. Students are provided with opportunities to identify their beliefs and opinions, reflect on a range of views, and ultimately make informed and responsible choices.

Some guiding principles that support the integration of "environment and sustainability" themes in subjects from Kindergarten to Grade 12 include:

- Direct experience is the basis of learning.
- Responsible action is integral to, and a consequence of, environmental education.
- Life on Earth depends on, and is part of, complex systems.
- Human decisions and actions have environmental consequences.
- Environmental awareness enables students to develop an aesthetic appreciation of the environment.
- The study of the environment enables students to develop an environmental ethic.

This summary is derived from *Environmental Concepts in the Classroom: A Guide for Teachers,* Ministry of Education, 1995.

ABORIGINAL STUDIES

Aboriginal studies focus on the richness and diversity of Aboriginal cultures and languages. These cultures and languages are examined within their own unique contexts and within historical, contemporary, and future realities. Aboriginal studies are based on a holistic perspective that integrates the past, present, and future. Aboriginal 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 Aboriginal 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, and 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).

In studying First Nations, it is expected that 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:

Visual Arts—comparing the artistic styles 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 co-operation 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 where 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-bias practices in physical activity (e.g., in team sport, funding for athletes, and choices in physical education programs).
- 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.

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.

In learning about information technology, students 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 the appearance of information
- deliver a message to an audience using information technology

The curriculum organizers are:

- ***Foundations***—provides the basic physical skills and intellectual and personal understanding required to use information technology, as well as self-directed learning skills and socially responsible attitudes
- ***Process***—allows students to select, organize, and modify information to solve problems
- ***Presentation***—provides students with an understanding of how to communicate ideas effectively using a variety of information technology tools

This information is derived from the Information Technology K to 12 curriculum.

MEDIA EDUCATION

Media education is a multidisciplinary and interdisciplinary approach to the study of media. Media education deals with key media concepts and focusses on broad issues such as the history and role of media in different societies and the social, political, economic, and cultural issues related to the media. Instead of addressing the concepts in depth, as one would 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, TV, film, radio, magazines, computer games, and information services—all supplying media messages—are pervasive in the lives of students today. Media education develops students' abilities 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:

English Language Arts—critiquing advertising and examining viewpoints

Visual Arts—analysing the appeal of an image by age, gender, status, and other characteristics of the target audience

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

Drama—critically viewing professional and amateur theatre productions, dramatic films, 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 multiculturalism 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 heritage 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 on one's own attitudes about 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 gives 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 the fine arts portray 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 by the Social Equity Branch in 1994.

SCIENCE-TECHNOLOGY-SOCIETY

Science-Technology-Society (STS) addresses our understanding of inventions and discoveries and of 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, Society and Change. Each organizer may be developed through a variety of contexts, such as the economy, the 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:

Visual Arts—recognizing that demands generated by visual artists have led to the development of new technologies and processes (e.g., new permanent pigments, fritted glazes, drawing instruments)

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.

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 or by composing and performing a music piece)
- 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, or a secondary student could be mapping the key features of the main street between school and home. A student on a modified program is assessed in relation to the goals and objectives established in the student's IEP.

Appendix D

Assessment and Evaluation

Prescribed learning outcomes, expressed in observable 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.

ASSESSMENT AND EVALUATION

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

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 each curriculum organizer for Drama 11 and 12.

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:

- **Step 1** ▶ Identify the expected learning outcomes (as stated in this Integrated Resource Package).
- **Step 2** ▶ Identify the key learning objectives for instruction and learning.
- **Step 3** ▶ Establish and set criteria. Involve students, when appropriate, in establishing criteria.
- **Step 4** ▶ Plan learning activities that will help students gain the knowledge or skills outlined in the criteria.
- **Step 5** ▶ Prior to the learning activity, inform students of the criteria against which their work will be evaluated.
- **Step 6** ▶ Provide examples of the desired levels of performance.
- **Step 7** ▶ Implement the learning activities.
- **Step 8** ▶ Use various assessment methods based on the particular assignment and student.
- **Step 9** ▶ Review the assessment data and evaluate each student's level of performance or quality of work in relation to criteria.
- **Step 10** ▶ Where appropriate or necessary, assign a letter grade that indicates how well the criteria are met.
- **Step 11** ▶ Report the results of the evaluations to students and parents.

