

Drama 2206

Curriculum Guide 2017



Education and Early Childhood Development

***Department of Education and Early
Childhood Development
Mission Statement***

***The Department of Education and Early Childhood
Development will improve provincial early childhood
learning and the K-12 education system to further
opportunities for the people of Newfoundland and Labrador.***

Table of Contents

Acknowledgements	v
Section One: Newfoundland and Labrador Curriculum	
Outcomes Based Education.....	1
Context for Teaching and Learning	4
Inclusive Education.....	4
Literacy	10
Learning Skills for Generation Next.....	12
Assessment and Evaluation.....	15
Section Two: Curriculum Design	
Rationale	19
Course Overview.....	19
Suggested Yearly Plan	20
How to use a Four Column Layout.....	22
Curriculum Outcome Overview	24
Section Three: Specific Curriculum Outcomes	
Personal Growth	29
GCO 1	30
GCO 2	32
Creative Expression	39
GCO 3	40
GCO 4	44
Connections	49
GCO 5	50
GCO 6	54
GCO 7	56
Appendices.....	63
References	83

Acknowledgements

Drama 2206 was implemented in 2009 (interim) and authorized in 2017. The Department of Education and Early Childhood Development for Newfoundland and Labrador gratefully acknowledges the contribution of the following members of Drama 2206 working groups (for interim and authorized curriculum guide versions), in the completion of this work:

Amanda Gibson
Mealy Mountain Collegiate

Brent Sharpe
Mealy Mountain Collegiate

Dara Best-Pinsent
Stephenville High School

Fabian Lovell
Templeton Academy

Heather Churchill
Riverwood Academy

Jennifer Stanley
Gander Collegiate

Jordan Flynn
Prince of Wales Collegiate

Jordan Stringer
Elwood High School

Krista Vokey
Gonzaga High School

Lisa Clarke
Holy Trinity High School

Louise Kearley
Mount Pearl Senior High

Lyndon Williams
Heritage Collegiate

Marc Warren
Ascension Collegiate

Marilyn Smith
Leo Burke Academy

Pam Whelan
Carbonear Collegiate

Peter McCormack
Menihek High School

Regina North
Department of Education and
Early Childhood Development

Rodney Vokey
Jane Collins Academy

Sheri Singleton
J.M. Olds Collegiate

Stephen Perchard
Templeton Academy

Yvonne Powell
John Burke High School

Section One:

Newfoundland and Labrador Curriculum

Introduction

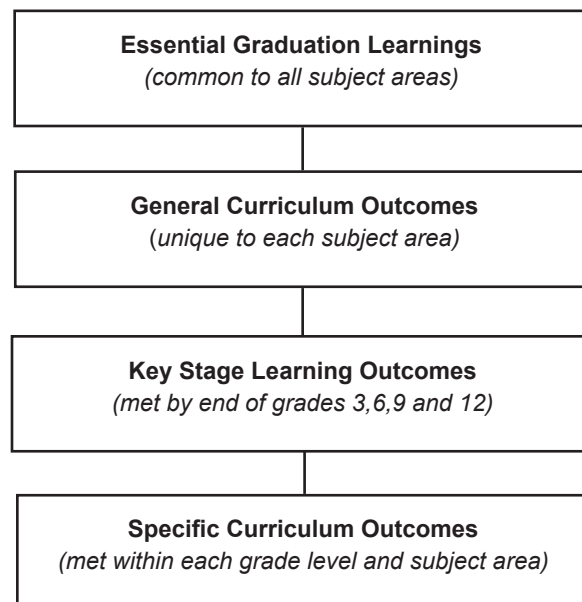
There are multiple factors that impact education: technological developments, increased emphasis on accountability, and globalization. These factors point to the need to consider carefully the education students receive.

The Newfoundland and Labrador Department of Education and Early Childhood Development believes that curriculum design with the following characteristics will help teachers address the needs of students served by the provincially prescribed curriculum:

- Curriculum guides must clearly articulate what students are expected to know and be able to do by the time they graduate from high school.
- There must be purposeful assessment of students' performance in relation to the curriculum outcomes.

Outcomes Based Education

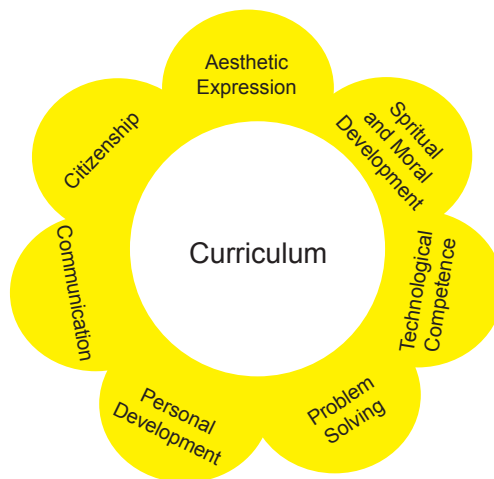
The K-12 curriculum in Newfoundland and Labrador is organized by outcomes and is based on *The Atlantic Canada Framework for Essential Graduation Learnings in Schools* (1997). This framework consists of Essential Graduation Learnings (EGLs), General Curriculum Outcomes (GCOs), Key Stage Curriculum Outcomes (KSCOs) and Specific Curriculum Outcomes (SCOs).



Essential Graduation Learnings

EGLs provide vision for the development of a coherent and relevant curriculum. They are statements that offer students clear goals and a powerful rationale for education. The EGLs are delineated by general, key stage, and specific curriculum outcomes.

EGLs describe the knowledge, skills, and attitudes expected of all students who graduate from high school. Achievement of the EGLs will prepare students to continue to learn throughout their lives. EGLs describe expectations, not in terms of individual subject areas, but in terms of knowledge, skills, and attitudes developed throughout the K-12 curriculum. They confirm that students need to make connections and develop abilities across subject areas if they are to be ready to meet the shifting and ongoing demands of life, work, and study.



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

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

Communication – Graduates will be able to use the listening, viewing, speaking, reading and writing modes of language(s), and mathematical and scientific concepts and symbols, to think, learn and communicate effectively.

Problem Solving – Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, and mathematical and scientific concepts.

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

Spiritual and Moral Development – Graduates will demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

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

Curriculum Outcomes

Curriculum outcomes are statements that articulate what students are expected to know and be able to do in each program area in terms of knowledge, skills, and attitudes.

Curriculum outcomes may be subdivided into General Curriculum Outcomes, Key Stage Curriculum Outcomes, and Specific Curriculum Outcomes.

General Curriculum Outcomes (GCOs)

Each program has a set of GCOs which describe what knowledge, skills, and attitudes students are expected to demonstrate as a result of their cumulative learning experiences within a subject area. GCOs serve as conceptual organizers or frameworks which guide study within a program area. Often, GCOs are further delineated into KSCOs.

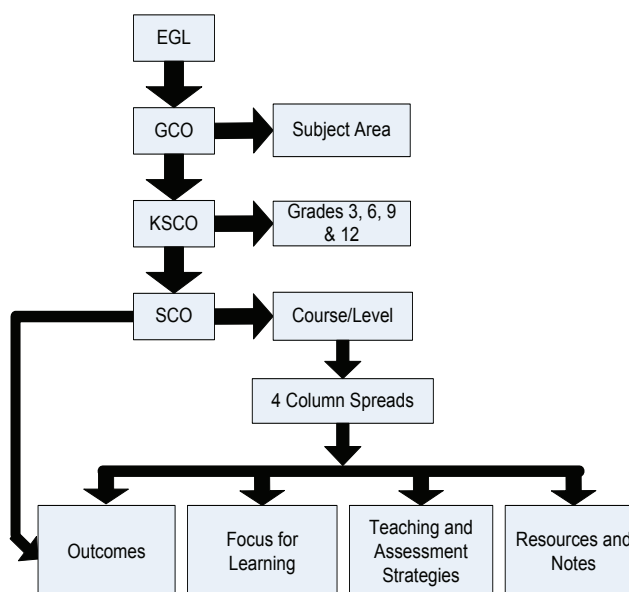
Key Stage Curriculum Outcomes (KSCOs)

Key Stage Curriculum Outcomes (KSCOs) summarize what is expected of students at each of the four key stages of grades three, six, nine, and twelve.

Specific Curriculum Outcomes (SCOs)

SCOs set out what students are expected to know and be able to do as a result of their learning experiences in a course, at a specific grade level. In some program areas, SCOs are further articulated into delineations. *It is expected that all SCOs will be addressed during the course of study covered by the curriculum guide.*

EGLs to Curriculum Guides



Context for Teaching and Learning

Teachers are responsible to help students achieve outcomes. This responsibility is a constant in a changing world. As programs change over time so does educational context. Several factors make up the educational context in Newfoundland and Labrador today: inclusive education, support for gradual release of responsibility teaching model, focus on literacy and learning skills in all programs, and support for education for sustainable development.

Inclusive Education

Valuing Equity and Diversity

Effective inclusive schools have the following characteristics: supportive environment, positive relationships, feelings of competence, and opportunities to participate. (The Centre for Inclusive Education, 2009)

All students need to see their lives and experiences reflected in their school community. It is important that the curriculum reflect the experiences and values of all genders and that learning resources include and reflect the interests, achievements, and perspectives of all students. An inclusive classroom values the varied experiences and abilities as well as social and ethno-cultural backgrounds of all students while creating opportunities for community building. Inclusive policies and practices promote mutual respect, positive interdependencies, and diverse perspectives. Learning resources should include a range of materials that allow students to consider many viewpoints and to celebrate the diverse aspects of the school community.



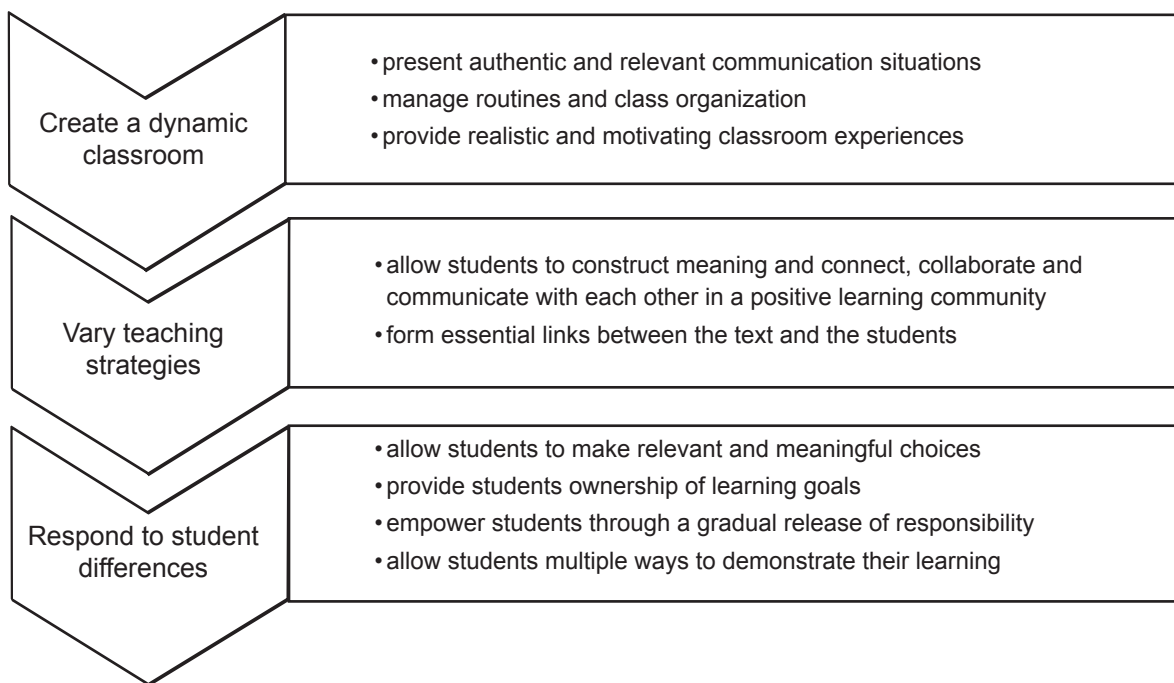
Differentiated Instruction

Differentiated instruction is a teaching philosophy based on the premise that teachers should adapt instruction to student differences. Rather than marching students through the curriculum lockstep, teachers should modify their instruction to meet students' varying readiness levels, learning preferences, and interests. Therefore, the teacher proactively plans a variety of ways to 'get it' and express learning. (Carol Ann Tomlinson, 2008)

Curriculum is designed and implemented to provide learning opportunities for all students according to abilities, needs, and interests. Teachers must be aware of and responsive to the diverse range of learners in their classes. Differentiated instruction is a useful tool in addressing this diversity.

Differentiated instruction responds to different readiness levels, abilities, and learning profiles of students. It involves actively planning so that the process by which content is delivered, the way the resource is used, and the products students create are in response to the teacher's knowledge of whom he or she is interacting with. Learning environments should be flexible to accommodate various learning preferences of the students. Teachers continually make decisions about selecting teaching strategies and structuring learning activities that provide all students with a safe and supportive place to learn and succeed.

Planning for Differentiation



Differentiating the Content

Differentiating content requires teachers to pre-assess students to identify those who require prerequisite instruction, as well as those who have already mastered the concept and may therefore apply strategies learned to new situations. Another way to differentiate content is to permit students to adjust the pace at which they progress through the material. Some students may require additional time while others will move through at an increased pace and thus create opportunities for enrichment or more in-depth consideration of a topic of particular interest.

Teachers should consider the following examples of differentiating content:

- Meet with small groups to reteach an idea or skill or to extend the thinking or skills.
- Present ideas through auditory, visual, and tactile means.
- Use reading materials such as novels, websites, and other reference materials at varying reading levels.

Differentiating the Process

Differentiating the process involves varying learning activities or strategies to provide appropriate methods for students to explore and make sense of concepts. A teacher might assign all students the same product (e.g., presenting to peers) but the process students use to create the presentation may differ. Some students could work in groups while others meet with the teacher individually. The same assessment criteria can be used for all students.

Teachers should consider flexible grouping of students such as whole class, small group, or individual instruction. Students can be grouped according to their learning styles, readiness levels, interest areas, and/or the requirements of the content or activity presented. Groups should be formed for specific purposes and be flexible in composition and short-term in duration.

Teachers should consider the following examples of differentiating the process:

- Offer hands-on activities for students.
- Provide activities and resources that encourage students to further explore a topic of particular interest.
- Use activities in which all learners work with the same learning outcomes but proceed with different levels of support, challenge, or complexity.

Differentiating the Product

Differentiating the product involves varying the complexity and type of product that students create to demonstrate learning outcomes. Teachers provide a variety of opportunities for students to demonstrate and show evidence of what they have learned.

Teachers should give students options to demonstrate their learning (e.g., create an online presentation, write a letter, or develop a mural). This will lead to an increase in student engagement.

Differentiating the Learning Environment

The learning environment includes the physical and the affective tone or atmosphere in which teaching and learning take place, and can include the noise level in the room, whether student activities are static or mobile, or how the room is furnished and arranged. Classrooms may include tables of different shapes and sizes, space for quiet individual work, and areas for collaboration.

Teachers can divide the classroom into sections, create learning centres, or have students work both independently and in groups. The structure should allow students to move from whole group, to small group, pairs, and individual learning experiences and support a variety of ways to engage in learning. Teachers should be sensitive and alert to ways in which the classroom environment supports their ability to interact with students.

Teachers should consider the following examples of differentiating the learning environment:

- Develop routines that allow students to seek help when teachers are with other students and cannot provide immediate attention.
- Ensure there are places in the room for students to work quietly and without distraction, as well as places that invite student collaboration.
- Establish clear guidelines for independent work that match individual needs.
- Provide materials that reflect diversity of student background, interests, and abilities.

The physical learning environment must be structured in such a way that all students can gain access to information and develop confidence and competence.

