

Drama 12: Theatre Arts

Guide

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Drama 12: Theatre Arts

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Prepared by the Department of Education and Early Childhood Development

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Cataloguing-in-Publication Data

Main entry under title.

Drama 12: Theatre Arts / Nova Scotia. Department of Education. English Program Services.

ISBN:

1.

Acknowledgments

Nova Scotia Department of Education gratefully acknowledges the contributions of the following members of the Drama 12: Theatre Arts work group toward the development of this draft curriculum guide:

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Nova Scotia Department of Education acknowledges the use of materials that have been revised or adapted with permission from the British Columbia Ministry of Education's *Drama 11 and 12 Theatre Performance Theatre Production, Integrated Resource Package* (2002).

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Introduction

Background

Drama 10 and Drama 11 were implemented in Nova Scotia schools in 1999. These courses provided opportunities for students to fulfil the graduation requirement in arts education and, at the same time, develop in students unique skills that will be invaluable in their careers, including self-confidence, self-esteem, communication, team work, and problem solving. The emphasis in Drama 10 and Drama 11 is on “foundation” as opposed to theatre.

Although students in these courses are provided an opportunity to present to an intended audience (mostly their peers in the class), the production of plays using scripts is strongly discouraged. In Drama 11, students gain insight into the script-writing process after extensive work in improvisation. The development of “collective creation” and “forum theatre” are examples of how the writing process develops.

In Drama 12: Theatre Arts, the emphasis shifts to production. All students must write a play and do a play. Within the context of the class, students experience all elements of theatre from acting, directing, and producing to the many roles in the technical aspects including sound, lights, costumes, and props, as well as the business aspects of theatre. Because of the nature of Drama 12: Theatre Arts, it is critical that students enrolled in this course have a background in developmental drama, and this is most effectively met through Drama 10 and Drama 11.

The Nature of Arts Education

Drama 12: Theatre Arts was developed within the framework of *Foundation for the Atlantic Canada Arts Education Curriculum*. This document describes the nature of arts education as follows:

The arts have been part of the human experience throughout history and are embedded in daily life.

Dance, drama, music, and the visual arts are vehicles through which peoples make meaning of the complexities of life, and make connections among and between themselves and others. The arts offer enjoyment, delight, and they stimulate imagination. They provide a common thread of understanding across generations. In short, the arts describe, define, and deepen human experience in ways that are both personal and global, real and imagined.

There are key aspects of arts education that are deeply personal and cannot be easily expressed as immediately measurable outcomes. They do, however, make a significant contribution to the achievement of essential

graduation learnings. The internal experience that is an intrinsic, vital part of arts learning is something that cannot be demonstrated as a specific product. For example, learners involved in the creation of a dramatic work that has intensely personal significance experience growth that cannot necessarily be demonstrated to others. In this context, whether or not this work is presented formally is irrelevant. The only way in which this kind of growth and learning can be measured is by gauging the extent to which it leads to self-awareness and has an impact on the way individuals come to relate to those around them. The importance of this learning only becomes apparent with time. Adults often reflect on these kinds of arts experiences as some of the most important of their early life.

The Nature of Drama

Drama is concerned with the development of the whole learner—emotionally, physically, intellectually, imaginatively, aesthetically, and socially. Drama enables the learner to gain knowledge and understanding by constructing personal meaning through a process of “acting out.” The drama process, which is both interactive and collaborative, provides diverse opportunities for multiple meanings and understandings to be safely explored, expressed, challenged, and reformulated. The value of drama for all learners lies in this unique way of knowing and expressing.

Drama is accessible to all learners. Students bring to their drama experiences the richness of diverse cultural backgrounds and life experiences that are influenced by such factors as language, gender, race, ethnic origin, and spirituality. Drama both reflects and celebrates this diversity by providing opportunities for the voices of all students to be heard and valued. Similarly, students with diverse needs and a range of abilities and gifts, including students with special needs, will experience success in drama. All students will be provided with appropriate support and challenge through a curriculum outcomes framework that encourages flexibility in planning and a variety of teaching and assessment strategies.

Atlantic Canada English Language Arts Curriculum: Grades 10–12 outlines the role of drama within the curriculum and within the learning experiences of students:

- Drama is an art. In drama, students draw upon their expertise in all modes of communication and use dramatic skills and the power of metaphor to enter the world of the imagination, to create, entertain, and enlighten. Drama is a form of artistic expression, deeply embedded in the oral tradition of every culture. It leads students to a deeper appreciation for the arts and helps them to understand how they construct and are constructed by their culture.