Appendix D

Assessment and Evaluation Samples

The samples in this section show how a teacher might link criteria to learning outcomes. Each sample is based on prescribed learning outcomes taken from one or more organizers. The samples provide background information to explain the classroom context; suggested instruction tasks and strategies; the tools and methods used to gather assessment information; and the criteria used to evaluate student performance.

HOW THE SAMPLES ARE ORGANIZED

There are five parts to each sample:
- identification of the prescribed learning outcomes
- overview
- planning for assessment and evaluation
- defining the criteria
- assessing and evaluating student performance

Prescribed Learning Outcomes

This part identifies the organizer or organizers and the specific prescribed learning outcomes selected for the sample.

Overview

This is a summary of the key features of the sample.

Planning for Assessment and Evaluation

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

Defining the Criteria

This part illustrates the specific criteria, which are based on prescribed learning outcomes, the assessment task, and various reference sets.

Assessing and Evaluating Student Performance

This part includes:
- assessment tasks or activities
- the support that the teacher offered students
- tools and methods used to gather the assessment information
- the way the criteria were used to evaluate the student performance

EVALUATION SAMPLES

The samples on the following pages illustrate how a teacher might apply criterion-referenced evaluation in Film and Television 11 and 12.

- Sample 1: Grade 11
  Producing a 30-Second Commercial
  (Page D-8)
- Sample 2: Grade 11
  Documentary Production
  (Page D-11)
- Sample 3: Grade 12
  Soap Opera
  (Page D-15)
- Sample 4: Grade 12
  The Impact of Film and Television
  (Page D-20)

▼ SAMPLE 1: GRADE 11

Topic: *Producing a 30-Second Commercial*

Prescribed Learning Outcomes:

Exploration and Analysis

It is expected that students will:

- apply artistic components to develop individual style in film and television works
- evaluate their work and that of others

Drama Skills

It is expected that students will:

- demonstrate an understanding of acting techniques appropriate for a variety of film and television genres

Context (Social, Cultural, and Historical)

It is expected that students will:

- analyse how artistic components are used in film and television works to achieve specific purposes and reach specific audiences

Context (Industry)

It is expected that students will:

- demonstrate a willingness to delegate and accept responsibility in a group

Technologies and Processes

It is expected that students will:

- demonstrate an understanding of standard formats for screenplays, script treatments, and commercials

OVERVIEW

The production of commercials is one of the most straightforward and practical projects in television production. Because the end product is so short (30 seconds), this unit is appropriate for the beginning of the year. It gives students the opportunity to begin to develop their scriptwriting, acting, and producing skills.

This unit took place over eight classes. Students worked in teams of three. Each team produced three commercials, with team members rotating through the roles of actor, director, and camera operator. Evaluation was based on:

- teamwork
- communication on camera
- written dialogue
- production techniques
- analysis and reflection

PLANNING FOR ASSESSMENT AND EVALUATION

- Students viewed a variety of commercials as well as *The Best of the Clios,* from the National Film Board, and discussed different directing styles. The class focussed on key elements of producing commercials:
  - What is your message?
  - Who is your audience?
  - How do you get your message across in 30 seconds?
  - Which character types are common for this type of commercial?
- Students brainstormed types of commercials frequently seen on television and the production elements associated with each type.
- To practise commercial acting techniques, each student was given a silent-on-camera script of a commercial. After a five-minute

rehearsal period, students taped and then analysed their commercials. They focussed on the following areas:
  - establishing activity (Who are you? Where are you? What are you doing?)
  - responding to the product (must be a positive response and be directed *into* the camera)
  - resuming the activity (finishes the commercial)

- Students formed teams of three. The teacher challenged each team to write scripts for three 30-second commercials, using the following procedures:
  - state intended message in one succinct sentence
  - decide on target audience
  - brainstorm words and images that might best reach the audience
  - write dialogue to make the most efficient use of the 30 seconds of air time

- After completing their scripts, the teams worked to produce the commercials. Each team member took a turn acting, directing, and running the camera. Each team also produced a commercial production book that contained the completed scripts as well as details about direction, production techniques, and marketing plans for each commercial.

- The class participated in a final screening of the commercials. After reviewing classroom guidelines for critiques, students discussed the effectiveness of each commercial, and suggested ways to enhance or clarify the intended meanings. The class chose to award "Clios" for outstanding overall commercial, actor, and director.