Meeting the Needs of Students with Exceptionalities

All students have individual learning needs. Some students, however, have exceptionalities (defined by the Department of Education and Early Childhood Development) which impact their learning. The majority of students with exceptionalities access the prescribed curriculum. For details of these exceptionalities see www.gov.nl.ca/edu/k12/studentsupportservices/exceptionalities.html

Supports for these students may include

1. Accommodations
2. Modified Prescribed Courses
3. Alternate Courses
4. Alternate Programs
5. Alternate Curriculum

For further information, see Service Delivery Model for Students with Exceptionalities at www.cdli.ca/sdm/

Classroom teachers should collaborate with instructional resource teachers to select and develop strategies which target specific learning needs.

*Meeting the Needs
of Students who are
Highly Able
(includes gifted and
talented)*

Some students begin a course or topic with a vast amount of prior experience and knowledge. They may know a large portion of the material before it is presented to the class or be capable of processing it at a rate much faster than their classmates. All students are expected to move forward from their starting point. Many elements of differentiated instruction are useful in addressing the needs of students who are highly able.

Teachers may

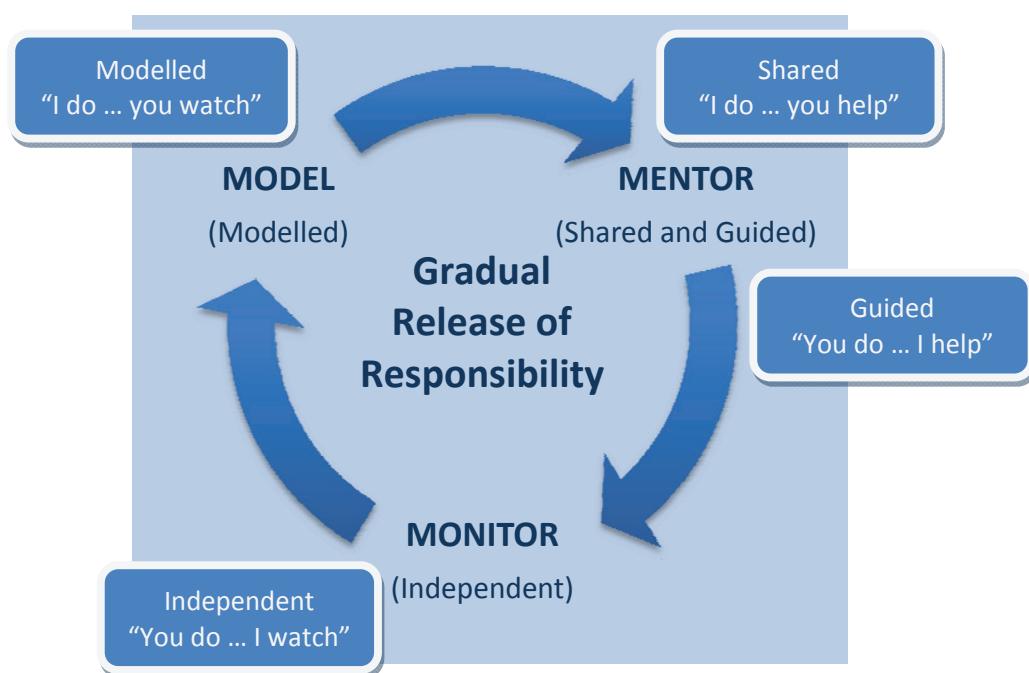
- assign independent study to increase depth of exploration in an area of particular interest;
- compact curriculum to allow for an increased rate of content coverage commensurate with a student's ability or degree of prior knowledge;
- group students with similar abilities to provide the opportunity for students to work with their intellectual peers and elevate discussion and thinking, or delve deeper into a particular topic; and
- tier instruction to pursue a topic to a greater depth or to make connections between various spheres of knowledge.

Highly able students require the opportunity for authentic investigation to become familiar with the tools and practices of the field of study. Authentic audiences and tasks are vital for these learners. Some highly able learners may be identified as gifted and talented in a particular domain. These students may also require supports through the Service Delivery Model for Students with Exceptionalities.

Gradual Release of Responsibility

Teachers must determine when students can work independently and when they require assistance. In an effective learning environment, teachers choose their instructional activities to model and scaffold composition, comprehension, and metacognition that is just beyond the students' independence level. In the gradual release of responsibility approach, students move from a high level of teacher support to independent work. If necessary, the teacher increases the level of support when students need assistance. The goal is to empower students with their own learning strategies, and to know how, when, and why to apply them to support their individual growth. Guided practice supports student independence. As a student demonstrates success, the teacher should gradually decrease his or her support.

Gradual Release of Responsibility Model



Literacy

“Literacy is the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with varying contexts. Literacy involves a continuum of learning in enabling individuals to achieve their goals, to develop their knowledge and potential, and to participate fully in their community and wider society”. To be successful, students require a set of interrelated skills, strategies and knowledge in multiple literacies that facilitate their ability to participate fully in a variety of roles and contexts in their lives, in order to explore and interpret the world and communicate meaning. (The Plurality of Literacy and its Implications for Policies and Programmes, 2004, p.13)

Literacy is

- a process of receiving information and making meaning from it; and
- the ability to identify, understand, interpret, communicate, compute, and create text, images, and sounds.

Literacy development is a lifelong learning enterprise beginning at birth that involves many complex concepts and understandings. It is not limited to the ability to read and write; no longer are we exposed only to printed text. It includes the capacity to learn to communicate, read, write, think, explore, and solve problems. Individuals use literacy skills in paper, digital, and live interactions to engage in a variety of activities:

- Analyze critically and solve problems.
- Comprehend and communicate meaning.
- Create a variety of texts.
- Make connections both personally and inter-textually.
- Participate in the socio-cultural world of the community.
- Read and view for enjoyment.
- Respond personally.

These expectations are identified in curriculum documents for specific subject areas as well as in supporting documents, such as *Cross-Curricular Reading Tools* (CAMET).

With modelling, support, and practice, students' thinking and understandings are deepened as they work with engaging content and participate in focused conversations.

Reading in the Content Areas

The focus for reading in the content areas is on teaching strategies for understanding content. Teaching strategies for reading comprehension benefits all students as they develop transferable skills that apply across curriculum areas.

When interacting with different texts, students must read words, view and interpret text features, and navigate through information presented in a variety of ways including, but not limited to

Advertisements	Movies	Poems
Blogs	Music videos	Songs
Books	Online databases	Speeches
Documentaries	Plays	Video games
Magazine articles	Podcasts	Websites

Students should be able to interact with and comprehend different texts at different levels.

There are three levels of text comprehension:

- Independent level – Students are able to read, view, and understand texts without assistance.
- Instructional level – Students are able to read, view, and understand most texts but need assistance to fully comprehend some texts.
- Frustration level – Students are not able to read or view with understanding (i.e., texts may be beyond their current reading level).

Teachers will encounter students working at all reading levels in their classrooms and will need to differentiate instruction to meet their needs. For example, print texts may be presented in audio form, physical movement may be associated with synthesizing new information with prior knowledge, or graphic organizers may be created to present large amounts of print text in a visual manner.

When interacting with information that is unfamiliar to students, it is important for teachers to monitor how effectively students are using strategies to read and view texts:

- Analyze and think critically about information.
- Determine importance to prioritize information.
- Engage in questioning before, during, and after an activity related to a task, text, or problem.
- Make inferences about what is meant but not said.
- Make predictions.
- Synthesize information to create new meaning.
- Visualize ideas and concepts.

Learning Skills for Generation Next

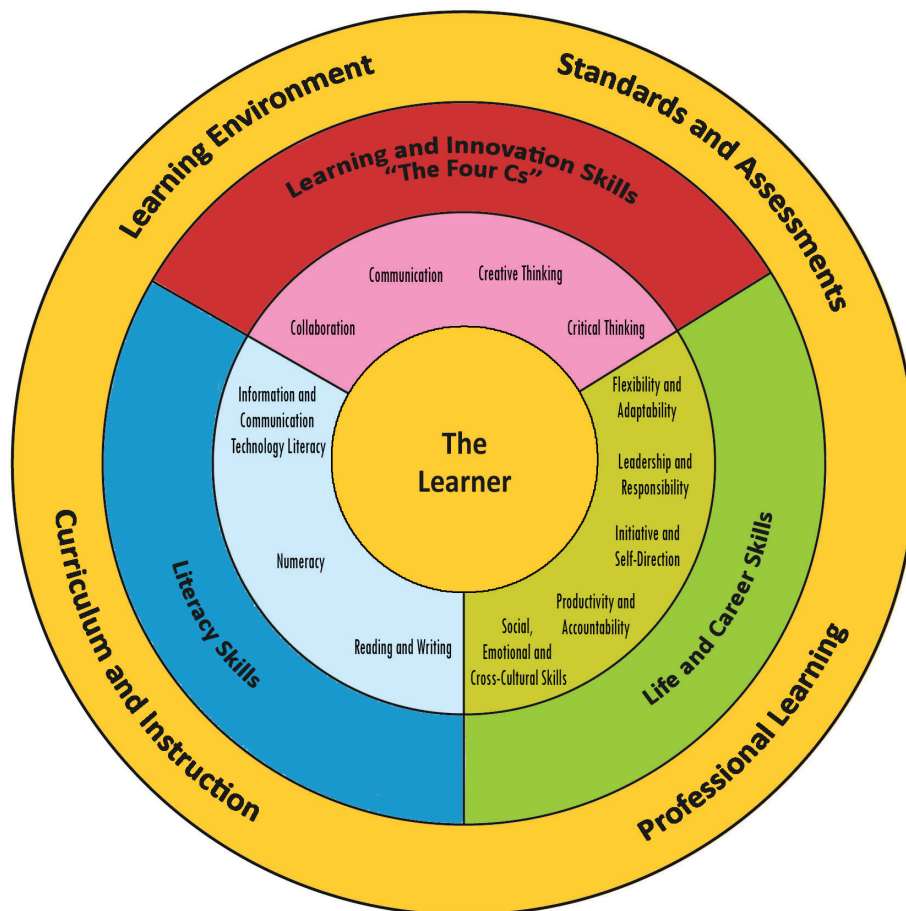
Generation Next is the group of students who have not known a world without personal computers, cell phones, and the Internet. They were born into this technology. They are digital natives.

Students need content and skills to be successful. Education helps students learn content and develop skills needed to be successful in school and in all learning contexts and situations. Effective learning environments and curricula challenge learners to develop and apply key skills within the content areas and across interdisciplinary themes.

Learning Skills for Generation Next encompasses three broad areas:

- Learning and Innovation Skills enhance a person's ability to learn, create new ideas, problem solve, and collaborate.
- Life and Career Skills address leadership, and interpersonal and affective domains.
- Literacy Skills develop reading, writing, and numeracy, and enhance the use of information and communication technology.

The diagram below illustrates the relationship between these areas. A 21st century curriculum employs methods that integrate innovative and research-driven teaching strategies, modern learning technologies, and relevant resources and contexts.



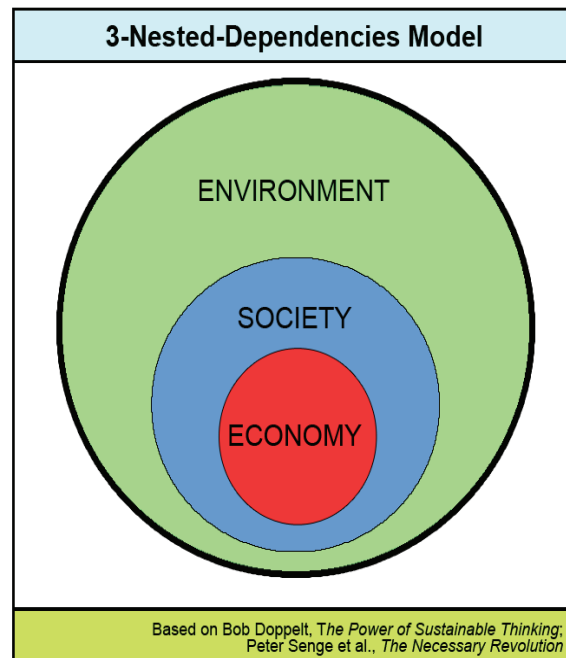
Support for students to develop these abilities and skills is important across curriculum areas and should be integrated into teaching, learning, and assessment strategies. Opportunities for integration of these skills and abilities should be planned with engaging and experiential activities that support the gradual release of responsibility model. For example, lessons in a variety of content areas can be infused with learning skills for Generation Next by using open-ended questioning, role plays, inquiry approaches, self-directed learning, student role rotation, and Internet-based technologies.

All programs have a shared responsibility in developing students' capabilities within all three skill areas.

Education for Sustainable Development

Sustainable development is defined as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs”. (Our Common Future, 43)

Sustainable development is comprised of three integrally connected areas: economy, society, and environment.



As conceived by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) the overall goal of Education for Sustainable Development (ESD) is to integrate the knowledge, skills, values, and perspectives of sustainable development into all aspects of education and learning. Changes in human behaviour should create a more sustainable future that supports environmental integrity and economic viability, resulting in a just society for all generations.

ESD involves teaching *for* rather than teaching *about* sustainable development. In this way students develop the skills, attitudes, and perspectives to meet their present needs without compromising the ability of future generations to meet their needs.

Within ESD, the knowledge component spans an understanding of the interconnectedness of our political, economic, environmental, and social worlds, to the role of science and technology in the development of societies and their impact on the environment. The skills necessary include being able to assess bias, analyze consequences of choices, ask questions, and solve problems. ESD values and perspectives include an appreciation for the interdependence of all life forms, the importance of individual responsibility and action, an understanding of global issues as well as local issues in a global context. Students need to be aware that every issue has a history, and that many global issues are linked.

Assessment and Evaluation

Assessment

Assessment is the process of gathering information on student learning.

How learning is assessed and evaluated and how results are communicated send clear messages to students and others about what is valued.

Assessment instruments are used to gather information for evaluation. Information gathered through assessment helps teachers determine students' strengths and needs, and guides future instruction.

Teachers are encouraged to be flexible in assessing student learning and to seek diverse ways students might demonstrate what they know and are able to do.

Evaluation involves the weighing of the assessment information against a standard in order to make a judgement about student achievement.

Assessment can be used for different purposes:

1. Assessment *for* learning guides and informs instruction.
2. Assessment *as* learning focuses on what students are doing well, what they are struggling with, where the areas of challenge are, and what to do next.
3. Assessment *of* learning makes judgements about student performance in relation to curriculum outcomes.

1. Assessment for Learning

Assessment *for* learning involves frequent, interactive assessments designed to make student learning visible. This enables teachers to identify learning needs and adjust teaching accordingly.

Assessment *for* learning is not about a score or mark; it is an ongoing process of teaching and learning:

- Pre-assessments provide teachers with information about what students already know and can do.
- Self-assessments allow students to set goals for their own learning.
- Assessment *for* learning provides descriptive and specific feedback to students and parents regarding the next stage of learning.
- Data collected during the learning process from a range of tools enables teachers to learn as much as possible about what a student knows and is able to do.

2. Assessment as Learning

Assessment *as* learning involves students' reflecting on their learning and monitoring their own progress. It focuses on the role of the student in developing metacognition and enhances engagement in their own learning. Students can

- analyze their learning in relation to learning outcomes,
- assess themselves and understand how to improve performance,
- consider how they can continue to improve their learning, and
- use information gathered to make adaptations to their learning processes and to develop new understandings.

3. Assessment of Learning

Assessment *of* learning involves strategies designed to confirm what students know in terms of curriculum outcomes. It also assists teachers in determining student proficiency and future learning needs. Assessment *of* learning occurs at the end of a learning experience and contributes directly to reported results. Traditionally, teachers relied on this type of assessment to make judgements about student performance by measuring learning after the fact and then reporting it to others. Used in conjunction with the other assessment processes previously outlined, assessment *of* learning is strengthened. Teachers can

- confirm what students know and can do;
- report evidence to parents/guardians, and other stakeholders, of student achievement in relation to learning outcomes; and
- report on student learning accurately and fairly using evidence obtained from a variety of contexts and sources.

Involving Students in the Assessment Process

Students should know what they are expected to learn as outlined in the specific curriculum outcomes of a course as well as the criteria that will be used to determine the quality of their achievement. This information allows students to make informed choices about the most effective ways to demonstrate what they know and are able to do.