- Drama provides opportunities for personal growth. Students can choose from a range of forms of dramatic representation to clarify their feelings, attitudes, and understandings. With opportunities to develop and express their ideas and insights through drama, students grow in confidence and self-awareness.
- Drama is a social process in which all students can work together to share ideas, solve problems, and create meaning. Students extend their experience with a variety of social interactions that continue to be part of their daily lives, by practising the skills of collaborative interaction and by recognizing and valuing the feelings and ideas of others as well as their own. Students come to recognize how reactions and relationships are dynamic, rather than static.
- Drama is a process for learning. Drama engages all learners by building on the uniqueness and diversity of experience of individuals. Students have opportunities to acquire and synthesize learning in all curriculum areas. Learning experiences in drama illustrate a powerful application of what we know about how we learn and how we can best teach.

Drama and Theatre

Some drama education experts have attempted to distinguish between drama and theatre. For example, Brian Way, noted British drama educator and author of *Development through Drama*, makes the following distinction:

“Theatre” is largely concerned with communication between actors and an audience; “drama” is largely concerned with *experience* by the participants, irrespective of any function of communication to an audience.

Distinctions between drama and theatre are not always clear, since drama uses the elements of theatre, and drama may lead to presentation. Performance or presentation may occur at any time in a drama class if this is the focus, whether it be to other class members, to other classes in the school, or to an outside audience. For example, a choral speech activity undertaken in class as a group-building exercise, or an activity to foster vocal awareness, may be polished and brought to presentation for elementary students. The process, leading to presentation of any kind, is more important than the presentation itself. What is consistent, as Way explains it, is that whenever we are concerned with the quality of experience that students (the participants themselves) have, we are doing drama.

Atlantic Canada English Language Arts Curriculum: Grades 10–12 (1997) makes the following distinction:

The essential distinction is that, in theatre, the dramatic representation is intended to be viewed by an audience and

is, therefore, characterized by the need to communicate with others and a consideration of their responses, whereas in drama, the purpose may be to explore, to clarify, or to develop ideas, issues, or emotions.

Drama 10 and Drama 11

Drama 12: Theatre Arts continues the developmental work of Drama 10 and Drama 11. Therefore, it is critical that students taking Drama 12: Theatre Arts have a solid understanding of the four components of Drama 10 and Drama 11: foundation, movement, speech, and theatre.

In Drama 12: Theatre Arts the focus shifts to theatrical production, with the essential distinction being that theatre pieces are produced for an audience. Work in Drama 12: Theatre Arts should be undertaken with the intention of presentation, and this creates the framework and focus for the course.

Drama 10 and Drama 11 allow students to explore a variety of drama forms and styles through in-depth work in four components:

- Exploration
- Drama Skills
- Context

Exploration

Drama 10 and Drama 11 provides students with a framework within which they can explore and evaluate the artistic components of the dramatic process. Drama provides students with opportunities to examine their own thoughts, feelings, beliefs, and actions, and those of others, through imagination, interaction, and reflection. Students develop trust in themselves and others. This enables them to take risks, express themselves, and evaluate and analyse their own contributions and those of others.

Drama Skills

Drama 10 and Drama 11 offer students opportunities to develop diverse dramatic skills to gain a deeper understanding of themselves and the world. As they develop these skills, students gain the competence and confidence to assume roles, interact with others in character, and arrange spaces for dramatic work.

Context

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

Key Features of Drama 12: Theatre Arts

In essence, Drama 12: Theatre Arts is modelled on the work of a theatre company. The main focus of the class—the theatre company—is to produce a season of theatre in a given community. Within the community, there are specific tasks to complete, from the technical aspects to the entrepreneurial requirements.

It is the intention that every student experience all roles in a company at some point during the course. Each student should write, direct, act, and work in the technical aspects and be involved in the business of theatre. The extent and scope of each experience will vary from student to student. Some students will develop skills in technical theatre and others may concentrate on writing and directing. The course must be flexible enough to offer opportunities as diverse as the theater itself. Portfolios and self-assessment are invaluable in narrowing the choices for concentration.

In Drama 12: Theatre Arts, the audience can be drawn from any number of sources: the class next door, the elementary school nearby, the senior's complex in the community. The common factor is that the work is prepared and polished so that people from outside the drama room can experience a production.

The performance of a theatre work requires the collaborative efforts of the entire theatre company. Students learn about the nature of a theatre company and the interconnected roles and responsibilities of people who work within it. They examine the requirements for teamwork, leadership, commitment, and onstage, backstage, and front-of-house etiquette. They learn the synthesis of content and context in the theatre environment. Through participation in the rehearsal and performance process, students learn the skills and attitudes necessary to perform within a theatre company, including valuable personal and interpersonal skills that students can apply in broader social and career contexts.