DEFINING THE CRITERIA

To what extent does the student:

- co-operate effectively in her or his production team
- show respect for and willingness to accept the ideas of others
- create a clear and effective commercial message through:
  - writing effective dialogue
  - using simple production techniques effectively (e.g., close-up, long shot, zoom, sound, and lighting) to create a clear message within the framework of a 30-second commercial
  - communicating effectively on camera, using standard commercial acting techniques
- show understanding of key aspects of commercial work through analysing his or her team's commercials and those of others

ASSESSING AND EVALUATING STUDENT PERFORMANCE

Thirty-Second Commercial

The teacher and students used a rating scale to evaluate work on this project. Students had copies of the scale to refer to as they prepared the assignment.

Thirty-Second Commercial

Rating	Teamwork	On Camera	Written Dialogue	Production Techniques	Analysis and Reflection
Outstanding **Exceeds Requirements**	• shows leadership • supports and involves others; seeks and uses feedback	• communicates clearly, with energy and enthusiasm	• writes effective, interesting, and creative dialogue	• uses a variety of camera techniques in an interesting, creative, and innovative manner • incorporates sound and lighting to create a specific effect	• shows insight and depth of understanding in analysing and reflecting on finished commercials
Very Good **Fully Meets Requirements**	• works well in the group • shows respect for and willingness to accept the ideas of others	• communicates clearly and effectively on camera	• writes effective dialogue; creates a realistic voice	• uses a variety of camera techniques • incorporates sound and lighting appropriately	• shows clarity and some depth of understanding in analysis and reflection
Satisfactory **Meets Most Requirements**	• works well in the group, but rarely offers suggestions • listens attentively to others; responds to their ideas	• communicates clearly, with some self-consciousness	• completes dialogue, but may have trouble staying within required time frame, choosing language with precision, or creating a realistic voice	• uses some camera techniques; tends to repeat the same technique • may include sound or lighting elements	• shows some understanding of key aspects of the work; may miss subtleties or details
Marginal **Meets Some Requirements**	• makes few contributions to the group • shows little attention to the ideas of others	• very self-conscious on camera	• dialogue ineffective or inappropriate for the required time frame and projected meaning	• uses few camera techniques • omits sound or lighting, or uses them in ways that detract from the intended message	• shows little understanding of the connections between the elements of the commercial and the intended audience
Incomplete **Requirements Not Met**	• may have difficulty working with others • may ignore others' contributions or treat them disrespectfully	• may fail to participate	• may be incomplete or inappropriate	• may fail to participate	• displays little understanding of the concepts

Overall Rating (Circle One):

Incomplete **Marginal** **Satisfactory** **Very Good** **Outstanding**

Comments:

▼ SAMPLE 2: GRADE 11

Topic: *Documentary Production*

Prescribed Learning Outcomes:

Exploration and Analysis

It is expected that students will:

- evaluate their work and that of others
- use appropriate vocabulary when discussing or producing film and television works

Context (Social, Cultural, and Historical)

It is expected that students will:

- identify social, cultural, and historical forces that influence and are influenced by film and television images
- analyse how artistic components are used in film and television works to achieve specific purposes and reach specific audiences

Context (Industry)

It is expected that students will:

- demonstrate a willingness to delegate and accept responsibility in a group

Technologies and Processes

It is expected that students will:

- describe the stages of film and television production (procedures for pre-production, production, post-production, and distribution)
- use and maintain film and television production equipment in a safe and environmentally sensitive manner
- reproduce various production techniques to create effects

OVERVIEW

The teacher presented an introductory unit on documentary filmmaking. Students had opportunities to learn about the stages of production, to work with a variety of equipment, to practise a variety of techniques, and to research important figures in documentary filmmaking. They also worked in teams to create their own documentaries. Evaluation was based on:

- research reports on major figures in documentary production
- production of five-minute documentaries

PLANNING FOR ASSESSMENT AND EVALUATION

- Students were introduced to the four stages of production: pre-production, production, post-production, and distribution:

  Pre-Production
  - planning
  - shooting schedule
  - casting and crew
  - budgeting
  - script completion
  - department preparation