It is important that students participate actively in assessment by co-creating criteria and standards which can be used to make judgements about their own learning. Students may benefit from examining various scoring criteria, rubrics, and student exemplars.

Students are more likely to perceive learning as its own reward when they have opportunities to assess their own progress. Rather than asking teachers, "What do you want?", students should be asking themselves questions:

- What have I learned?
- What can I do now that I couldn't do before?
- What do I need to learn next?

Assessment must provide opportunities for students to reflect on their own progress, evaluate their learning, and set goals for future learning.

Assessment Tools

In planning assessment, teachers should use a broad range of tools to give students multiple opportunities to demonstrate their knowledge, skills, and attitudes. The different levels of achievement or performance may be expressed as written or oral comments, ratings, categorizations, letters, numbers, or as some combination of these forms.

The grade level and the activity being assessed will inform the types of assessment tools teachers will choose:

Anecdotal Records	Photographic Documentation
Audio/Video Clips	Podcasts
Case Studies	Portfolios
Checklists	Presentations
Conferences	Projects
Debates	Questions
Demonstrations	Quizzes
Exemplars	Role Plays
Graphic Organizers	Rubrics
Journals	Self-assessments
Literacy Profiles	Tests
Observations	Wikis

Assessment Guidelines

Assessments should measure what they intend to measure. It is important that students know the purpose, type, and potential marking scheme of an assessment. The following guidelines should be considered:

- Collect evidence of student learning through a variety of methods; do not rely solely on tests and paper and pencil activities.
- Develop a rationale for using a particular assessment of learning at a specific point in time.
- Provide descriptive and individualized feedback to students.
- Provide students with the opportunity to demonstrate the extent and depth of their learning.
- Set clear targets for student success using learning outcomes and assessment criteria.
- Share assessment criteria with students so that they know the expectations.

Evaluation

Evaluation is the process of analyzing, reflecting upon, and summarizing assessment information, and making judgements or decisions based on the information gathered. Evaluation is conducted within the context of the outcomes, which should be clearly understood by learners before teaching and evaluation take place. Students must understand the basis on which they will be evaluated and what teachers expect of them.

During evaluation, the teacher interprets the assessment information, makes judgements about student progress, and makes decisions about student learning programs.

Section Two: Curriculum Design

English Language Arts

Language is the central means through which students formulate thoughts and communicate their ideas with others. The English language arts curriculum identifies the processes of thinking that support students' ability to use language to make meaning of texts, whether they are producing texts of their own or interacting with texts created by others.

Experiences with texts are designed to enhance students'

- ability to be creative,
- capacity to respond personally and critically,
- celebration of diversity,
- understanding of metacognition and critical thinking, and
- use of knowledge and language strategies.

Senior High English Language Arts

Senior high school English language arts continues the philosophy and methodologies of the Intermediate English language arts curriculum. It continues to focus on students' interaction with and creation of texts and is designed to provide students with the knowledge and skills they need to become successful language learners who think and communicate personally, creatively, and critically.

This program is designed to enhance students' ability to

- assume responsibility for their own learning;
- interact with a wide variety of texts;
- respond creatively when using digital, live, or paper texts;
- respond personally to texts they read, view, or hear;
- think and respond critically to texts they read, view, or hear;
- understand their own thinking about how they learn; and
- use knowledge and strategies as they navigate and create texts.

Drama 2206

Drama 2206 helps students develop foundational personal and interpersonal skills necessary for continued growth. Drama reflects distinctive realities and supports significant understanding between individuals, cultures, and generations. Performing short pieces and sharing work is encouraged; however, full play production is not the intent. The focus of Drama 2206 is to help students develop a range of skills necessary to gain confidence within a variety of dramatic roles and contexts. Students

- become more cognizant of the communities in which they live;
- build trust in a social and safe learning environment;
- explore their imaginations and extend their experiences;
- participate in reflective processes; and
- share ideas, solve problems, and create meaning.

Through communication, collaboration, creativity, and critical thinking, students value their own as well as others' viewpoints. They recognize how reactions and relationships are dynamic, rather than static, thereby facilitating a growing awareness of the world around them.

Curriculum Outcomes

General curriculum outcomes are statements identifying what students are expected to know and be able to do upon completion of study in Drama 2206.

Drama 2206 is defined by seven general curriculum outcomes. It is important to recognize that the outcomes identify interrelated processes and skills and can be developed most effectively as interdependent processes.

	GCO	
Personal Growth	1	Students will be expected to demonstrate personal growth through participation and engagement.
	2	Students will be expected to develop, express, and challenge ideas, using the skills, language, and techniques of drama.
Creative Expression	3	Students will be expected to collaboratively and independently create expressive work in drama.
	4	Students will be expected to create dramatic works that demonstrate an understanding of varying events, viewpoints, and cultures.
Connections	5	Students will be expected to examine, in local and global contexts, contributions to the arts by individuals and cultural groups.
	6	Students will be expected to analyze the relationship between artistic intent and the expressive work.
	7	Students will be expected to use critical thinking to reflect on and respond to their own and others' expressive works.

Suggested Yearly Plan

There is no one way to organize a year of instruction for students. Many variables influence teachers' choices for learning opportunities. These include students' prior learning and interests, teacher collaboration opportunities, and availability and accessibility of community resources.

A sample yearly plan is included and is intended to be used as a guideline for planning purposes and therefore may not meet the needs of students in all situations. It does identify priority learning opportunities which support students' achievement of specific curriculum outcomes. Timeline indicators are suggestions only.

For additional information related to yearly planning, see Appendix A1: Suggested Guidelines for Selecting Content.

Sample Yearly Plan by Unit						
<p>There are many different options for organizing the year. Topics and genres may be completed in an order that best suits the strengths, needs, and interests of students. It is advisable that foundation activities be completed at the beginning and continued throughout the year as other units or activities are introduced. While performing short pieces and sharing work is encouraged, full play production is not the intent of Drama 2206. The focus of Drama 2206 is to help students develop a range of skills necessary to become confident within a variety of dramatic roles and contexts.</p>						
Unit	Orientation/ Foundation Building	Improvisation	Movement Exploration	Vocal Exploration	Scene Work	Creative Projects
Teacher Focus	Encourage participation Facilitate group work Reduce inhibitions Promote risk-taking Build trust Promote team-building	Increase risk-taking Develop spontaneity Help students reflect on character Build stories Spotlight students Demonstrate in pairs	Show rather than tell Stretch outside comfort zones Be physically expressive and responsive	Practice speaking and active listening Speak with confidence and clarity Interpret and communicate text meaning Practice breath control, volume, pitch, pace, articulation, enunciation, inflection, pause, etc. Analyze facial expression and gestures	Develop and analyze technical (behind the scene) skills Create and interpret texts Analyze text elements Practice movement Develop concentration, observation, and projection Foster appreciation for role and value of drama Develop plot, setting, and character	Encourage projects of interest to students e.g., if puppetry is of interest, add 2-3 weeks to the movement unit; if radio drama is of interest, add 2-3 to the vocal unit; choose current or exploratory topics that have not been included to date
Time Frame	3-4 weeks	5-6 weeks	6-7 weeks	5-6 weeks	6-7 weeks	5-6 weeks

See Appendix A2 for a yearly plan template.

How to Use the Four Column Curriculum Layout

Outcomes

Column one contains specific curriculum outcomes (SCO) and accompanying delineations where appropriate. The delineations provide specificity in relation to key ideas.

Outcomes are numbered in ascending order.

Delineations are indented and numbered as a subset of the originating SCO.

All outcomes are related to general curriculum outcomes.

Focus for Learning

Column two is intended to assist teachers with instructional planning. It also provides context and elaboration of the ideas identified in the first column.

This may include

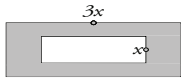
- cautionary notes
- clarity in terms of scope
- common misconceptions
- depth of treatment
- knowledge required to scaffold and challenge student's learning
- references to prior knowledge

Sample Performance Indicator(s)

This provides a summative, higher order activity, where the response would serve as a data source to help teachers assess the degree to which the student has achieved the outcome.

Performance indicators are typically presented as a task, which may include an introduction to establish a context. They would be assigned at the end of the teaching period allocated for the outcome.

Performance indicators would be assigned when students have attained a level of competence, with suggestions for teaching and assessment identified in column three.

SPECIFIC CURRICULUM OUTCOMES	
<i>GCO 1: Represent algebraic expressions in multiple ways</i>	
Outcomes	Focus for Learning
<p>Students will be expected to</p> <p>1.0 model, record and explain the operations of multiplication and division of polynomial expressions (limited to polynomials of degree less than or equal to 2) by monomials, concretely, pictorially and symbolically. [GCO 1]</p> <p>1.2 model division of a given polynomial expression by a given monomial concretely or pictorially and record the process symbolically.</p> <p>1.3 apply a personal strategy for multiplication and division of a given polynomial expression</p>	<p>From previous work with number operations, students should be aware that division is the inverse of multiplication. This can be extended to divide polynomials by monomials. The study of division should begin with division of a monomial by a monomial, progress to a polynomial by a scalar, and then to division of a polynomial by any monomial.</p> <p>Division of a polynomial by a monomial can be visualized using area models with algebra tiles. The most commonly used symbolic method of dividing a polynomial by a monomial at this level is to divide each term of the polynomial by the monomial, and then use the exponent laws to simplify. This method can also be easily modelled using tiles, where students use the sharing model for division.</p> <p>Because there are a variety of methods available to multiply or divide a polynomial by a monomial, students should be given the opportunity to apply their own personal strategies. They should be encouraged to use algebra tiles, area models, rules of exponents, the distributive property and repeated addition, or a combination of any of these methods, to multiply or divide polynomials. Regardless of the method used, students should be encouraged to record their work symbolically. Understanding the different approaches helps students develop flexible thinking.</p>
	<p>Sample Performance Indicator</p> <p>Write an expression for the missing dimensions of each rectangle and determine the area of the walkway in the following problem:</p> <ul style="list-style-type: none"> The inside rectangle in the diagram below is a flower garden. The shaded area is a concrete walkway around it. The area of the flower garden is given by the expression $2x^2 + 4x$ and the area of the large rectangle, including the walkway and the flower garden, is $3x^2 + 6x$. 

SPECIFIC CURRICULUM OUTCOMES

*GCO 1: Represent algebraic expressions in multiple ways***Sample Teaching and Assessment Strategies**

Teachers may use the following activities and/or strategies aligned with the corresponding assessment tasks:

Modeling division using the sharing model provides a good transition to the symbolic representation. For example, $\frac{3x+12}{3} = \frac{3x}{3} + \frac{12}{3}$. To model this, students start with a collection of three x -tiles and 12 unit tiles and divide them into three groups.



For this example, $x + 4$ tiles will be a part of each group, so the quotient is $x + 4$.

Activation

Students may

- Model division of a polynomial by a monomial by creating a rectangle using four x^2 -tiles and eight x -tiles, where $4x$ is one of the dimensions.

Teachers may

- Ask students what the other dimension is and connect this to the symbolic representation.

Connection

Students may

- Model division of polynomials and determine the quotient

- $(6x^2 + 12x - 3) \div 3$
- $(4x^2 - 12x) \div 4x$

Consolidation

Students may

- Draw a rectangle with an area of $36a^2 + 12a$ and determine as many different dimensions as possible.

Teachers may

- Discuss why there are so many different possible dimensions.

Extension

Students may

- Determine the area of one face of a cube whose surface area is represented by the polynomial $24s^2$.
- Determine the length of an edge of the cube.

Resources and Notes**Authorized**

- Math Makes Sense 9*
- Lesson 5.5: Multiplying and Dividing a Polynomial by a Constant
- Lesson 5.6: Multiplying and Dividing a Polynomial by a Monomial
- ProGuide: pp. 35-42, 43-51
- CD-ROM: Master 5.23, 5.24
- See It Videos and Animations:
 - Multiplying and Dividing a Polynomial by a Constant, Dividing
 - Multiplying and Dividing a Polynomial by a Monomial, Dividing
- SB: pp. 241-248, 249-257
- PB: pp. 206-213, 214-219

Resources and Notes

Column four references supplementary information and possible resources for use by teachers.

These references will provide details of resources suggested in column two and column three.

Suggestions for Teaching and Assessment

This column contains specific sample tasks, activities, and strategies that enable students to meet the goals of the SCOs and be successful with performance indicators. Instructional activities are recognized as possible sources of data for assessment purposes. Frequently, appropriate techniques and instruments for assessment purposes are recommended.

Suggestions for instruction and assessment are organized sequentially:

- Activation – suggestions that may be used to activate prior learning and establish a context for the instruction
- Connection – linking new information and experiences to existing knowledge inside or outside the curriculum area
- Consolidation – synthesizing and making new understandings
- Extension – suggestions that go beyond the scope of the outcome

These suggestions provide opportunities for differentiated learning and assessment.

Curriculum Outcome Overview

Drama 2206 is organized into three main categories: Personal Growth, Creative Expression, and Connections

Personal Growth

GCO 1: Students will be expected to demonstrate personal growth through participation and engagement.

SCOs

- 1.0 use skills that support a positive self-image
- 2.0 apply strategies associated with effective group dynamics
- 3.0 reflect on their personal growth using various forms of expression

GCO 2: Students will be expected to develop, express, and challenge ideas, using the skills, language, and techniques of drama.

SCOs

- 4.0 assume and sustain a role in a dramatic context
- 5.0 use creative movement to interpret and communicate meaning
- 6.0 use visuals to interpret and communicate meaning
- 7.0 use speech to interpret and communicate meaning
- 8.0 use appropriate dramatic forms when writing

Creative Expression

GCO 3: Students will be expected to collaboratively and independently create expressive work in drama.

SCOs

- 9.0 demonstrate an understanding of drama as a collaborative art form
- 10.0 create a variety of dramatic works both independently and collaboratively
- 11.0 use research to create a variety of dramatic forms

GCO 4: Students will be expected to create dramatic works that demonstrate an understanding of varying events, viewpoints, and cultures.

SCOs

- 12.0 create dramatic works that demonstrate an understanding of varying viewpoints and perceptions
- 13.0 connect their own experiences to the characters, ideas, and events in dramatic works created by themselves or others
- 14.0 examine how dramatic works can reflect the ideas of individuals, communities, and societies
- 15.0 examine how dramatic works can reflect lifestyles in particular times, places, and cultures

Curriculum Outcome Overview (continued)

Connections

GCO 5: Students will be expected to examine, in local and global contexts, contributions to the arts by individuals and cultural groups.

SCOs

- 16.0 use drama to examine events and issues
- 17.0 interpret dramatic works from a range of cultures and perspectives
- 18.0 demonstrate appropriate theatre etiquette
- 19.0 explore careers connected with the performing arts

GCO 6: Students will be expected to analyze the relationship between artistic intent and the expressive work.

SCOs

- 20.0 use artistic elements to enhance dramatic intent
- 21.0 analyze different artistic intents in a variety of dramatic works
- 22.0 compare the process of individual verses group creation

GCO 7: Students will be expected to use critical thinking to reflect on and respond to their own and others' expressive works.

SCOs

- 23.0 respond critically to their own and others' works
- 24.0 analyze dramatic effects within the works they create
- 25.0 respond with sensitivity and respect to the ideas of others
- 26.0 reflect on their own processes and created works
- 27.0 assess feedback to refine their own and others' works

Section Three:

Specific Curriculum Outcomes

Personal Growth

Focus

One focus of Drama 2206 is personal growth. This includes the awareness of identity through confidence building, peer and group interaction, and development of communication skills. One way to achieve this growth is through the participation and engagement of students in various drama activities throughout the course. Teachers recognize individual differences and work to support all students in their personal growth.

Students are expected to become well versed in the various skills, language, and techniques of drama. These will help build a sense of trust and familiarity within the classroom environment. Students are encouraged to actively participate in and engage with a variety of dramatic forms and activities in order to grow as dramatists. By doing so, students will become more efficient in interpreting and communicating ideas across the curriculum, will continue to build confidence in their own abilities, and will further challenge themselves during future activities.

Outcomes Framework

GCO 1: Students will be expected to demonstrate personal growth through participation and engagement.