Course Outline for Student Handbooks

The following outline is provided for inclusion in student handbooks used during the course selection process.

Drama 12: Theatre Arts is designed for students who have a background in developmental drama. The course is modelled after a theatre company, and students enrolled must experience all aspects of theatre production, including acting, directing, producing, and working on the technical elements such as sound, lighting, and design. A requirement in this course is that all students must write a play.

In Drama 12: Theatre Arts students experience the collaborative nature of theatre performance. Students will develop skills and attitudes necessary for working in a performing group, such as teamwork, leadership, adaptability, and support. They will also learn how all roles in theatre are interconnected.

Equity and Diversity

Drama 12: Theatre Arts is inclusive and is designed to help all learners reach their potential through a wide variety of learning experiences. It seeks to provide all students with equal entitlements to learning opportunities. It recognizes that students develop and learn at different rates and in different ways. Although the expectations for students with special needs may require adjustments, it should be understood that some aspects of the drama-making process may not be within the abilities of these students.

In recognizing and valuing the diversity of students, the education system allows for a range of learning styles, teaching styles, instructional strategies, and resources. Learning contexts should be adapted to meet the needs of students with different backgrounds, interests and abilities and to provide ongoing opportunities for all students to engage in new learning based on their previous success.

Drama classes can be a safe environment for those students who experience challenges in other areas of learning. While participation for students with emotional, physical, or cognitive disabilities may be limited, drama teachers should be aware that the experiences they are providing could have a strong impact on the personal development of these students, although this may not be explicit or measurable.

Students' development as learners is shaped by many factors, including gender, social and cultural backgrounds, and the extent to which individual needs are met. In designing learning experiences in drama, teachers should consider the learning needs, experiences, interests, and values of all students.

In recognizing and valuing the diversity of students, teachers should consider ways to

- provide an environment and design learning experiences to affirm the dignity and worth of all learners
- redress educational disadvantage
- model the use of inclusive language, attitudes, and actions supportive of all learners
- build on students' individual levels of knowledge, skills, and attitudes
- adapt classroom organization, teaching strategies, assessment strategies, time, and learning resources to address learners' needs and build on their strengths
- provide opportunities for learners to work in a variety of learning contexts, including mixed-ability groups
- identify and respond to diversity in students' learning styles and preferences
- design learning and assessment tasks that draw on learners' strengths and abilities
- ensure that learners use strengths as a means of tackling areas of difficulty

- offer students multiple and varied avenues to learning, creating, and presenting their work
- reflect on and offer students diverse opportunities to demonstrate their learning
- celebrate the accomplishment of learning tasks, especially tasks that learners believed were too challenging for them

Achieving the Outcomes

Drama 10 and Drama 11 were designed to meet the outcomes based on seven general curriculum outcomes (GCOs). Based on *Nova Scotia Foundation for Arts Education* (1998), these outcomes are grouped under three unifying processes:

- Creative/Productive
- Cultural/Historical
- Critical/Responsive

Drama 12: Theatre Arts is based on a learning outcomes framework of concepts common to each of the arts disciplines: dance, drama, music, and visual arts. The outcomes are grouped according to the types of understandings and processes that are common to all arts disciplines: creating works of art; responding critically to their own work and the works of others; and making connections to local, global, and historical contexts. Eight general curriculum outcomes identify what students are expected to know and be able to do and value upon completion of study in arts education. Based on *Foundation for the Atlantic Canada Arts Education Curriculum* (2001), the outcomes for Drama 12: Theatre Arts are grouped under the following organizing strands:

- Creating, Making, and Presenting
- Understanding and Connecting Contexts of Time, Place, and Community
- Perceiving, Reflecting, and Responding

These understandings and processes are interrelated and are developed most effectively as interdependent concepts. When outcomes are grouped as such and curriculum offerings are based on all three organizing strands, arts activities become more relevant to real-life situations, and the learning becomes more meaningful.

Course Design and Components

Features of Drama 12: Theatre Arts

Drama 12: Theatre Arts is characterized by the following features:

- Outcomes define the curriculum and provide the basis for student assessment.
- Artistic development of all students is nurtured.
- The presence of the arts in every culture is affirmed.
- A framework is provided for making connections with other subject areas.
- Active participation of students is emphasized.
- Personal, social, and cultural contexts of learning are emphasized, along with the power that creating has within these contexts.
- Experiences are designed to build awareness for career possibilities in the cultural sector.

Further description of the features of arts curriculum can be found in *Foundation for the Atlantic Canada Arts Education Curriculum*, pp. 2–3.