  Production
  - filming
  - troubleshooting

  Post-Production
  - editing, music, sound
  - credits
  - special effects

  Distribution
  - venues
  - number of copies
  - publicity
  - revenue sources

- Each student was asked to role-play either a producer or a production manager and to describe moving a script through the four stages. The teacher provided a checklist of items to consider at various stages.
- The teacher provided photographs and descriptions of production equipment from owner's manuals, then demonstrated and described the essential parts of each piece of equipment. Students then demonstrated proper handling of the equipment.
- The teacher connected a camera to a monitor. Students then explored various shots and functions (e.g., tilt, pan, long shot, close-up), and discussed their effects.
- Students learned about the history of documentary filmmaking by viewing a video on documentary film and video production, and noted the names and contributions of some of the major figures in the field. Students then worked in pairs to choose, research, and report on individual filmmakers or companies. The teacher provided the following outline:
  - identify major contributions of the person or company
  - provide background information on training, development, influences, and career
  - explain why you find this person or company interesting or important, and comment on their connection to your involvement in documentary film or video
  - include and analyse a film clip from the work of your subject
- Students presented their research in a variety of formats (e.g., slide shows, role plays, lectures, simulated radio or television interviews). The class was encouraged to make notes during the presentations. After the presentations were completed, each student wrote a journal entry listing ideas and techniques that might be useful in his or her own filmmaking.
- Students worked in groups of four or five to produce five-minute documentaries on school-related issues. Topics included "skipping class," "trying out for the basketball team," "smoking on the school grounds," and "receiving a report card."
- The groups presented their documentaries for viewing and evaluation during class. After evaluation and feedback from the teacher and class, students invited the school community to a Film Festival, at which the documentaries were presented over two lunch hours.

DEFINING THE CRITERIA

Research Report

- accurately identifies major contributions
- provides relevant and detailed information on training, development, influences, and career
- makes logical connections or generalizations; draws logical conclusions
- is presented in an entertaining and interesting manner
- film clip demonstrates some aspect of style or technique that is particularly relevant to understanding the contribution of the subject
- makes logical personal connections with the subject's work

Documentary

Product

- clear and easy to follow
- engages the audience
- appropriate and relevant

- original and creative
- clearly and effectively addresses the chosen theme

Process

- interactions among team members are respectful
- works safely, using equipment with care
- packs and unpacks equipment properly
- chooses and operates equipment correctly
- uses appropriate terminology
- chooses appropriate production techniques to create effects
- produces a complete, detailed, and accurate chart showing sequence of production

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher developed a five-point rating scale for research reports and documentaries. The basis of the scale was similar for both projects; however, it included specific aspects for each assignment. Students had copies of the rating scale as they prepared their assignments. They were able to use the scale to elicit feedback from their classmates and others as they worked.

Documentary Work

Rating	Criteria
5	Exceeds project requirements. For example, format may be innovative; product may be particularly engaging; material may include information beyond what is required; may show creativity in use of techniques. • Research: Complete; includes accurate and relevant information from a variety of sources; presented in an engaging way. Analysis is insightful and shows some depth in making personal connections. • Documentary: Team functions smoothly, delegating and completing assignments efficiently and on schedule. Shows some innovative use of equipment and techniques. Product is innovative, creative, and engaging. Message is clear and effective.
4	All requirements met. Fully addresses the criteria established for the project. • Research: Complete; accurate and relevant information is presented clearly. Easy to follow. Attempts to engage audience. Analysis is clear and logical, supported by specific examples. • Documentary: Team shares responsibilities and generally works well together. Uses a variety of equipment and techniques appropriately and safely. Product meets requirements. Team attempts to engage the audience with relevant and appropriate material that offers a message about the chosen theme.
3	Attempts to meet requirements and is successful in most cases. Addresses all required aspects of the assignment. May be uneven, dealing with some aspects in a cursory way. • Research: Complete and accurate. Generally easy to follow. May provide little detail or insight, and relevance of information is not always clear. Examples may be flawed. Analysis may be very brief. • Documentary: Team works without conflict, but responsibilities may be shared somewhat unevenly. Uses equipment and techniques appropriately and safely, but may rely on a few pieces of equipment. Product meets most basic requirements, but may include some flaws and fail to engage the audience. Relevance of the material is not always clear.
2	Attempts to address most requirements, but is unsuccessful in several instances. May be confusing or incomplete in places. Needs careful supervision and support from the teacher. • Research: Some accurate information, but may include unsupported conclusions or generalizations. Often relies on one source of information. May be difficult to see the connections or relevance of the detail included. Confusing and difficult to follow in places. • Documentary: Some difficulty with teamwork; may need intervention or close supervision by the teacher. Uses some equipment and techniques appropriately and safely, but may have difficulty with others. Product meets some requirements, but production is flawed and lacks focus. Purpose or message may be unclear.
1	Incomplete. Fails to complete a substantial portion of the assignment. May be very brief. • Research: Little accurate, relevant information. May be hard to follow. May omit analysis or connection to own work. • Documentary: Team cannot work together effectively without close supervision by the teacher. Uncertain of appropriate use of equipment; frequently follows incorrect or unsafe procedures. Production is seriously flawed. Purpose or message is unclear. May fail to meet production deadlines.