SCOs:

- 1.0 use skills that support a positive self-image
- 2.0 apply strategies associated with effective group dynamics
- 3.0 reflect on their personal growth using various forms of expression

GCO 2: Students will be expected to develop, express, and challenge ideas, using the skills, language, and techniques of drama.

SCOs:

- 4.0 assume and sustain a role in a dramatic context
- 5.0 use creative movement to interpret and communicate meaning
- 6.0 use visuals to interpret and communicate meaning
- 7.0 use speech to interpret and communicate meaning
- 8.0 use appropriate dramatic forms when writing

GCO 1: Students will be expected to demonstrate personal growth through participation and engagement.

Outcomes	Focus for Learning
<i>Students will be expected to</i>	
1.0 use skills that support a positive self-image	<p>Drama 2206 is designed to focus on each student's personal development and communication skills. Students should have opportunities to discuss, develop, and use skills that will continue to help build a positive self-image. These skills will be evident when students</p> <ul style="list-style-type: none"> • accept both positive and negative feedback willingly, • learn to channel nerves and tension positively, • practice focus and perseverance when completing a task, • replace criticism with encouragement during peer interactions, • self-reflect on completed tasks and set improvement goals, and • show confidence when discussing their own ideas or qualities.
2.0 apply strategies associated with effective group dynamics	<p>Students should also have multiple opportunities to work with others. They should understand and practice the dynamics of working in both small and large groups. They should consider factors such as time management, cooperation, compromise, and responsibility to the group. Students should also be able to recognize the importance of trust and identify behaviours that impact trust within a group as they participate in activities where they must rely on each other. It is important that they support and encourage members of their own and other groups. See Appendix B1 and B2.</p> <p>Having opportunities to experience a range of interactions will help students develop confidence and skills associated with developing a positive self-image and taking risks. Risk-taking is evident when students</p> <ul style="list-style-type: none"> • persevere when met with challenges involved in a dramatic role, • take a leadership role when necessary, • take an opposite point of view in role, and • trust their imaginations and creative abilities.
3.0 reflect on their personal growth using various forms of expression	<p>Students should have time to reflect on their tasks and experiences. Reflection can involve journal writing, class discussions, self-reflection inventories, teacher observations, etc. Students should participate in a variety of drama activities in which they will be reflect on and critique their personal growth throughout the course.</p> <p>These outcomes will be inherent in other outcomes throughout the course. Drama learning activities will frequently provide opportunities for progressive personal growth. Students should have opportunities to participate in activities that help develop self-esteem, focus, and engagement. Students should recognize that these activities are designed to help them grow as individuals.</p>
	<p>Sample Performance Indicator</p> <p>Prepare a short dramatic monologue on a current news event. Present to the class and facilitate a question and answer session based on the opinions presented. Make a list of aspects you have improved upon as well as those you wish to focus on for your next presentation.</p>

GCO 1: Students will be expected to demonstrate personal growth through participation and engagement.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a variety of ice-breaker activities (e.g., a walkabout; students walk around until the teacher calls stop, they partner with the closest person and exchange facts or ideas and then repeat with another partner).

Students may

- Participate in a 'blind walk' activity (lead blindfolded peers using verbal directions). Discuss the importance of trust in drama.
- Use nonverbal communication (e.g., gestures) to participate in a silent conversation (e.g., mime) within a small group.
- Brainstorm topics about which they are likely to have passionate opinions (e.g., topics that make them happy, sad, angry).

Connection

Teachers may

- Lead a class discussion about the importance of good group dynamics when participating in drama activities.

Students may

- Create a team building activity and present to the class.
- Participate in gibberish activities as ways to express meaning. Work in small groups to create and record a short scene; each scene then goes to a second group, who recreates it from gibberish to literal language. Discuss each interpretation.
- Create their own drama based activity (or a variation of a drama activity). Facilitate class participation.

Consolidation

Students may

- Read previously prepared information (in a group) about ten people who need a heart transplant. Act as the medical board to unanimously select the most appropriate transplant candidate.
- Read previously prepared information (in a group) on several characters. Present and justify why one character is the best candidate to participate in an Arctic (or other) expedition.
- Use a journal to reflect on a particular aspect of their growth to this point (e.g., self-image or collaboration skills).

Extension

Students may

- Participate in speaking engagements such as those hosted by Rotary, Poetry and Voice, Lion's Club, etc.

Resources and Notes

Authorized

Appendices

- Appendix B1 – Guidelines for Collaborating
- Appendix B2 – Group Interaction and Individual Growth Checklist

The Art of Pantomime

- pp. 3, 9, 13, 58-123

Improvisations in Creative Drama

- pp. 37, 45

Improvisation: Learning Through Drama

- pp. 4, 9, 11, 50

The New Dramathemes

- pp. 10, 27, 103

Stages

- pp. 10, 29, 49, 51, 69, 161

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/ela/drama/links.html>

- Differentiated Instruction in the Inclusive Classroom: 65 Strategies for Success
- Drama Games
- Drama Notebook

Professional Reference

- Drama Works* by Kirsty Cunningham Irvine

GCO 2: Students will be expected to develop, express, and challenge ideas, using the skills, language, and techniques of drama.

Outcomes	Focus for Learning
<p><i>Students will be expected to</i></p> <p>4.0 assume and sustain a role in a dramatic context</p>	<p>Students should be able to assume and sustain a role. They should have multiple opportunities to gradually build confidence as performers. Short introductory activities are important (e.g., assume a character for thirty seconds and eventually build up to five minutes). As students will be at different readiness levels, it is important that they have opportunities to ease into performance situations. They should develop their own abilities rather than comparing themselves to others. Students should be familiar with different character types such as those listed below:</p> <ul style="list-style-type: none"> • Antagonist – Opposes the protagonist in a literary work • Confidante – Person/object in whom/which the main character confides • Dynamic (or developing) – Consistently changes during the story • Flat – Reveals only one or two personality traits (doesn't change) • Foil – Enhances another through contrast • Protagonist – The main character in a literary work • Round – Well developed; demonstrates varied or contradictory traits (are usually dynamic) • Static – Remains primarily the same throughout • Stock – Instantly recognizable readers (e.g., stereotypical ruthless businessman, old librarian or dumb jock)
<p>5.0 use creative movement to interpret and communicate meaning</p>	<p>Drama is a powerful medium for language and personal growth. Dramatic activities are often the best medium for integrating listening, speaking, and other forms of representing into the curriculum. Students should be able to use creative movements to interpret meaning from what they see, hear, or view or to communicate meaning to an audience. Often, students will explore thoughts and feelings not so easily expressed verbally or in writing. Drama techniques help develop a range of necessary communication skills.</p> <p>Students should have a range of options through which to express themselves. Students themselves will offer many valuable ideas such as movement that</p> <ul style="list-style-type: none"> • changes in response to changed circumstances; • incorporates a variety of levels, speeds, and directions; • incorporates voice; • is fluid; • is intuitively tuned to music; and/or • is uninhibited. <p>See Appendix C1.</p>
	<p>Sample Performance Indicators</p> <ol style="list-style-type: none"> 1. Research and dramatize a theme from another area of study (e.g., an imaginary journey of a molecule). 2. Complete a group project that involves dramatic role-play (e.g., choreographed dance, combative fighting, secret handshake) and which tells a known story.

GCO 2: Students will be expected to develop, express, and challenge ideas, using the skills, language, and techniques of drama.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Discuss the importance of the classroom being a safe space.
- Discuss how research of characters in terms of age, occupation, time frame, disabilities, etc., enhance believability.
- Assign a scene – with no specific directions – for students to read. Ask what stands out about character traits, setting, etc.

Students may

- Discuss examples of cues they might use when performing.
- Discuss how makeup application and costuming assist with assuming and sustaining roles.

Connection

Teachers may

- Model (teacher in role) types of movements. Work with students to establish a set of criteria (circumstance, speed, direction, fluidity, comfort level, and incorporation of voice) to assess.
- Discuss performance assessment criteria (e.g., characterization, volume, pace, memorization, expression, costumes, props, movement, blocking). See Appendix C2.

Students may

- Speak for 2-3 minutes in the role of a character from a movie or novel. Offer (to peers) suggested behaviours or responses that suit the character and support the dramatic situation.
- Participate in vertigo dancing. Lie on the floor; move to interpret and represent music (other options: tableau, mime, dance).
- Use creative movement to convey specific feelings or emotions. Discuss reasons for choosing a particular movement.

Consolidation

Students may

- View one of their classroom performances on a video. Reflect on their growth and critique their own work using a rubric or journal.
- Mime a scene from a story (one that has a lot of description).
- Create a character in role utilizing full costume and makeup. Justify how this enhances the overall performance.
- Create and participate in a choreographed flash mob (or dance) for an event in the school or in a safe public area.

Extension

Students may

- Audition for a play with a community and/or school drama group.

Resources and Notes

Authorized

Appendices

- Appendix C1 – Classroom Activity Anecdotal Report
- Appendix C2 – Sample Rubric for a Classroom Performance

Improvisations in Creative Drama

- pp. 11-22, 37-43

Improvisation: Learning Through Drama

- pp. 25, 36, 85

Improvisation Starters

- p. 11

The New Dramathemes

- pp. 42, 58

Stages

- pp. 91-105, 130, 160

Structuring Drama Work

- pp. 13, 20, 44, 75

Suggested

Professional Reference

- *Basic Drama Projects*, 5th ed.
- pp. 51, 105

GCO 2: Students will be expected to develop, express, and challenge ideas, using the skills, language, and techniques of drama.

Outcomes

Students will be expected to

6.0 use visuals to interpret and communicate meaning

Focus for Learning

Students should have opportunities to interpret and communicate meaning from visual texts in a variety of ways, especially those that may not always be an obvious choice in other subject areas. For example, students may create a mask, a pantomime, or a wire sculpture to share their interpretation of a video, a poem, or a photograph. In this instance, a strong cross-curricular connection is present between drama and visual arts courses. These types of opportunities are important for students as they begin to explore and share their own artistic strengths. Specific scene work, nonverbal communication, and techniques such as blocking also act as ways to visually communicate meaning. Depending on context, teachers may also consider some of the following when discussing how to communicate meaning through acting and movement:

- Body language
- Emote
- Muscular memory
- Choreography
- Gesture
- Stage fright
- Cold read
- Improvise
- Upstage
- Cue
- Interplay

7.0 use speech to interpret and communicate meaning

Experiences in speech should provide students with challenging opportunities to explore, formulate, and express ideas, perceptions, and feelings (from their own perspective, that of a character, or from another person). As students interpret and communicate the meaning of any text, they will develop qualities of speech, movement, and gesture that help to enhance meaning. Students will also express ideas, moods, and feelings creatively through engagement in drama forms.

Students should have opportunities to experiment with ways of saying things. This will help them convey different meanings or feelings based on purpose and audience (either from their own perspective, or that of a character or another person). These include choral readings, vocal warm-ups, Reader's Theatre, story telling, chamber theatre, etc.

Some of the following terms may be helpful when discussing speech and speaking with students:

- Articulate
- Larynx
- Dialect
- Audible
- Pitch
- Resonance
- Circumflex
- Projection
- Volume
- Inflection
- Pace

Sample Performance Indicator

Tell the story of two or more people in a photograph. Model a variety of voice elements (e.g., speed, volume, pitch, pronunciation, articulation) to provide each person's viewpoint.

GCO 2: Students will be expected to develop, express, and challenge ideas, using the skills, language, and techniques of drama.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Discuss terminology associated with visual and media literacy.
- Share 'how to' videos. Discuss their merits (i.e., based on creator and audience), as well as diction and tone. See Appendix D.
- Provide groups of students with a written scene; ask each to participate in a cold reading (out loud the first time they see it) and then reflect on their experiences.

Students may

- Discuss how they might interpret and communicate meaning through the use of images such as photographs, masks, videos, tableau, set design, makeup, and sketches.

Connection

Students may

- Create an image to represent a topic (e.g., love, homework).
- Read a children's story using different tones. Discuss how the audience can be influenced based on how the text is delivered.

Consolidation

Students may

- Use visuals to create a 'how to' video that explains a multiple step process related to a topic in another course (e.g., solve a specific math problem).
- Recreate and present a movie or novel scene focusing on meaning, appropriateness, artistic merit, and understanding.
- In groups, view a photograph of a movie scene. Perform a skit to paraphrase the scene. Consider the following criteria: appropriate subject, clear meaning, artistic merit, understanding of the scene.
- Create their own short versions of stop animation using Lego™, clay, or small action figures. Explain the story.
- Create a video of an interview between two characters with the student playing both characters. Use a talk show format with focus on diction, intonation, speed, dialect, and range of voice.
- Participate in a mock trial. Present the jury with facts brought out in the court proceedings; the jury must then reach a consensus.

Extension

Students may

- Create and share a puppet show based on a well known story (or write a story). Consider making their own puppets, props, and backdrops as well as performing for a younger audience.

Resources and Notes

Authorized

Appendices

- Appendix D – Sample Visual and Media Devices

The Art of Pantomime

- p. 155

Improvisations in Creative Drama

- p. 37

Improvisation: Learning Through Drama

- pp. 24, 36, 142

Improvisation Starters

- pp. 127, 137, 145

The New Dramathemes

- pp. 27, 85

The Stage and School

- pp. 64-92

Stages

- pp. 79, 91, 159

Structuring Drama Work

- pp. 50, 61, 76, 85,

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/ela/drama/links.html>

- WikiHow™: Arts and Entertainment

Professional Reference

- *Basic Drama Projects*, 5th ed.
- pp. 79, 135

GCO 2: Students will be expected to develop, express, and challenge ideas, using the skills, language, and techniques of drama.

Outcomes

Students will be expected to

- 8.0 use appropriate dramatic forms when writing

Focus for Learning

Students should use a variety of written forms within drama by following appropriate formats. They should know the expectations and limitations of various forms and how certain forms can be used to achieve particular purposes. They should have opportunities to write a variety of dramatic texts, keeping in mind the importance of appropriate conventions and communication skills. Dramatic texts may include plays, scripts, sketches, journal entries, blogs, monologues, writing in role, speeches, mood and atmosphere descriptions while listening to musical selections, etc. Students should be able to discuss characteristics of the different dramatic forms with which they are working.

Students should also have an understanding of the similarities and differences between certain dramatic forms. Some examples include

- a character sketch vs a mini biography,
- a journal entry vs a blog,
- a monologue vs a speech,
- a narrative vs a description,
- a play vs a movie review,
- a screen play vs a stage play vs a radio play, and
- a script vs a dialogue.

Because of strong connections to other English language arts courses, students should be able to use and discuss dramatic forms:

- Climax or Turning Point
- Conflict
- Diction
- Exposition
- Plot
- Resolution
- Theme
- Unity

Sample Performance Indicator

Write a short script and then produce a recording or live performance of the script.

GCO 2: Students will be expected to develop, express, and challenge ideas, using the skills, language, and techniques of drama.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Discuss the components and criteria of writing for various drama forms or responses to the forms (e.g., reviews, scripts, monologues, speeches).

Students may

- View and discuss characteristics of a variety of written texts (e.g., reviews, scripts, monologues, speeches).
- Brainstorm a list of genres and discuss characteristics of each.

Connection

Students may

- Create a short script using the processes of writing (i.e., brainstorm, write, edit, revise, rewrite, share). Participate in peer editing and conferencing to provide feedback on the script.
- Work in small groups. Research and provide classmates with an overview (i.e., characteristics, elements) of one of the following forms: docudrama, comedy, pantomime, Reader's Theatre, skit, shadow puppetry, monologue.
- Choose a text studied in another course and practice writing in role or writing from the perspective of a character, not the writer (e.g., write a fictional diary, first-person account from a character, or a series of text messages or Tweets™ to voice the words and thoughts of a character).

Consolidation

Students may

- Respond to a chosen prompt using criteria for a specific drama form (e.g., write a monologue on a topic that has been prominent in the news within the past week; write a dialogue between the president of the United States and the prime minister of Canada).
- Choose a dramatic form to share their own personal narrative (e.g., use slam poetry to bid farewell to a childhood toy or write and share a blog post to reflect on a life changing event or special trip).