Note: The **cultural sector** is defined to include the arts, crafts, cultural industries, design, and heritage. The sector comprises a broad range of organizations and institutions, public, private, and non-profit, as well as individual artists, creators, and entrepreneurs. (*Foundation for the Atlantic Canada Arts Education Curriculum*, p. 3)

Drama 12: Theatre Arts provides opportunities for students to become involved in the many roles in theatre production, by exploring a variety of styles and forms of theatre. Because they are involved in a performing art, students become aware and understand the technical and theoretical aspects of theatre and the performance issues associated with production.

Drama 12: Theatre Arts is collaborative in nature. Students learn the skills and attitudes necessary to work within a performance group, including teamwork, adaptability, support, and leadership. They learn the interconnected performance roles of actor, director, and scriptwriter; they also learn to work as part of a larger theatre company, including production roles (design, technical, and management). Self-assessment, goal setting, and response and reflection skills are developed as part of the rehearsal process and are used to evaluate the performances of self and others.

Drama 12: Theatre Arts provides opportunities for students to

- develop the artistic abilities and technical skills required in theatre performance
- examine the interrelated processes of acting, directing, and script development

- understand the collaborative process involved in a theatre performance
- develop critical-thinking skills as applied to their own work and the work of others
- engage in the creative process (exploration, selection, combination, refinement, and reflection) to create theatre works
- increase their level of sophistication, complexity, and independence as they explore a range of theatre expressions
- use theatre performance to create meaning and express ideas and emotions
- examine the various roles and purposes of theatre in society
- analyse theatre works from a variety of historical and cultural contexts
- explore career opportunities related to theatre performance, and develop skills for pursuing those options

(From: *Drama 11 and 12 Theatre Performance Theatre Production, Integrated Resource Package*. BC Ministry of Education, 2002)

Guiding Principles for Drama 12: Theatre Arts

Drama 12: Theatre Arts is organized around four guiding principles:

All students must be involved in the collaborative process.

Collaboration is key to the success of all drama courses taught in Nova Scotia schools. In Drama 12: Theatre Arts, students and teachers work together on all decisions and projects. While acting, writing, and directing are often seen to be solitary activities, they are more accurately the product of workshopping with feedback from all members of the company/class. This approach encourages a variety of production assignments throughout the year rather than the “one big show” approach that often limits possibilities for student involvement.

All students must be involved in every aspect of production.

Every student in the Drama 12: Theatre Arts class must have direct experience in every aspect of theatre production. Successful theatre is the result of many people working together to achieve a final outcome. This approach again encourages many production assignments; for example, a student who has never directed can experience the process from that perspective. In most theatre companies, work is shared and skills are developed in many areas. The student in Drama 12: Theatre Arts will be given a variety of experiences.

All students must produce a piece of theatre for an audience other than the class.

The intention of this principle is that work be polished and refined. Unlike Drama 10 and Drama 11, the audience is key to the work of the class. During each aspect of the process, the audience should be considered. When students are acting, writing, directing, or providing technical or entrepreneurial support, they should know that an audience will be invited to see the results. While it is the process that is emphasized in drama work, there is a sense of completion and accomplishment when an audience is present. This is appropriate and crucial for success in Drama 12: Theatre Arts.

Each student must write a play.

As with the production of a piece for an audience, the writing of a play implies that polishing and editing are intrinsic parts of the process. In this case, the audience is composed of the readers of the script. Final script may be the result of many improvisations, readings, workshops, consultations, and conferences. Plays need not be three-hour epics. The intention is that students experience the writing process of a playwright, and come to an appreciation of the task of creating dialogue and character. Again, there is satisfaction and accomplishment in completing a script. It should be noted that not every play written by the students needs to be produced.

Drama 12: Theatre Arts and Other Courses

Drama 12: Theatre Arts is part of an integrated arts experience in high school. There are natural links to Dance 11; Music 10, 11, and 12; Visual Arts 10, 11, 12; Film and Video Production 12; Design 11; and Cultural Industries 11. Drama students collaborate naturally with students in other arts disciplines as theatre involves the use of music and the creation of sets and costumes through design. Other aspects of theatre production are often addressed through modules in Cultural Industries 11.

The links to Film and Video Production 12 are unlimited. Script writing and performing skills can be developed and shared between courses. The curriculum outcomes are production-based, and students may very well be involved in both courses.

Cultural Industries 11 is valuable to all arts students. Its outcomes and experiential base provide students with knowledge and experiences about the life of artists in our society. Since Cultural Industries 11 is project-based, it allows students the opportunity to work with art, music, and technology students on production assignments.