▼ SAMPLE 3: GRADE 12

Topic: *Soap Opera*

Prescribed Learning Outcomes:

Exploration and Analysis

It is expected that students will:

- analyse how the artistic components of film and television affect meaning
- critique their own and others' performances and products
- collaborate to solve acting, scriptwriting, and technical production problems
- use appropriate vocabulary when discussing or producing film and television

Drama Skills

It is expected that students will:

- use voice and movement to create effective film and television roles
- maintain the integrity of a performance within the technical parameters of film and television

Context (Industry)

It is expected that students will:

- describe the organizational structure of a film crew, including production staff and actors
- apply on-set etiquette in production settings
- delegate and accept responsibility in a group

Technologies and Processes

It is expected that students will:

- use film and television production equipment appropriately and safely to achieve a purpose or effect
- apply production techniques to translate scripts to film and television works
- assess physical, time, and budgetary constraints on production
- use standard formats to develop screenplays, script treatments, and commercials

OVERVIEW

The teacher developed a 12- to 15-lesson unit in which students created, produced, and aired a six-episode soap opera called *Days of Our Restless Lives*. Each episode was 10 minutes long. Each student chose to work in a specialty team (writers, actors, directors/producers, or technicians) for the collaborative production. Evaluation was based on:

- journals
- contributions to the soap opera

PLANNING FOR ASSESSMENT AND EVALUATION

- Students watched short clips from a number of different soap operas, then brainstormed the qualities and the common elements of the genre.
- The class brainstormed potential soap opera concepts that related to students' experiences. They then agreed on a concept and discussed potential characters and settings. The teacher divided the class into groups and asked each group to outline at least two short scenarios that featured the characters and settings discussed by the class. They shared their ideas and discussed other possibilities. Students then decided to set the soap opera, *Days of Our Restless Lives*, in a fictional school that resembled their own.
- The teacher explained that students would work together to create the soap opera in six episodes over the next 12 to 15 lessons.

Each episode would be 10 minutes long. Students were given the opportunity to work in one of the following four teams: writers, actors, directors/producers, or technicians.

- Groups were assigned initial tasks.
  - Writers: create six 10-minute scripts.
  - Actors: research and develop specific characters (e.g., principal, teachers, different types of students).
  - Directors/Producers and Technicians: do an inventory of available equipment; plan and design the sets; create organizational charts; begin to assign responsibility for various types of technical work (e.g., cameras, lighting, sound, sets).
- The goals for the day were discussed at the beginning of each class. Students assessed their work in daily journals which were evaluated by the teacher at the end of the unit. For their journals, the teacher asked students to use a diary format (This is what I did; This is what happened; This is my response) and to record specific information about each day's activities, such as:
  - current job description
  - timeline (what needs to be done when)
  - suggestions on how to do my job better
  - my most difficult task and why
  - my most enjoyable task and why
- Once a script for an episode was prepared, the writers presented it to the class for discussion and critique. Discussion focussed on practical constraints (whether they could actually do what was written) and the consistency of the characters. The actors also offered input based on their preliminary work researching and developing the characters.
- As the scripts were drafted, the actors began to learn their dialogue and rehearse the action. At the same time, directors/producers and technicians worked together to:
  - develop a shooting schedule
  - design the sets
  - gather props, costumes, and furniture
  - set up the technical aspects (lights, sound recording, camera positions)
  - create a shot list
- The writers completed and distributed the final drafts of the scripts and continued to work with actors and technical groups as needed. There was some crossover among the groups. For example, some writers also acted, some actors did technical work, some technicians contributed to the scripts, and so on.
- The episodes were assigned shooting dates. The actual shooting was organized and completed entirely by the students, with the teacher offering assistance where necessary. The teacher monitored students' activities during the shooting and took notes as they worked. Students discussed and critiqued one another's work at the end of each shoot. The teacher also provided feedback.
- When shooting was complete, the class was divided into six groups (one for each episode) to edit the footage. Each group selected an editor; the other members of the group acted as assistant editors. Due to a shortage of equipment, some students edited their work at home, using two VCRs. (Note: the success of this unit is not dependent on sophisticated equipment—even roughly edited episodes are fun and worthwhile to produce.)
- The groups then added music to the episodes they edited, playing recorded music simultaneously with the video images.