Extension

Students may

- Write a script or play for submission to an outside contest (e.g., Arts and Letters).

Resources and Notes

Authorized

The New Dramathemes

- pp. 84, 116, 123

The Stage and School

- pp. 252, R 28,

Structuring Drama Work

- p. 16

Suggested

Professional reference

- *Drama Works*: Emond
Montgomery Publications
- p. 266

Creative Expression

Focus

Drama 2206 provides students with opportunities to use their creative abilities to plan, design, and develop dramatic works in written, digital, visual, and audio forms. Students also have opportunities to present a range of dramatic forms. Many cross-curricular opportunities exist when creating drama texts (e.g., ELA: monologue; Mathematics: explanation of how to solve a problem; Social Studies: historical inquiry; Visual Art: creating a self-portrait).

It is important that students have opportunities to create independently and collaboratively for a range of audiences and purposes. As well, it is the intent of Drama 2206 that students create texts of varied length and scope rather than focusing on one or two longer works.

Through the creation of a variety of dramatic works, students will have opportunities to develop important critical thinking and communication skills.

Outcomes Framework

GCO 3: Students will be expected to collaboratively and independently create expressive work in drama.

SCOs:

- 9.0 demonstrate an understanding of drama as a collaborative art form
- 10.0 create a variety of dramatic works both independently and collaboratively
- 11.0 use research to create a variety of dramatic forms

GCO 4: Students will be expected to create dramatic works that demonstrate an understanding of varying events, viewpoints, and cultures.

SCOs:

- 12.0 create dramatic works that demonstrate an understanding of varying viewpoints and perceptions
- 13.0 connect their own experiences to the characters, ideas, and events in dramatic works created by themselves or others
- 14.0 examine how dramatic works can reflect the ideas of individuals, communities, and societies
- 15.0 examine how dramatic works can reflect lifestyles in particular times, places, and cultures

GCO 3: Students will be expected to collaboratively and independently create expressive work in drama.

Outcomes

Students will be expected to

9.0 demonstrate an understanding of drama as a collaborative art form

10.0 create a variety of dramatic works both independently and collaboratively

Focus for Learning

Students should understand drama as a collaborative art form. They should know that any dramatic performance relies upon the contributions of the performance artists they see (e.g., actors, musicians) and the artists they do not see (e.g., directors, stage managers, set and costume designers, sound and lighting technicians).

Students should understand that these contributions all serve to enhance the aesthetic of the overall performance. For example, lighting and colour contribute to atmosphere, set design affects mood, and costumes help create character.

Students should work collaboratively to plan, design, and create dramatic works. They may collaborate to create several different forms (e.g., those that can be completed in one class period such as improvisation, role-play), or more extensively develop one (e.g., that can be completed in one or two weeks such as creation of a commercial parody or performance of a scene). It is not the intent that students spend several weeks or months developing one dramatic work; rather, they should have opportunities to create a range of different works.

Students should also have opportunities to independently design and share dramatic works (e.g., create a monologue). Teacher guidance is important when students complete independent work; the amount of guidance necessary will depend on both the student and the task.

See Appendix A1 for suggested guidelines for selecting content. This includes examples of independent and collaborative dramatic works.

Students should have opportunities to provide input into how they will be assessed. During all dramatic activities teachers should encourage students to

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

See Appendices C3, C4, and C5.

Sample Performance Indicator

In a small group, create a dramatic work such as a radio show, short film, clown show, television show, sitcom. Choose independent tasks to be completed (e.g., if creating a short film, individual students might take on tasks such as drawing the storyboard, creating the shot list, filming, editing).

When complete, discuss observations on the planning, process, and final product.

GCO 3: Students will be expected to collaboratively and independently create expressive work in drama.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Share videos of a variety of dramatic works (e.g., short film, concert, stage production, comedy, rant). Discuss roles.
- Discuss safety precautions necessary for dramatic performances (e.g., space restrictions, equipment use, warm-ups).
- Discuss commonly perceived stereotypes regarding the importance of all roles within dramatic works.

Students may

- Discuss why certain performances are more memorable than others.
- Create a self-portrait or analyze their own walk (e.g., walking with confidence, purpose, in a defeated manner). Share what they discover about themselves.
- Compile and discuss a list of elements a producer and/or director may consider when producing a musical (e.g., audition, callback, cameo, casting call, double cast, rehearsal, understudy).

Connection

Students may

- Present (in pairs) student created or currently existing stories with one student speaking and the other using arm gestures.
- Create a list of their own character traits. Choose a movie character they feel they could play. Then, choose a well known actor/actress who could play the student in a movie. Share.
- Share a dramatic reading or create a dance to represent a poem.
- Use props to represent the theme of a scene.

Consolidation

Students may

- Create (in groups) a tableau to represent a specific machine (e.g., automobile, motorcycle). Take pictures of the tableau for further discussion or activity purposes.
- Create a character based on their understanding of a specific setting (or create an appropriate setting based on a character).
- Choose a story by a well known children's author. In small groups, prepare and present a dramatic reading of the text using simple props.

Extension

Students may

- Create and share/facilitate their own improvisation activities.

Resources and Notes

Authorized

Appendices

- Appendix A1 – Suggested Guidelines for Selecting Content
- Appendix C3 – Creating and Presenting (rubric)
- Appendix C4 – Role Drama (rubric)
- Appendix C5 – Improvisation (rubric)

Improvisations in Creative Drama

- pp. 37, 45

Improvisation: Learning Through Drama

- p. 74

Improvisation Starters

- pp. 95, 113

The New Dramathemes

- p. 90

The Stage and School

- p. 332

Stages

- pp. 43, 86, 111, 119, 159

Structuring Drama Work

- pp. 12, 76

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/ela/drama/links.html>

- Favourite Things Survey
- Personality Quiz
- Ted Talks™
- Children's Authors

GCO 3: Students will be expected to collaboratively and independently create expressive work in drama.

Outcomes

Students will be expected to

11.0 use research to create a variety of dramatic forms

Focus for Learning

Students use inquiry in all courses. Often, the focus is not on specific research assignments; rather, it is on integrating inquiry and research skills into a variety of texts. In Drama 2206, students are expected to use inquiry and research from different sources to explore and create a variety of dramatic forms. It is important that students have opportunities to explore topics, situations, and lives of people related to any form of drama. While it is not expected that students complete formal research projects, it is important that they recognize and use appropriate research processes (which are also included in other English language arts courses) listed below:

1. Steps involved in research include
 - creating an outline or plan,
 - gathering and organizing information,
 - synthesizing information,
 - sharing information, and
 - assessing and evaluating information.
2. Use of appropriate and accurate sources includes
 - checking sources for bias and validity,
 - using a range of different sources (reliability), and
 - ensuring that the use of any information is properly cited and referenced.

Depth of research will depend on the task as well as the strengths and needs of the students.

It is important that students understand they are not limited to one dramatic form and that a variety of sources (e.g., interviews, videos, photos, printed text) may inform the research and should be incorporated into their created dramatic work. See Appendix C6.

Sample Performance Indicator

Choose two myths or legends. Research and compare (e.g., time periods, authors, messages) one aspect of the two.

Either

- present in a multimedia form (independently), or
- incorporate into a dramatic work (collaboratively).

GCO 3: Students will be expected to collaboratively and independently create expressive work in drama.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Ask students what they know about appropriate use of resources and the importance of citing sources.

Students may

- Brainstorm why research sources are valid or invalid, reliable or unreliable.
- Research examples of how the following terminology relates to drama:

• Adrenaline	• Catharsis	• Context
• Aesthetic	• Collaboration	• Critique
• Balance	• Conventions	• Spontaneity

Connection

Teachers may

- Discuss the difference between dramatic action (primary focus of a play), dramatic play (children's scene creation when playing pretend) and dramatic structure/form (literary style in which plays are written). Ask students to provide examples of each.

Students may

- Use the steps involved in the research process to create a puppet show based on a movie, story, or event.

Consolidation

Students may

- Assess a finished product based on accurate and original research, balanced perspectives, documentation of sources, effective use of resources, respect for diversity, and cultural sensitivity.
- Create an alternate soundtrack for a portion of a movie. Incorporate individual sounds, soundscapes, voice-overs, background videos, etc. Explain choices using information related to the writer, singer, and composer.
- Research and write a speech from the point of view of a famous person. Share relevant artistic or expressive works.
- Research the historical (or other) significance of a scene within a well known movie or play. Develop a plan for a dramatic performance which includes a set, props, costumes, etc.

Extension

Students may

- View an online theatre event. Write a review.

Resources and Notes

Authorized

Appendices

- Appendix C6 – Creativity and Problem Solving (rubric)

The Art of Pantomime

- p. 174

Improvisation: Learning Through Drama

- p. 147

Improvisation Starters

- pp. 155-158

The New Dramathemes

- pp. 114, 141

The Stage and School

- pp. 254, 574

Stages

- pp. 173-175

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/ela/drama/links.html>

- Formatting Style Guide

Drama: Learning Connections in Primary Schools

- p. 298

Focus for Learning

12.0 create dramatic works that demonstrate an understanding of varying viewpoints and perceptions

- Collaborate with peers to create a dramatic text.
- Conference with peers and/or teachers.
- Discuss their own perceptions and defend their own points of view while respectfully listening to others.
- Question peers or participate in discussions related to the work of peers.
- Represent viewpoints, cultures, identities, belief systems, etc., that are different from their own.
- Respond to questions related to one of their dramatic works.
- View and respond to the work of others.

13.0 connect their own experiences to the characters, ideas, and events in dramatic works created by themselves or others

Characterization followed by analysis and reflection will enable students to make connections between themselves and others. Students should have frequent opportunities (both in and out of role) to recall, react to, and describe their drama experiences. Connecting their own experiences to elements of drama may include activities such as writing journals or blogs, using graphic organizers for comparison purposes, presenting mini-debates to justify a side or decision, and/or sharing observations in the form of interpretative dance.

Interview classmates based on a role they played. Prepare and ask questions related to values, attitudes, previous relationships, and/or relationships that were not specifically noted during the role-play.

GCO 4: Students will be expected to create dramatic texts that demonstrate an understanding of varying events, viewpoints, and cultures.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Model and discuss strategies they use to respect the viewpoints of others.

Students may

- Share an example of a character they have felt a connection to at some point (e.g., a character they have acted/represented in the past or one from a movie or novel that is significant in some way).

Connection

Teachers may

- Provide frequent opportunities for students (both in and out of role) to recall, react to, and describe their drama experiences.

Students may

- Explore a variety of news reports, advertisements, memoirs, and interviews pertaining to current events and issues. Keep a list or scrapbook (electronic or hard copy) of clippings and photos to be used for inspiration as they create their own drama works.
- Write reflections on a regular basis that make connections between themselves and their classroom experiences.
- Compare their life experiences with the ideals of characters in dramatic works (e.g., a character from a series or sitcom).
- Read several children's books by the same author. Create an infographic to compare how the author reflects ideas from a variety of different places, time periods, and cultures.

Consolidation

Students may

- Adapt an article for a choral reading. Write a reflection to outline any changes in viewpoint, ideas, or events.
- Choreograph a creative movement or create a musical score to support a short written script (or play excerpt).
- View a docudrama (dramatized television movie based on real events). Locate news stories on the same events. Compare viewpoints.

Extension

Students may

- Attend a community or other professional theatre production. Discuss how it is beneficial for students to see how a script is interpreted and produced, or how an actor may develop character in the context of public performance.

Resources and Notes

Authorized

Improvisation: Learning Through Drama

- pp. 131-152

Improvisation Starters

- pp. 11-51

The New Dramathemes

- pp. 69, 102, 114

Stages

- pp. 143, 151, 162

Structuring Drama Work

- pp. 38, 81, 89, 92

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/ela/drama/links.html>

- *The Secret Path*: Gord Downie
- Environmental Documentary
- *Exit Through the Gift Shop: A Baskin Film*
- Parodies: This Hour has 22 Minutes

GCO 4: Students will be expected to create dramatic texts that demonstrate an understanding of varying events, viewpoints, and cultures.

Outcomes

Students will be expected to

14.0 examine how dramatic works can reflect the ideas of individuals, communities, and societies

15.0 examine how dramatic works can reflect lifestyles in particular times, places, and cultures

Focus for Learning

Students should have opportunities to role-play individual characters as well as to perform group role-play scenarios that reflect some aspect of issues related to communities and societies of people.

Creative movement and music can be used to make connections and to reflect on the ideals of individuals, communities, and societies. Students should be able to use new information to make inferences in role to imitate and reflect various times, places, and cultures. See Appendix C7.

Students should also have opportunities to reflect on how cultural diversity is portrayed in a drama work. It is important that they have opportunities to listen to, view, read about, and create texts that cover a broad range of cultures and belief systems.

Character development, exploration, and interpretation of subtext and scene work will assist students in understanding that drama can imitate life in particular times, places, and cultures. For example, storytelling, improvisation, dance, or recitations (e.g., individual stories of the same event such as a hurricane, NL indigenous dances such as the Drum dance, popular NL recitations that have been passed down orally) may be used to explore local, international, or historical issues and events such as the closing of a business in a small community, a local historical event, or global responses to national disasters and crises.

Drama experiences that use elements of movement, rhythm, music, and speech for dramatic exploration may prove valuable in understanding shared and diverse human rituals, ceremonies, customs and traditions. Text, video, film, music, television, literature, and radio should provide for representative experiences of various cultures. See Appendix C8.

Sample Performance Indicator

Research the history of a specific place, an aspect of culture, or an event. Gather information, videos, sketches, artifacts, interviews, etc. Develop a dramatic work using a theme, issue, or predominant feature that has been identified throughout the research process.

Provide a reflection of the process and final product in the form of a letter, news article, travel log, scrapbook, or blog.

GCO 4: Students will be expected to create dramatic texts that demonstrate an understanding of varying events, viewpoints, and cultures.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Use video, film, artwork, music, television, literature, and radio to demonstrate representative cultural experiences. Discuss shared and diverse human rituals, ceremonies, customs, and traditions.

Students may

- Discuss various aspects of current or past events to explore how drama reflects the ideals of communities and societies.
- Participate in improvisation activities to demonstrate their knowledge of specific customs, rituals, traditions, themes, and/or issues throughout history.
- Brainstorm a list of artists who have used drama to connect and comment on cultural events. Discuss.
- Discuss how they might project themselves into a specific dramatic role where they are able to effectively express ideas and viewpoints consistent with that role.

Connection

Students may

- Reveal an aspect of their own culture by sharing an experience or an object with classmates.
- Participate in a tableaux that captures one moment in time that is significant to a specific place or culture.

Consolidation

Students may

- Read about an historical event and collectively write a scene or script to reflect what they have learned.
- Create a dance to summarize their understanding of a local (or well known historical) event.
- Perform a recitation of the lyrics of a popular folk song.
- Write a script for a common children's story, changing the character's point of view (e.g., Snow White as a spoiled girl who annoyed the dwarfs and became an unwelcome house guest).
- Write an autobiography from the viewpoint of a specific character. Role-play a small section to provide an overview of the character.

Extension

Students may

- Improvise one topic using different genres (e.g., western, romance, science fiction, horror, reality).