- The six episodes were aired for an outside audience during lunch hours over a two-week period.

DEFINING THE CRITERIA

Journal

To what extent are the journal entries:

- complete, with relevant information
- accurate when describing jobs and timelines
- constructive and insightful when critiquing own work
- recorded showing evidence of successful problem solving
- recorded using vocabulary accurately and with increasing precision

Contribution to the Soap Opera

The teacher and students developed criteria that applied to all students as well as some that applied specifically to each team.

All Students

To what extent does the student:

- constructively discuss and critique her or his own work and that of others
- delegate and accept responsibility
- use a variety of creative approaches to tasks
- successfully solve problems relating to specific tasks
- show commitment to the production
- work positively and smoothly with others in the production team, including showing appropriate on-set behaviour
- demonstrate the specific criteria required of the team

Actors

To what extent does the team:

- use voice and movement in innovative ways to create and maintain the characters
- maintain the integrity of a performance within the technical parameters of a television production

Writers

To what extent does the team:

- generate effective dialogue
- maintain the voices of individual characters
- allow for production constraints

Directors/Producers

To what extent does the team:

- develop an appropriate organizational chart for the production team
- collaborate with the technical team to design appropriate sets, gather needed props, and do an inventory of equipment
- create and follow an appropriate shooting schedule
- create a complete shot list

Technicians

To what extent does the team:

- collaborate with directors/producers to design sets, gather props, and do an inventory of equipment:
  - set up sets
  - use appropriate techniques (lighting, sound recording, camera position) to accomplish assigned tasks
  - handle equipment safely and with respect

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher and students used rating scales to assess the work in this unit.

Journal

Rating	Criteria
5	• Exceeds requirements of the task. May show particular depth of insight, demonstrate thoroughness in planning and monitoring work, or provide creative solutions to problems. All required material is included.
4	• All requirements met. Entries are complete, relevant, and accurate. Includes appropriate suggestions and plans for improving own work and solving problems. Uses vocabulary accurately with increasing precision.
3	• Most requirements met. May be somewhat inconsistent, with some entries more detailed or insightful than others. May occasionally omit required material or complete an entry in a cursory way. Material that is included is relevant, accurate, and generally described using appropriate vocabulary.
2	• Requirements met for some entries. Others may be omitted entirely or offer little relevant information. Critiques, self-analyses, and goals tend to be expressed in broad generalizations (e.g., I think my work was effective; I did a good job of operating the camera) with few details or examples.
1	• Incomplete. Does not fulfil requirements. Entries may be sporadic.

Contribution to the Soap Opera

Rating	Criteria
5	• Goes beyond requirements. For example, in addition to meeting the requirements listed for rating 4, may complete additional work, demonstrate outstanding thoroughness and attention to detail, develop innovative or creative approaches, show effective leadership within a team, or show strong specific skills in carrying out assigned tasks.
4	• All requirements met. Works smoothly and positively with others on the production team, delegating and accepting responsibility appropriately. Shows commitment to the production and works to improve own and others' contributions through constructive feedback, creative problem solving, and support. Demonstrates the skills required for the specific team.
3	• Attempts to meet requirements and is successful in most cases. Work may be somewhat uneven from one task or activity to another. Works easily with others; generally supportive and willing to accept feedback. Committed to the production, but may need additional supervision in order to complete assigned tasks appropriately and on schedule. Offers constructive feedback, and attempts to solve problems as they arise. Demonstrates basic skills required for the specific team.
2	• Meets some requirements. Tends to have difficulty working as part of a team and delegating and accepting responsibility. Shows some commitment to the production, but may approach all tasks and problems in the same way. Frequently seems defeated by unanticipated problems. Often has difficulty providing or accepting criticism positively. Needs frequent supervision. Demonstrates some skills required for the specific team.
1	• Incomplete. Does not fulfil requirements. Participation may be sporadic. Tends to have difficulty being part of a team. Work may lack detail, be incomplete, or fail to meet production deadlines.