Resources and Notes

Authorized

Appendices

- Appendix C7 – Movement and Dance (checklist)
- Appendix C8 – Drama Forms (rubric)

Improvisation: Learning Through Drama

- pp. 98, 132-147

The New Dramathemes

- pp. 84, 137

The Stage and School

- pp. 543, 572

Stages

- pp. 159-173

Structuring Drama Work

- pp. 67-74

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/ela/drama/links.html>

- History of Theatre (documentary)
- Labrador Creative Arts Festival

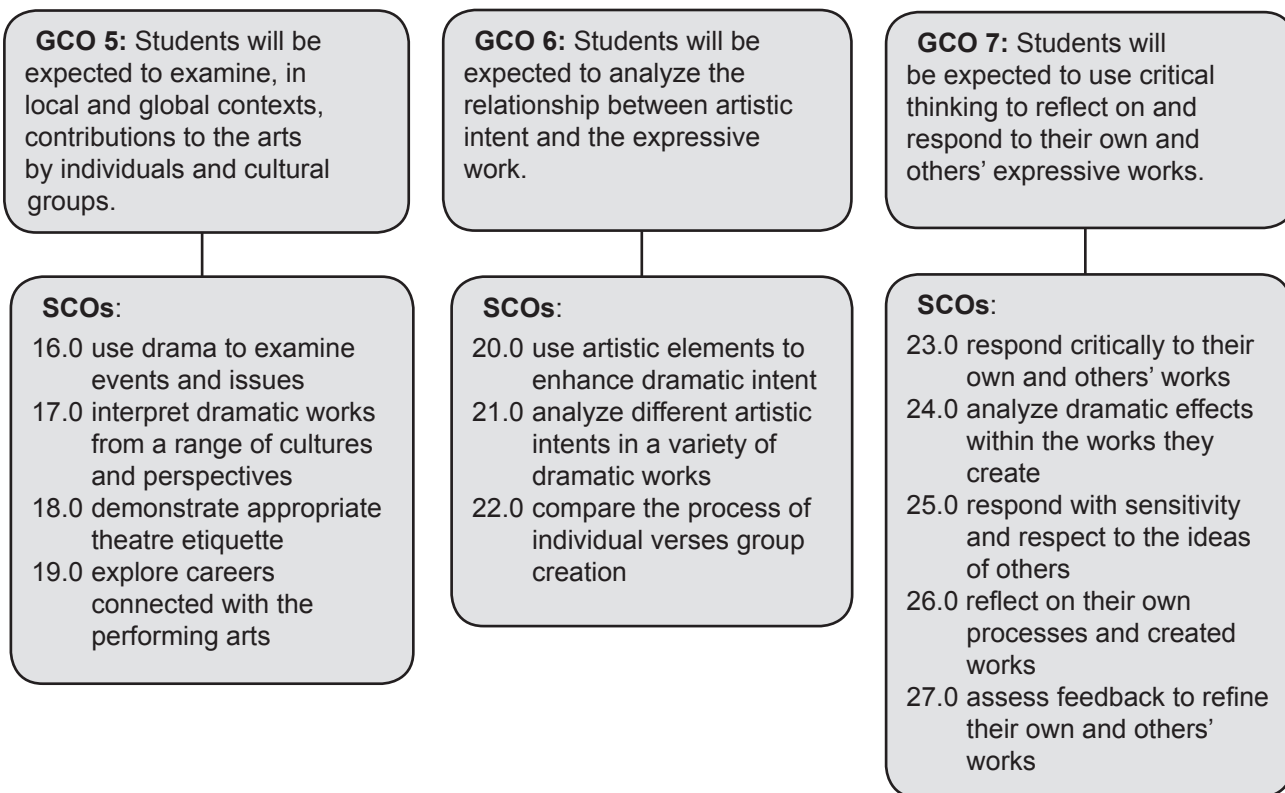
Connections

Focus

Drama allows individuals to express their culture and experiences through a medium that can reach their audience locally and globally. Students will make, examine, and analyze their own and others' connections as they relate to drama. By exploring the contributions of a variety of dramatic works, students will become aware of the personal, societal, political, etc. events that shape how and why drama exists. They will also realize the importance of theatre behaviour and how a variety of careers are available through drama.

Students in Drama 2206 will explore, examine, and understand the dramatic process needed to create their own interpretation of a dramatic piece. They will understand there is more than one way to create a performance based on the same script. Artistic intent can be based on the director's interpretation or a group interpretation of a text. Students will reflect on their own work and respond to others' work in a constructive manner that allows them to think critically and solve problems in new ways.

Outcomes Framework



GCO 5: Students will be expected to examine, in local and global contexts, contributions to the arts by individuals and cultural groups.

Outcomes

Students will be expected to

16.0 use drama to examine events and issues

17.0 interpret dramatic works from a range of cultures and perspectives

Focus for Learning

Students should have opportunities to examine current and relevant events and issues in society and study how their lives and the lives of others are impacted as a result. Drama can be used as a vehicle to help students develop an understanding of these events and issues (both personal and societal). A variety of drama activities can be used to help students explore, discuss, and question events and issues as well as justify their own responses. Some sample activities are listed below:

- Hold a mock campaign and election (or organize the school student council election).
- Participate in a debate on a trending news topic.
- Take on the role of a journalist and interview a peer regarding a current political topic.
- Work in a small group to brainstorm and share solutions to a global issue.
- Work in groups to follow a national news topic over a week or two. Organize a classroom gallery.

It is important that students become aware of the experiences that have shaped their own culture as well as the global community. Having opportunities to use drama as a learning medium will help develop students' knowledge as citizens who know how events shape their own and others' culture and perspectives.

Students should have multiple opportunities to explore diverse stories and dramatic works. They should have opportunities to examine, discuss, and create based on texts they have seen, read, or heard. These opportunities will allow students to broaden their local and global knowledge and understanding of different perspectives. This may include listening to an excerpt from a locally written play, viewing a video of a traditional African dance, or viewing a Pride parade.

Sample Performance Indicators

1. Choose a well known individual (politician, actor, character, etc.). Research the individual and then participate in a class event where all students attend and mingle in character. Write a news article for the society column or a reflection to discuss thoughts on the research aspect, the character chosen, and the event.
2. Plan and participate (with the class) in a culturally themed dinner theatre (e.g., NL themed dessert cafe for an audience not familiar with the province).

GCO 5: Students will be expected to examine, in local and global contexts, contributions to the arts by individuals and cultural groups.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Introduce a variety of dramatic texts (e.g., video, speech, monologue, rant, slam poetry, Reader's Theatre, scene from a play). Discuss how a current event or issue is highlighted.

Students may

- Read a variety of texts (as a whole class, in small groups, or in literature circles). Discuss cultural issues that are evident.

Connection

Teachers may

- Record student presentations and offer the option of viewing (and reflecting) on their own or as a class. See Appendix C9.
- Provide students with information about different world events and their cultural impacts. Discuss how different cultures react to the same world event.
- Provide students with an opening line of dialogue related to a well known issue. Ask them to improvise characters who may be affected by the issue. See Appendix C10.

Students may

- View and respond (written, dialogue, questions, etc.) to a film or television show. Compare their interpretation with that of a peer.
- Hold a 'town hall meeting' to discuss topics of relevance and importance within or outside their own region or community. Choose roles as townspeople, mayor, government officials, etc.
- Research music and dances which were, or are, popular in specific cultures and/or different locations. Share with the class.

Consolidation

Students may

- Participate in a self-assessment (or peer assessment) activity. For example: List two things which you felt you (or your classmate) did really well and two things which need to be improved upon.
- Develop and perform a scene based on a cultural event. Share thoughts about the subject and the cultural impact of the ideas.
- Host a talk show (or trivia game) that focuses on current issues.

Extension

Students may

- Research individuals who are currently in the news locally or globally. Prepare a speech or talk (as though they were this character). Present to the class.

Resources and Notes

Authorized

Appendices

- Appendix C9 – Speaking (scoring scale)
- Appendix C10 – Scene Study (scoring scale/ checklist)

Improvitations in Creative Drama

- pp. 57-159

Improvisation Starters

- pp. 11-51

The New Dramathemes

- pp. 125-148

The Stage and School

- pp. 162-244, 296

Stages

- p. 87

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/ela/drama/links.html>

- Folk and Fairy Tales
- Performing Arts around the Globe (documentaries)

Professional Reference

- *Basic Drama Projects*, 5th ed.
- pp. 123-129, 233-240

GCO 5: Students will be expected to examine, in local and global contexts, contributions to the arts by individuals and cultural groups.

Outcomes

Students will be expected to

18.0 demonstrate appropriate theatre etiquette

19.0 explore careers connected with the performing arts

Focus for Learning

Students should understand the global practices of audiences as well as of cast and crew; this will allow them to gain a greater appreciation of what is expected in the theatre setting.

It is important that students participate in ongoing discussions around the expectations of appropriate theatre etiquette; this will be helpful when they are involved in or attend a production or when they view the work of others in the classroom context. It is also important that students receive feedback regarding body language or posture, degree of attention, and appropriate response to performances. Students may need guidance in the form of ongoing conferences and class discussions to fully realize and adhere to the nuances associated with appropriate theatre etiquette. This may vary and become more specific depending on the context; however, general discussions may include etiquette related to

- adequate preparation,
- cell phone and/or social media use,
- dressing room guidelines,
- feedback to and from others,
- focus before and during a rehearsal or performance,
- punctuality,
- respect for props, costumes, etc.,
- respectful and courteous behaviour, and
- time on task.

Exposing students to direct and indirect career options within the performing arts expands their knowledge of the options that are available to them or others. Students should be aware that many job and career options are either available within or connected to the performing arts. It is important that students understand that performing arts provide many opportunities outside of acting, singing, and dancing. See Appendix E.

Sample Performance Indicator

Research a specific theatre related career. Find information on required education, job location, advancement opportunities, pay, etc. Share findings with the class.

GCO 5: Students will be expected to examine, in local and global contexts, contributions to the arts by individuals and cultural groups.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Lead a discussion on the different careers that are directly and indirectly related to theatre (e.g., Directly related: actor, dancer, singer, musician, designer; Indirectly related: public relations, journalism).
- Model and discuss appropriate and acceptable behaviour as a performer, crew member, and audience member.

Students may

- Discuss expectations of appropriate theatre etiquette as well as examples of inappropriate etiquette.
- Answer: If you were in theatre, where could you work?

Connection

Teachers may

- Invite guest speakers from a theatre community to talk to students about etiquette and their own career experiences. Encourage student questions (or help prepare prior to the visit).

Students may

- Role-play and record situations involving what to do or what not to do while participating as an audience, cast, or crew member.
- View two performers (musician, presenter, actor, etc.). Compare stage etiquette.
- Use the role-play technique, 'what not to do' as an audience member (to demonstrate audience etiquette).

Consolidation

Students may

- View a theatrical production which includes a backstage tour or meet and greet. Compare their experiences on both sides of the curtain.
- Reflect on their own or others' behaviour during a production. Share in a rubric.
- Provide peer feedback on body language or posture, degree of attention, appropriate response to work, etc.

Extension

Students may

- Interview a local theatre professional and/or a professional who works in the film industry.

Resources and Notes

Authorized

Appendices

- Appendix E – Drama Related Careers

The Art of Pantomime

- pp. 3-9

Improvisations in Creative Drama

- pp. 7-9

The Stage and School

- pp. 158, 333, 339, 536

The Stage and School (Teacher manual)

- p. 83

Stages

- p. 109

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/ela/drama/links.html>

- Careers in Drama

GCO 6: Students will be expected to analyze the relationship between artistic intent and the expressive work.

Outcomes	Focus for Learning
<p><i>Students will be expected to</i></p> <p>20.0 use artistic elements to enhance dramatic intent</p>	<p>Students should have opportunities to use their creative skills to enhance dramatic effects in the works they create. Artistic elements can be those that are common during dramatic performances or those that are created by students. For example, during a dramatic performance, a student may choose to use one or more of the elements of</p> <ul style="list-style-type: none"> • art (e.g., line, shape, form, space, colour, texture); • drama (e.g., plot, character, music, theme, audience, dialogue), • performance (e.g., focus, timing, rhythm, contrast, mood); and/or • technical preparation (e.g., scenery, costumes, lighting, makeup). <p>These and other elements may be categorized differently depending on the source used. Exposure to and exploration of artistic elements through a variety of techniques will ensure that students make informed decisions about the creative process and resulting product.</p>
<p>21.0 analyze different artistic intents in a variety of dramatic works</p>	<p>Students should also have opportunities to analyze whether a dramatic work reaches its potential and its desired effect. They should experience a variety of works such as improvisation, film, plays, and dance. To analyze the true artistic intent of one or more dramatic works, students will need to consider the author or creator, the context, and other information that is available. The following questions may be helpful for students:</p> <ol style="list-style-type: none"> 1. What is the background of the author/creator? 2. What are some significant life experiences of the author/creator? 3. What other dramatic works did he/she create? 4. Is the work based on true (historical or modern) events? 5. Is the message clear? Is symbolism evident? 6. How was it intended to be shared?
<p>22.0 compare the process of individual verses group creation</p>	<p>As they analyze different artistic intents, students should also compare the processes involved in individual verses group creation. To understand this concept on a larger scale, it may be helpful for them to consider how they work as individuals and within groups. Discussions may include general benefits and limitations of both in terms of group dynamics, group brainstorming, information sharing and consensus, collective memory and knowledge, level of risk, and accuracy of information.</p> <p>Sample Performance Indicator</p> <p>In a group, collaborate with another group to choose the same folk tale, script, movie scene, or storybook:</p> <ol style="list-style-type: none"> 1. With your group, adapt, rehearse, and perform the selected text. 2. After performances are complete, compare the two similar performances. Focus on the artistic intent of each group. 3. Debrief the class on your group's intent and desired result. 4. Individual groups may compare the desired result to the actual result.

GCO 6: Students will be expected to analyze the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Show two versions of a film and compare how the same work can be expressed differently.

Students may

- View films, productions, art, visual images, photographs, monologues or dramatic works. Analyze the perceived intent of an artist as reflected in the final product. Predict the number of authors, author characteristics, background, etc.
- Use improvisation (or another dramatic form) to share a text interpretation.

Connection

Teachers may

- Invite a visiting author/playwright to discuss the original intent or the process of creating a work (alternatively a class may connect with an author virtually).

Students may

- Create and record a parody of a television commercial. Compare the artistic intent of the original and the parody.

Consolidation

Students may

- Create puppets as the characters in a folktale. Write and present a puppet show based on the folktale. Suggested criteria for assessment includes level of
 - creativity of the puppet creation,
 - creativity of the script or adaptation,
 - character portrayal through the use of the puppet, and
 - interpretation of the folktale.
- Complete a neutral scene study where students are provided with lines that are open to various interpretations depending upon delivery. In small groups, read the lines and generate interpretations from each group member. Discuss as a class.

Extension

Students may

- Direct and produce different versions of the same scene and then debrief the class about the intent of each and its desired result. Use a Venn diagram to compare the desired to the actual result.

Resources and Notes

Authorized

The Art of Pantomime

- p. 202

Improvisations in Creative Drama

- pp. 11-22

Improvisation Starters

- pp. 152-159

The Stage and School

- pp. 328, 563

The Stage and School (Teacher manual)

- p. 143

Structuring Drama Work

- pp. 14-20

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/ela/drama/links.html>

- Making of Documentaries and Movies
- Neutral Scene Study

GCO 7: Students will be expected to use critical thinking to reflect on and respond to their own and others' expressive works.

Outcomes	Focus for Learning
<p><i>Students will be expected to</i></p> <p>23.0 respond critically to their own and others' works</p>	<p>Students should have opportunities to provide constructive feedback to peers. They should also have time to reflect on their own processes, progress, and the works they have created. They should use selected criteria and appropriate terminology when analyzing their own and others' works.</p> <p>Students should also demonstrate an awareness that there may be different solutions to different problems. They should question and problem solve as they work and edit, both on their own and with others.</p> <p>Teachers and students should consider creating (and co-creating) and using problem solving criteria such as</p> <ul style="list-style-type: none"> • assessing solutions to problems, • choosing creative solutions to problems, • explaining reasons behind decisions, • making connections between situations and/or problems, and • making informed judgments about the best solution to the problem.
<p>24.0 analyze dramatic effects within the works they create</p>	<p>Students should have opportunities to analyze the use and effects of a variety of technical aspects within their created works. These include but are not limited to the following:</p> <ul style="list-style-type: none"> • Audio clips • Costume design/creation • Digital photography • Lighting • Makeup types/application • Moving images • Music • Set design • Sound effects/soundscapes • Still images • Visual recording • Vocal effects <p>They should also have opportunities to discuss and analyze the potential, limitations, and impact of dramatic effects in their created works.</p> <p>Sample Performance Indicator</p> <p>Select a dramatic text (screenplay, TV show, stage play, etc.) and analyze</p> <ul style="list-style-type: none"> • how the sound, lighting, and visual effects contribute to the overall dramatic effectiveness; • how the timing of the sound contributes to the overall effectiveness; and • how the volume of the sound(s) and choice of lighting impacts the overall atmosphere.

GCO 7: Students will be expected to use critical thinking to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Share videos and discuss effects (e.g., lighting, sound, images).
- Introduce problem solving and critical thinking strategies using common scenarios (e.g., identify the problem, acknowledge all interests, list possible solutions, evaluate options, select the best option, justify decisions, monitor).

Students may

- Share previously created projects with the class, outlining special designs and effects. Tell why they choose each individual effect.
- Discuss problem solving strategies they have used.

Connection

Teachers may

- Model use of relevant terminology to describe, interpret, and analyze the artistic intent within dramatic works. See Appendix F.

Students may

- View a recorded version of a professional performance. Suggest alternative artistic choices. Share with the class.
- Discuss problem solving strategies, roles, and alternate solutions after completion of The Chair activity. Sit on cardboard squares that are placed against a gym wall (add an extra square against the wall and one in the middle of the gym). They must move from one side of the gym to the other without touching the floor. Arrange themselves in the same position in which they started.
- Transform a common object into a variety of other objects (e.g., a pencil could become a magic wand, a leash, a wall ledge).
- Use group improvisation to choose a social issue (e.g., environmental issues between the CEO of a large corporation and a local activist), and provide a sample conflict and resolution.

Consolidation

Students may

- Create a movie trailer or soundtrack for a novel, short story, poem, etc. Share with the class.
- Critique a movie or a play and include one change they would make if they were the director. Justify their choices.

Extension

Students may

- Work with a community drama group to incorporate special effects into a production.

Resources and Notes

Authorized

- Appendix F – Drama Related Terminology

Improvisation: Learning Through Drama

- p. 93

Improvisation Starters

- pp. 71, 95, 127, 137, 145

The New Dramathemes

- pp. 124-136

The Stage and School

- pp. 465, 471

Stages

- pp. 143-154

Structuring Drama Work

- pp. 9, 29, 44, 75

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/ela/drama/links.html>

- Media Creation Software

GCO 7: Students will be expected to use critical thinking to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to

25.0 respond with sensitivity and respect to the ideas of others

Focus for Learning

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

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

Drama students must get to know one another. This will build the relationships that form the basis of all learning experiences in the drama class. Teachers must be very active in encouraging all to participate in a mutually respectful and risk free environment. All students' contributions should be equally valued and validated.

Teachers should consider their own readiness and comfort levels, as well as those of their students, in dealing with certain issues that may be particularly sensitive (e.g., loss of a loved one). Sometimes it may be better to create a group drama, or some other drama form, that does not deal specifically with the sensitive issue.

Creativity is personal. Students often have an emotional attachment to their own ideas and projects and are often not able to separate the two. As a result, exercising caution and knowing how to properly constructively criticize work is paramount.

Sample Performance Indicator

Read or view a dramatic text or choose a text studied in an English course.

1. In a group, discuss the antagonist's motives for an action and develop reasons why he or she may have acted in such a way (one focus should be on the sensitivity and respect shown to others).
2. Participate in a mini-debate to justify your choices.
3. Before and after the debate, participate in a class discussion to highlight the importance and effectiveness of showing sensitivity and respect to peers during any class activity.

GCO 7: Students will be expected to use critical thinking to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Share a short film, commercial, or text with the class and discuss ways to appropriately analyze and offer constructive criticism.
- Provide a variety of scenarios that require students to assess a situation and respond with sensitivity and respect (e.g., bullying, drugs, peer pressure).

Students may

- Discuss how they feel (or believe they may feel) when listening to critiques of their own work.

Connection

Teachers may

- Show an example of a skilled interviewer as they ask questions on a sensitive topic (e.g., gender equality). Ask students to prepare their own questions in advance of the interview to later compare with those asked.

Students may

- Analyze well known speeches and assess how the language reveals ideas, values, and attitudes as well as how the audience responds. Reasons, both directly from the speaker and indirectly from cultural and societal events, should be given for the reaction of the audience.
- Discuss how to best offer, accept, and reflect upon constructive criticism.

Consolidation

Students may

- Create a tableau to convey an emotion or represent an event. When complete, discuss the importance of communication, collaboration, and creativity.
- Recreate situations (e.g., role-play, film, written response) where listeners show apathy. List other situations where apathy is often present or appears to be present. Discuss reasons why.

Extension

Students may

- Volunteer at a local establishment (e.g., senior's home, hospital, animal shelter).

Resources and Notes

Authorized

Improvisations in Creative Drama

- pp. 3-9

Improvisation: Learning Through Drama

- pp. 1-8, 47-74

The Stage and School

- pp. 158-159

Stages

- pp. 7, 79, 109

Structuring Drama Work

- pp. 32-33

The Art of Pantomime

- pp. 3-9

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/ela/drama/links.html>

- Famous Speeches
- Effective Interviews

GCO 7: Students will be expected to use critical thinking to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to

26.0 reflect on their own processes and created works

27.0 assess feedback to refine their own and others' works

Focus for Learning

Students should have multiple opportunities to reflect on their processes as well as on their finished products. Reflection can take a variety of both public and personal forms (e.g., whole group discussions, sketching, dance representation). They should assess their work and contributions on a continuous basis. They should also revisit and revise as they see necessary. This may mean completing multiple drafts before they feel their work is ready to be shared.

Self-assessment questions may include those listed below:

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

Students should consider questions they may use to help a peer or to self-reflect when faced with a challenge or problem related to a specific task. Samples are listed below:

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

Students must have opportunities to receive non-threatening feedback. They also need time to analyze feedback and determine whether peer and teacher comments should be incorporated into the next draft. Having opportunities to offer and accept constructive feedback on a regular basis will help build each student's confidence.

Peer and teacher feedback may include how effectively a student

- creates and maintains a role,
- creates a wide breadth and scope of roles,
- creates roles that are distinctive from others in the group,
- develops roles separate from their own personality, and/or
- understands how others in role impact and change the dramatic situation.

Sample Performance Indicator

Perform a group dramatic reading of a text. Use the dialogue as it is provided or interpret a reading by performing the actions as it is being read aloud. Write a reflection which includes comments on use of voice, quality of writing, effectiveness of the group work, and ability to maintain the original author's voice.

GCO 7: Students will be expected to use critical thinking to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Model strategies that students can use to assess whether feedback should be incorporated.
- Provide groups of students with the same list of items (e.g., sets of clothing, different hair colours, personality traits) and a setting (e.g., rural, urban, school, street). Each group will create and share characters and a scene as well as reflect on the process.

Students may

- Begin a blog to which they add entries on a regular basis; entries may reflect on process and products.

Connection

Teachers may

- Model their own creation process. Ask students for feedback.

Students may

- View (with a partner or small group) a recording of themselves acting out a scene. Share feedback and discuss choices.
- Use mime to tell a story (e.g., saddling a horse, getting into a canoe, changing a baby, peeling an orange, climbing a tree). As a group, discuss conveyance of ideas, use of gestures, use of facial expressions, use of space, awareness of others in the group, etc.

Consolidation

Students may

- Revisit and edit a previous product. Present.
- Reflect on one of their own creations:
 - Were the images/sound effects appropriate? Well placed?
 - Did they contribute to the aesthetic quality?
 - Were they incorporated smoothly and seamlessly, with skill, into the drama?
- Participate in skill building workshops and presentations facilitated by invited professionals. Reflect on their learning.
- Use writing prompts to reflect on a performance (e.g., Were the characters believable?; My top three criteria for a good production are....; I don't usually become interested in a play when....; My attention is often grabbed when...).

Extension

Students may

- Participate in skill building workshops outside the school that are facilitated by professionals. Share what they learn.

Resources and Notes

Authorized

Improvisation: Learning Through Drama

- pp. 13, 35, 129, 141

The New Dramathemes

- pp. 97-99, 103-148, 156-157

The Stage and School

- pp. 25-61, 66-70

Appendices

Table of Contents

Appendix A: Planning For Instruction.....	64
Appendix A1: Suggested Guidelines for Selecting Content	64
Appendix A2: Sample Yearly Plan Template	65
Appendix B: Collaboration	66
Appendix B1: Guidelines for Collaborating	66
Appendix B2: Group Interaction and Individual Growth	67
Appendix C: Sample Rubrics and Checklists	68
Appendix C1: Classroom Activity Anecdotal Report.....	68
Appendix C2: Classroom Performance.....	69
Appendix C3: Creating and Presenting.....	70
Appendix C4: Role Drama	71
Appendix C5: Improvisation	72
Appendix C6: Creativity and Problem Solving	73
Appendix C7: Movement and Dance	74
Appendix C8: Drama Forms.....	75
Appendix C9: Speaking.....	76
Appendix C10: Scene Study	77
Appendix C11: Making Connections	78
Appendix D: Visual and Media Devices	79
Appendix E: Drama Related Careers	80
Appendix F: Drama Related Terminology	81

Appendix A: Planning for Instruction

Appendix A1: Suggested Guidelines for Selecting Content

The learning resources authorized by the Department of Education and Early Childhood Development provide a core content to all teachers and students in the province. Opportunity should be provided for students to interact with texts beyond those used for instructional purposes. It is within this context that the following guidelines for selecting content is provided. It is suggested that students complete at least three forms from each category listed below. Examples are provided; however, other forms may be used.

Category	Minimum Number of Products	Examples
Movement	3	<ul style="list-style-type: none"> • Choreographed dance • Clowning • Creative movement • Dance drama • Improvised dance • Mask work • Mime • Movement to music • Stage fighting • Stories to music • Tableaux
Improvisation	3	<ul style="list-style-type: none"> • Character in role • Group improvisation • Role-play • Spontaneous stories
Scene Work	3	<ul style="list-style-type: none"> • Acting • Character • Character study • Collective creation • Commercial • Docudrama • Parody • Play writing • Puppetry • Radio play • Reader's theatre • Scene production • Scene study • Story theatre • Text exploration • Video
Vocal Exploration	3	<ul style="list-style-type: none"> • Choral work • Dramatic reading • Monologues • Radio drama • Performance poetry • Readers' theatre recitation • Soundscape • Storytelling
Written	3	<ul style="list-style-type: none"> • Blog • Character sketch • Group work assessment • Journal writing • Monologue • Peer assessment • Review: theatre/music/movies • Scene writing • Writing in role

Appendix A2: Sample Yearly Plan Template

Sample Yearly Plan						
Unit						
Teacher Focus						
Time Frame	weeks	weeks	weeks	weeks	weeks	weeks

Appendix B: Collaboration

Appendix B1: Guidelines for Collaborating

Norms of Collaboration

It is important that students understand what effective collaboration looks, sounds, and feels like. Teachers should model and explain clear expectations when students are organized to collaborate. With practice and effective teacher feedback, students should gain confidence and improve their skills for collaborating. There are seven recognized norms of collaboration.

Promoting a spirit of inquiry	<ul style="list-style-type: none"> • Group members are focused on hearing a wide variety of ideas from each other and asking questions to move the conversation forward. • Group members do not push their ideas on each other and insist their ideas are the right ones.
Pausing	<ul style="list-style-type: none"> • Group members listen to hear what others say and pause before responding. • Group members do not talk over each other at the same time or try to dominate the conversation.
Paraphrasing	<ul style="list-style-type: none"> • Group members summarize each others' ideas using fewer and different words to show they understood what was said. • Group members do not use negative or judgemental comments or body language in response to others' ideas.
Probing	<ul style="list-style-type: none"> • Group members ask questions for clarification and to seek logical conclusions. • Group members do not accept every idea at face value.
Putting ideas on the table	<ul style="list-style-type: none"> • Group members make suggestions, share ideas and opinions, and provide facts or reasons to back up their ideas. • Group members do not insist their ideas are the only right ones and are willing to modify their thinking based on discussions with others.
Paying attention to self and others	<ul style="list-style-type: none"> • Group members self-monitor their feelings, tone of voice, and body language. • Group members pay attention to others' non-verbal cues and emotional reactions.
Presuming positive intentions	<ul style="list-style-type: none"> • Group members believe others mean well and are always trying their best. • Group members do not react impulsively without thinking first.

Adapted from Garmston and Wellman (2006) *The Adaptive School: Developing and Facilitating Collaborative Groups*

Appendix B2: Group Interaction and Individual Growth

The following rubric may be used by teachers or by students as a self-assessment tool.

Student: _____

		Maturing	Developing	Beginning	Comments
Group Interaction	Contributes to class discussion				
	Listens to the ideas of others				
	Interacts effectively and constructively in a group process				
	Participates in group decision-making and problem solving				
	Offers and accepts constructive criticism				
Individual Growth	Thinks imaginatively and creatively				
	Demonstrates a sense of commitment and responsibility				
	Initiates, organizes and presents a project within a given set of guidelines				
	Demonstrates self-discipline				
	Demonstrates appropriate attitude towards dramatic activities				
	Comments				

Appendix C: Sample Rubrics and Checklists

Students will be assessed in a variety of different ways. The type of assessment used will depend on the activity as well as expectations for that activity. It is important that students have opportunities to contribute to the creation of rubrics, checklists, and other forms of assessment. It is also important that students know how they will be assessed before they begin any task. Appendix C offers samples of rubrics and checklists which may be used or adapted for classroom activities.

Appendix C1: Classroom Activity Anecdotal Report

Student: _____

Date	Class Activity	Comments

Appendix C2: Classroom Performance

Student: _____

Performance Piece: _____

Character Name: _____

	Maturing	Developing	Beginning	Comments
Characterization				
Volume				
Pace				
Memorization				
Expression				
Costumes/Props				
Movement/ Blocking				
Comments				

Appendix C3: Creating and Presenting

	Maturing	Developing	Beginning
	<ul style="list-style-type: none"> – applies concepts and appropriate vocabulary to describe works of artistic expression – analyzes dramatic elements – expresses constructive means for improving their work and the work of their peers 	<ul style="list-style-type: none"> – applies concepts and appropriate vocabulary to describe works of artistic expression – analyzes dramatic elements – expresses constructive means for improving their work and the work of their peers 	<ul style="list-style-type: none"> – applies concepts and appropriate vocabulary to describe works of artistic expression – analyzes dramatic elements – expresses constructive means for improving their work and the work of their peers
Student			
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			

Appendix C4: Role Drama

Student:			
	Maturing	Developing	Beginning
Behaviours and responses that suit the character	Selects mannerisms, gestures, and interactions in a way that brings a sense of realism to the character	Selects mannerisms and gestures, and begins to interact with the other characters	Uses own personal mannerisms, gestures, and interactions rather than those of the character
Behaviours and responses that support the dramatic situation	Reactions to changing dramatic situation are consistent with the character and advance the dramatic situation	Reactions are consistent with the character and advance the dramatic situation; adjustments to changing circumstances are stilted	Reactions are not always consistent with character; does not react to changing dramatic situations
In and out of role	Is able to separate from character and to reflect and analyze while performing, thus creating a fully developed character	Is able to separate from character and to reflect and analyze the process, but the refinement of the character is limited	Loses self in the character and the moment and is not able to refine the character based on reflection
Advancement of the situation	Advances the situation consistent with the character and reacts and adjusts to the situation, is aware of nuances inherent in the scene	Advances the situation usually consistent with the character; reactions tend to be predictable	Maintains the existing situation and rarely reacts to changes in the scene
Vocal and physical aspects	Effectively creates a distinct, multidimensional character revealing vocal and physical qualities suited to the role	Attempts to create distinct vocal and physical qualities suited to the role	Uses own vocal and physical qualities, imposing them on the character rather than adapting to the character
Contributions	Enthusiastically offers ideas and suggestions; takes a leadership role within the group	Somewhat enthusiastically offers ideas and suggestions	Reluctantly offers ideas and suggestions
Support of others	Encourages, listens attentively, provides constructive feedback; is able to motivate, uses ideas of, accepts, and respects others	Encourages, listens attentively, gives constructive feedback, accepts and respects others	Encourages like points of view, is working toward active listening
Preparation	Mentally and physically prepared, is focused on task, and is prepared	Usually focused and prepared	Sometimes focused and prepared
Comments			

Appendix C5: Improvisation

Student: _____

	Maturing	Developing	Beginning
GROUP WORK			
Accepts their own ideas, their partners' ideas, and the group's ideas			
Supports the offers of their partners developing positive teamwork skills and enhancing ensemble, group cooperation and trust			
CHARACTER			
Plays characters different from their own type, and explores a range of acting choices			
Creates character through various physical characteristics			
Creates character using varied character traits			
SPONTANEITY			
Is able to respond quickly to new offers and situations			
Trusts own responses			
Takes risks within the drama			
NARRATIVE SKILLS			
Performs scenes telling stories, exploring their imaginations and creating original material			
Performs in different types of stories			
Understands elements of plot and improvisation			
Understands the concept of dramatic conflict by creating and resolving conflict within scenes			
Shares focus with others in the scene			
Comments			

Appendix C6: Creativity and Problem Solving

	Maturing	Developing	Beginning
	<ul style="list-style-type: none"> – creates individually expressive work – expresses clear personal interpretations – utilizes creative problem solving techniques – generates ideas – takes risks – applies criteria to own work and others' work – justifies critical choices using supporting evidence 	<ul style="list-style-type: none"> – creates individually expressive work – expresses clear personal interpretations – utilizes creative problem solving techniques – generates ideas – takes risks – applies criteria to own work and others' work – justifies critical choices using supporting evidence 	<ul style="list-style-type: none"> – creates individually expressive work – expresses clear personal interpretations – utilizes creative problem solving techniques – generates ideas – takes risks – applies criteria to own work and others' work – justifies critical choices using supporting evidence
Student			
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			

Appendix C7: Movement and Dance

The type of checklist below may be helpful to students as they make sure that all components of a project have been completed. It may also serve as a reflective prompt.