▼ SAMPLE 4: GRADE 12

Topic: *The Impact of Film and Television*

Prescribed Learning Outcomes:

Exploration and Analysis

It is expected that students will:

- analyse how the artistic components of film and television affect meaning
- collaborate to solve acting, scriptwriting, and technical production problems

Context (Social, Cultural, and Historical)

It is expected that students will:

- analyse how social, cultural, and historical contexts influence and are influenced by film and television images and messages
- analyse the economic and social impacts of film and television production on the local and global communities
- compare how artistic components in film and television are constructed for specific audiences and purposes in a variety of social, cultural, and historical contexts

Context (Industry)

It is expected that students will:

- delegate and accept responsibility in a group
- identify the skills and training needed to pursue careers related to film and television

OVERVIEW

The teacher developed a unit that focussed on the impact of film and television on a variety of aspects of personal and community life. Activities engaged students in analysing how film and television influence attitudes and behaviour, researching their economic impact, and exploring career possibilities in these fields. Evaluation was based on:

- group projects and individual reports on the impact of film and television
- research project on the economic effect of film and television
- contributions to a career display

PLANNING FOR ASSESSMENT AND EVALUATION

- Students worked in small groups to brainstorm ways in which film and television influence individual choices, lifestyles, behaviour, and beliefs. The teacher posed questions such as:
  - Which programs are currently the most popular? What effects have these programs had on fashion? Language? Beliefs about what constitutes a successful life? About various groups (e.g., gender, age, geographical location, economic status, occupation, social status, race)? About careers?
  - What is the connection between film and television images and violence? Gender roles? Stereotyping?
- Each group created a list of the influences they identified and categorized them as positive, negative, or neutral. The class shared and discussed the lists.
- Students formed groups of four or five to monitor a variety of locally available television channels from 6:00 to 9:00 P.M. They developed questions such as the following to guide their viewing:
  - Who is the target audience?
  - What are some of the key images used to reach that audience?
  - What biasses and implicit messages are conveyed (e.g., about success, gender roles, happiness)?

- Groups compared and discussed their findings, using the following questions and assignments as prompts:
  - Is there bias in news reporting from one country to another?
  - Which type of program do you believe has the strongest impact on the beliefs and behaviour of the target audience? Why?
  - In the programs your group watched, identify three potentially positive and three potentially negative impacts on society, social values, and personal values.
- Students reported on their discussions, then the teacher posed various questions to stimulate discussion and debate about the impact of film and television. (e.g., What would your life be like if there were no film or television? How would our community be different? How has television changed businesses and the economy?)
- Students worked in groups to develop and present messages about the impact of film or television in formats of their choice (e.g., video, multimedia, simulated talk show, commercial, public service announcement). Before students began, the class agreed on criteria for the projects. When completed, the projects were presented to the class.
- The teacher asked students to brainstorm local businesses related to film and television (e.g., cablevision company, video rental store, video equipment shop, movie theatre). For each business, students identified and listed the specific jobs involved. The list of businesses and jobs was posted in the classroom and frequently updated.
- The class used the list to assign research tasks. In pairs, students researched the impact of film and television on the local economy, using interviews (e.g., manager of the local cablevision company, representatives from the local Chamber of Commerce, employees) and print and electronic media. Each pair created a one- to two-page summary of its findings, which included the following information:
  - economic impact (e.g., number of employees; purchase or rental of outside supplies, materials, and services; sales)
  - career possibilities (e.g., current and anticipated needs; key skills, training, and education required)
- The teacher arranged a visit to a location shoot. Before the visit, pairs of students were assigned to focus on different members of the production team. Each pair reviewed what they knew about the particular job and used electronic and print sources to gather more information. At the shoot, students used a standard research form that they had created to record their observations. With permission, they took pictures and conducted brief follow-up interviews, in person or by telephone.
- Students used the information and photos to prepare material for a career display. The display included information on various careers and related job responsibilities, key attributes or skills, challenging features, and qualifications and training required.
- To conclude the unit, each student created an individual report reflecting on the past, current, and future impact of film and television on his or her own life. Students were free to choose the format for their reports (e.g., portfolio of items, videotaped

monologue, scrapbook, audiotape, poster, essay, video images with voice-over). The class agreed that the reports would include:

- a unifying theme or message about the influence or social impact of film and television on their generation
- at least one example of how film and television affected their beliefs (before age 7; from age 7 to 12; from age 13 to present)
- at least one example of how film and television affected their behaviour (before age 7; from age 7 to 12; from age 13 to present)
- at least two examples of how they expect to participate in film and television, through careers or as consumers, over the next 10 years

DEFINING THE CRITERIA

Group Project and Individual Report

To what extent do students:

- create clear and powerful messages that engage the audience
- include relevant and convincing images and examples
- present logical generalizations or conclusions about the impact of film and television
- show insights into some of the more subtle and complex factors
- include original and creative elements
- use a variety of approaches to successfully solve problems relating to their projects
- demonstrate smooth and efficient teamwork (group project only)

Research Project and Contribution to Career Display

The same criteria and rating scale were used for the research project and the career display.

To what extent is the information:

- carefully researched, complete, and accurate
- relevant, with important details
- clearly presented

ASSESSING AND EVALUATING STUDENT PERFORMANCE

Group Project and Individual Report

The teacher developed a checklist and rating scale to provide feedback and assign ratings. Students used the checklist and rating scale for self-assessment before presenting their assignments. The group projects were also assessed by peers.

Research Project and Contribution to Career Display

The teacher used a rating scale to evaluate students' work on the research project and the career display.

Group Project and Individual Report

Checklist: Note the extent to which each of the following criteria is demonstrated.

Criteria	Yes	Partly	No	Comments
• includes required content				
• message is clear and powerful				
• images and examples are relevant and convincing				
• generalizations and conclusions are logical				
• shows insights into subtle and complex factors				
• provides original and creative elements				
• shows successful problem solving				
• demonstrates smooth and efficient teamwork (group projects only)				

Rating Scale: Use the information from the checklist to help determine which of the following ratings best describes the overall quality of the work.

Rating	Criteria
5	• Exceeds project requirements. For example, may be particularly engaging or powerful, show outstanding depth of insight, or show innovation and creativity in format and use of techniques.
4	• Meets all requirements. Some elements may be more proficient than others.
3	• Addresses all requirements and is successful in most cases. May be uneven, dealing with some aspects in a cursory way.
2	• Attempts to address most requirements, but is unsuccessful in several instances. May be confusing or incomplete in places.
1	• Incomplete. Does not fulfil several requirements.

Research Project and Contribution to Career Display

Criteria	Rating Self	Rating Teacher	Comments
• information is complete and accurate			
• includes relevant and important details			
• clearly presented			
Overall Rating			

Key: 5—Outstanding. Exceeds requirements.
4—Very good. All requirements met.
3—Satisfactory. Most basic requirements met; may be inconsistent.
2—Marginal. Some requirements met; some deficiencies.
1—Unsatisfactory. Requirements not met.

Appendix E

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Appendix F

Glossary

The following defines terms used in this IRP as they pertain to film and television production.

artistic components	The elements that make film and television productions unique and interesting, including visual images, shot sizes, shot compositions, special effects, casting, colour or black and white, dialogue, director's style or interpretation, art direction (sets, props, wardrobe), script development, production techniques, cinematography, lighting, editing, and sound.
background action	What background or supporting artists do at the back of a shot.
blocking the scene	Determining the moves for a scene (can apply to both actors and cameras); usually done at the first rehearsal.
camera presence	An actor's character type and sense of energy on camera.
cold reading	An audition technique in which an actor reads a script without advance preparation.
cue (also Q)	The signal to start.
cut	1. A direction given to stop the camera and action. 2. The point at which one shot is changed for another, either by editing or in a multicamera studio.
discovery	The moment of revelation for a character.
hit a mark	When an actor moves to a specific marked location within the camera frame.
in the moment	When an actor draws on the immediate emotional impulse while delivering a line.
mark	A tape or chalk mark to indicate where an actor should stand or look.
opposites	A way that actors bring out the subtext in a scene by establishing the opposite intent of motivation of the character.

pan	Rotating the camera through an arc.
point of view (POV)	What a character sees.
primary objective	The most important motivation behind the actions of a character in a given scene.
secret	When an actor knows what the character is not saying.
shots	The pictures taken by the camera (e.g., wide-angle, wide shot).
silent on camera (SOC)	When a character does not have a speaking role; used mainly in commercial production.
slates	1. When actors say their names, and agencies if appropriate, on-camera. 2. The clapboards on which such information is noted.
stages of production	Pre-production, production, post-production, distribution.
storyboard	A cartoon-like layout of all the shots planned for a production and how they relate to one another.
storyline	A brief synopsis of a film or production.
take	An individual shot of a given scene.
treatment	A description of the production without the dialogue.
type	A character stereotype such as hero, ingénue, or villain.
VCR	Video cassette recorder.
VTR	Videotape recorder.
voice-over (VO)	Voice taped over a film or video.
zoom	Changing the field of view by using an adjustable lens.