Dance Drama Project	
Create a dance to represent the lyrics of a song. Record and share the video with the class.	
Group members	
_____	_____
_____	_____
Video concept	
Narrative/Chronological	_____
Collage	_____
Movement/Mime	_____
Other? Explain briefly	_____

Costumes Required – Attach a brief description or sketch of your own costume Props Required – Attach a list Set Requirements – Attach a list and/or sketch Lyrics – Attach a copy	
Reflection questions:	
Did I/we...	
<ul style="list-style-type: none"> • apply focus, energy and concentration in all movement and gesture? • communicate environment, character, and situation non-verbally? • give a performance that enhanced narrative elements or message of song? • plan movement for audience visibility and spatial limitations? • use costumes that were appropriate and enhanced mood or environment of song? • use essential story elements? • use movement to communicate non-verbally? • use props and set that were appropriate and enhanced mood or environment of song? 	
Other	

Appendix C8: Drama Forms

Student:			
	Maturing	Developing	Beginning
Personal Growth	Expresses ideas in a distinct and well thought out manner Presents ideas for others to consider and examine Is accepting and respectful of others' ideas Considers the most effective way to communicate ideas	Expresses ideas clearly and presents in an open manner Often incorporates and builds on others' ideas Respects differing ideas and points of view Usually chooses effective ways to communicate	Expresses ideas but not always in a clear manner Willingly presents own ideas Is working toward considering and accepting others' ideas
Speech	Vocal choices enhance the integrity of the character Projection of voice matches performance space Use of movements and gestures adds dimensions to character Movements are fluid and natural Movements and voice complement each other	Vocal choices usually match the character and genre Projection of voice is appropriate for the performance space Movements and gestures fit the character and contain the same message Movement is fluid	Vocal choices sometimes effective Little distinction between actor's and character's voice Projection not always consistent with performance space Movements and gestures usually fit the character Voice and movement messages may not always be congruent
Role	Role is well suited to genre Movements, gestures, and voice illuminate the character Character's behaviour represents the genre	Role is suited to genre Movements, gestures, and voice are effective Character's behaviour is usually representative of the genre	Role is somewhat suited to genre Movements, gestures, and voice are not always effective Character's behaviour does not always represent the genre
Elements and Structures	Beginning, middle, and end are well developed and create a coherent work Purpose and/or theme is clearly communicated through a multidimensional character and appropriate actions and events A variety of ways are evident to reveal the character	Beginning, middle, and end are developed Purpose and/or theme is communicated Character is effectively developed and revealed through a limited number of ways	Beginning, middle, and end are not always defined Purpose and/or theme is not always clearly communicated Character is not consistently developed throughout the work Character is revealed through one primary way
Connections	Connections are firmly made and established between self, others, and community	Connections are somewhat made and established between self, others, and community	Connections are tenuous and not clearly established between self, others, and community
Critical Analysis	Ideas are refined Evidence of deep reflection exists Evidence of analysis and effective problem-solving strategies exists Desired effect is accomplished	Ideas are refined Evidence of some reflection exists Evidence of analysis and uses of some problem-solving strategies exists	Resistance to refining ideas exists Reflection is not evident Decisions are made, yet are not always based on analysis
Comments			

Appendix C9: Speaking

Speaking/Presenting

Memorization and Vocal Expression

Student: _____

Name of Piece: _____

Form (e.g., song, poem, prose excerpt, monologue):	Notes/Scoring Scale:
<i>Voice:</i> 1. Speaking loudly (projection) 2. Speaking clearly (articulation) 3. Speaking at appropriate pace (varied speed and used pauses)	
<i>Meaning:</i> 4. Communicating author's intended meaning 5. Emphasizing appropriate words and images	
<i>Emotion:</i> 6. Communicating emotion the author intended	
<i>Memory:</i> 7. Speaking confidently without hesitating or stumbling	
Comments	

Appendix C10: Scene Study

Students will study script work and its basic theatrical concepts (subtext, character motivation and objectives, blocking, etc.). To enable them to experience a variety of theatrical experiences, it is preferable that students attempt a variety of small scripts from different genres.

Scene Work

Name of Scene: _____

Cast: _____ as _____
 _____ as _____
 _____ as _____

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

	Student 1	Student 2	Student 3
Name			
Individual Skills/Notes			
1. Memorization of Lines			
2. Expression/Characterization			
3. Interesting Movement and Blocking			
4. Effective/Appropriate Stage Business			
5. Projection/Articulation			
6. Costumes and Props			

Appendix C11: Making Connections

	Maturing	Developing	Beginning
	Consistently – applies knowledge and understanding of social and cultural influence on dramatic expression – recognizes and understands the relationship between artistic intent and the expressive work	Sometimes – applies knowledge and understanding of social and cultural influence on dramatic expression – recognizes and understands the relationship between artistic intent and the expressive work	Rarely – applies knowledge and understanding of social and cultural influence on dramatic expression – recognizes and understands the relationship between artistic intent and the expressive work
Student			
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			

Appendix D: Visual and Media Devices

When responding to or creating visual texts, students may become familiar with some of the following:

Elements	<ul style="list-style-type: none"> • angle • asymmetry • background • balance • colour • composition • contrast 	<ul style="list-style-type: none"> • dominant image • focal point • focus (in or out) • font • foreground • frame • lighting • line 	<ul style="list-style-type: none"> • panel • perspective • proportion • scale • shadow • symbol • symmetry
Form	<ul style="list-style-type: none"> • caricature • collage • editorial cartoon 	<ul style="list-style-type: none"> • comic strip • graphics • photo essay 	<ul style="list-style-type: none"> • poster • print • storyboard

Students may encounter some of the following as they develop an awareness of the role of media in society:

Media Devices	<ul style="list-style-type: none"> • advertisement • agenda • bias • blog • brochure • caption • commercial • deconstruct • demographic • dialogue bubbles • endorsement • format 	<ul style="list-style-type: none"> • headline • hypertext • icon • image • intent • lead • logo • mass media • media • media strategies* • medium • message 	<ul style="list-style-type: none"> • motive • podcast • poster • product • product placement • propaganda • speech balloon • subliminal message • subtext • target audience • webpage • white space
* Media Strategies	<ul style="list-style-type: none"> • bandwagon • cartoon/cute characters • celebrity endorsement • emotional appeal 	<ul style="list-style-type: none"> • facts and figures • gender/sex appeal • name calling • plain folks 	<ul style="list-style-type: none"> • shock appeal • snob appeal • testimonials • humour

Appendix E: Drama Related Careers

	The sample list below includes careers that are directly or indirectly drama related.		
Careers directly related to Drama	<ul style="list-style-type: none"> • Actor • Agent • Broadcaster • Camera operator • Carpenter • Choreographer • Costume designer • Dancer • Director 	<ul style="list-style-type: none"> • Film producer • Graphic artist • Hair stylist • Journalist • Lecturer • Make-up artist • Museum guide • Musician • Playwright 	<ul style="list-style-type: none"> • Producer • Public relations expert • Researcher • Set designer • Sound engineer • Special effects specialist • Stage manager • Technician
Careers indirectly related to Drama	<p><i>Administrators</i></p> <ul style="list-style-type: none"> • Advertising executive • Archivist • Agent • Community arts member • Company manager • Concessions worker • Educational programmer • Facility manager • Festival organizer • Financial administrator • Fundraising organizer • Marketing manager • Retail worker • Security guard • Tour manager • Usher <p><i>Creators</i></p> <ul style="list-style-type: none"> • Playwright • Composer • Choreographer • Music editor • Film editor • Orchestrator <p><i>Directors, and Producers</i></p> <ul style="list-style-type: none"> • Artistic director (or assistant) • Casting/rehearsal director • Dramaturg • Musical theatre director • Video, film, or television director (or other) 	<p><i>Performers (Actors)</i></p> <ul style="list-style-type: none"> • Amusement park and tourist attraction host • Dinner theatre or musical theatre performer • Film, video, television actor or actress • Independent or freelance performer • Night club performer • Professional storyteller • School performer • Theatre company/festival performer <p><i>Teachers who work in</i></p> <ul style="list-style-type: none"> • Colleges, universities • Companies • Conservatories • Private studios • Public or private school systems • Recreational and community centres 	<p><i>Technical Personnel</i></p> <ul style="list-style-type: none"> • Carpenter • Costume designer • Electrician • Film and video operator, video producer, and post production editor • Lighting and sound designer and operator • Painter • Set designer and constructor • Shoemaker • Sound designer • Stage manager • Technical director • Wardrobe manager • Wig maker <p><i>Therapy</i></p> <ul style="list-style-type: none"> • Kinesiologist • Drama therapist <p><i>Writing/Criticism</i></p> <ul style="list-style-type: none"> • Academic • Biographer • Broadcast journalist • Communications specialist • Historical writer • Journalist • Magazine editor, writer, etc. • Newspaper columnist, editor, etc.

Appendix F: Drama Related Terminology

The list below is a sample of terminology associated with drama. The intent of this list is to provide a reference for teachers. It is not intended for detailed study or memorization by students.

Drama Related Terminology			
• Accent	• Dialect	• Intonation	• Role-in-role/Role-play
• Action	• Dialogue	• Mantle of the expert	• Scenario
• Adrenaline	• Diaphragm	• Marking the moment	• Scrim
• Aesthetic balance	• Diction	• Melodrama	• Sculpting
• Alienation effect	• Direct focus	• Mime/pantomime	• Sense memory
• Alter-ego	• Direction	• Montage	• Set
• Antagonist	• Director	• Mood	• Sightlines
• Archetype	• Double cast	• Motif	• Silhouette
• Articulation	• Downstage/upstage	• Motivation	• Slow motion
• Artistic selectivity	• Dramatic space	• Muscular memory	• Social drama
• Aside	• Dramaturg	• Narration (Narrative)	• Soliloquy
• Asymmetrical balance	• Dual role	• Naturalism	• Soundscape
• Audible	• Elevation sketch	• Negotiated text	• Spoken thoughts
• Auditions	• Emoting	• Objective (Goal)	• Spectator
• Backstage	• Ensemble	• Off-book	• Split focus
• Blanket role	• Ensemble ethic	• Offstage	• Spoken diary
• Blocking	• Entering/exiting	• Open script	• Spontaneous
• Body language	• Epic theatre	• Open stance	• Stage business
• Box set	• Etiquette	• Outer action	• Stage fright
• Callback	• Exposition	• Pace	• Stage left/stage right:
• Cameo	• External trait(s)	• Paired conversation	• Staged reading
• Caption	• Flashback	• Pancake makeup	• Storytelling
• Casting call	• Flashforward	• Pause	• Style
• Casting director	• Floor/ground plan	• Performance poetry	• Subconscious
• Catharsis	• Focus	• Permanent set	• Subtext
• Cheating out	• Follow-spot	• Personal space	• Supporting role
• Chorus	• Form	• Pitch	• Symbol
• Circular role	• Forum theatre	• Plot	• Symmetrical balance
• Climax	• Fourth wall	• Prepared improvisation	• Tableau (Tableaux)
• Clown white	• Frame	• Presentation	• Teacher in role
• Cold reading	• Freeze-frame image	• Pretext	• Teaser
• Collective mapping	• Full back/full front	• Prism set	• Technique
• Compilation (montage)	• General admission	• Producer	• Theme
• Conflict	• Gesture (gesturing)	• Projection	• Timing
• Conventions	• Gossip chorus/circle	• Prompt book	• Tragic flaw
• Costume plot	• Hot seating	• Prop(s)	• Trust
• Counter-cross	• Improvisation	• Props master	• Understudy
• Counter-focus	• Inciting incident	• Protagonist	• Unit set
• Crinoline	• Inflection	• Quarter turn	• Unity
• Crisis	• Inner action	• Rehearsal	• Upstaging
• Cue	• Internal traits	• Resolution	• Vignette
• Defining space	• Interplay	• Resonance	• Wall of thought
• Denouement	• Interpretation	• Ritual	

References

- Chapman, C., & King, R. (2003). *Differentiated instructional strategies for reading in the content areas*. Thousand Oaks, Calif.: Corwin Press.
- Cunningham-Irvine, K., Tirone, J., Ferguson, C., & Mason, C. (2013). *Drama Works*. Toronto, Ontario: Emond Montgomery Publications.
- Department of Education and Early Childhood Development (n.d.). *Differentiated Instruction in the Inclusive Classroom: 65 Strategies for Success* [PDF file]. St. John's, NL: Government of Newfoundland and Labrador. Retrieved from <https://www.k12pl.nl.ca/assets/documents/official/Student%20Support%20Services/English/Differentiated%20Instruction/DI%20Booklet%2C%20January%202016.pdf>
- Gallagher, K. (2011). *Write like this: Teaching real-world writing through modeling & mentor texts*. Portland, Me.: Stenhouse Publishers.
- Glass, J., & Green, J. (2011). *Talking to learn: 50 strategies for developing oral language*. Ontario: Oxford University Press.
- Gregory, G., & Chapman, C. (2002). *Differentiated instructional strategies: One size doesn't fit all*. Thousand Oaks, Calif.: Corwin Press.
- Hume, K. (2008). *Start where they are: Differentiating for success with young adolescents*. Toronto, Ontario: Pearson Education Canada.
- Knobel, M. (2010). *DIY media: Creating, sharing, and learning with new technologies*. New York: Peter Lang.
- Poston-Anderson, B. (2008). *Drama: Learning connections in primary schools*. South Melbourne, Australia: Oxford University Press.
- Tanner, F.A. (1987). *Basic Drama Projects (5th ed.)*. Caldwell, Idaho: Clark Publishing Company.
- Tomlinson, C. A. (2008). *The differentiated school: Making revolutionary changes in teaching and learning*. Association for Supervision and Curriculum Development (ASCD).
- Tovani, C. (2011). *So what do they really know?: Assessment that informs teaching and learning*. Portland, Me.: Stenhouse Publishers.
- UNESCO. (2004). *The plurality of literacy and its implications for policies and programmes*. Education Sector Position Paper. Paris, UNESCO.
- University of Western Ontario. (2009). *Understanding inclusive education*. Retrieved April 15, 2015 from <http://www.inclusiveeducationresearch.ca/about/inclusion.html>
- World Commission on Environment and Development. (1987). *Our common future, from one earth to one world*. Retrieved April 15, 2015 from <http://www.un-documents.net/our-common-future.pdf>

September 2017
ISBN: 978-1-55146-639-2