A Year in Drama 12: Theatre Arts

Using the “Theatre Company” model, the production assignments are meant to give the students a feeling of a theatre season. Each assignment is a production mounted by the class and, just as in a theatre company, each production has many varied jobs and tasks that must culminate in an opening night. Tasks are shared and everyone works toward the opening in the collaborative venture. By mirroring the “theatre company,” the students will be engaged in real learning and real theatre. Problem solving, decision making and critical thinking are constants in a theatre company as they are in Drama 12: Theatre Arts.

A Year in Drama 12: Theatre Arts might be organized around four major assignments drawn from the production assignments described later in this curriculum. The number of projects and the time frames for completion are dependent on the teacher and the class dynamics.

The dates of production and the venue locations should be established in the first week of the course so that the students are aware of deadlines and parameters within which the course will operate. An outline of the year’s work will define those projects that are ongoing and those that are more immediate. A sample course outline is included below as an example of one approach to Drama 12: Theatre Arts. In a non-semestered situation, the time frames would have to be adjusted to recognize both shorter class periods and other realities of the school.

Clearly, within each major project there will be other tasks that will need to be addressed. For example, if the students are weak in blocking techniques or voice projection, then class time will need to be used to strengthen those skills. Each group of students will have needs, and the teacher will be engaged in ongoing monitoring of specific tasks. There are many suggestions in *Drama 10 and Drama 11* for strengthening and developing necessary skills and techniques and these can be adapted to meet the particular concerns in *Drama 12: Theatre Arts*. In addition, the available resources, particularly *Practical Theatre* (Macley), provide very useful and specific solutions to many production problems.

Throughout the duration of the course, the teacher is encouraged to select from the 12 projects. Teachers will make their decisions based on the fact that students will have a variety of interests, skill level, and prior experience in theatre. The teacher should not feel limited in selecting from the projects presented in this document, and may indeed design their own. The guiding principles for Drama 12: Theatre Arts found on page 10 should provide the overall framework, realizing that by the end of the course, every student should be actively involved in all aspects of theatre production, must produce a piece of theatre, and must write a play, all using a collaborative approach.

A Sample Course Outline

Drama 12: Theatre Arts is a production course, and, as such, all students are expected to act in, direct, and write a play. All work should be presented to an audience and will be assessed according to rubrics based on production values, personal goals, and outcomes. An outline listing major assignments and deadlines should be provided to the students at the beginning of the course so they are aware of the expectations that are required.

First Assignment

The Sound of Silence

Recommended Number of Hours: 4–6

Working in groups of three or four (randomly determined) students will prepare a three-minute silent piece of theatre that causes the audience—the class—to laugh, to cry, and to applaud spontaneously. This assignment will provide a focus for everything else that is to follow in the course.

Second Assignment

Stage a Play

Recommended Number of Hours: 40

As a class, students will study and analyse a script. The students will be divided into groups and assigned roles. Each group will present a scene from the play. Assessment will be based on prompt copies and journals, as well as production quality. The scenes will be presented to a public audience.

Third Assignment

Origins of Theatre

Recommended Number of Hours: 20

In groups of six to eight, students will develop a presentation based on a genre or period of history. The presentation must include aspects that educate and entertain and must incorporate technology creatively. These presentations will be scheduled mid-term.

Fourth Assignment

Write a Play, Stage a Play

Recommended Number of Hours: 25–35

Each student will write a play limited to two characters and one setting. All scripts are to be typed and passed in. No name should appear on the script. Plays will be read during class time, and the full group will decide which plays will be produced. Students will then be cast as an actor and/or director in one of the plays. Performances will take place towards the end of the course. Students will not be permitted to work on their own play.

Each class will begin with a 20- to 30-minute discussion of some aspect of theatre history or practice. The expectation of the assignment is that all scenes or presentations will be of a high quality. All work is for an audience and must demonstrate discipline and imagination.

Rehearsal time during class will be limited, and students may be required to do some rehearsing on their own. This is important in any theatre company. Time lines are critical. For example, students should realize that rehearsal time should not be spent learning lines.

This can be done outside the classroom setting. Space and time are limitations that must be negotiated and valued. Effective use of time is the key to the success of the productions.

Other Assignments

Recommended Number of Hours: 10–25 hours

In collaboration with the students, select other production assignments from those provided in this curriculum, ensuring that the number of hours and setting are appropriate to complete the requirements for this course.

Curriculum Outcomes

Essential Graduation Learnings and Drama 12: Theatre Arts

The Atlantic provinces worked together to identify the abilities and areas of knowledge that they considered for students graduating from high school. These are referred to as Essential Graduation Learnings (EGLs). Details may be found in the document *Public School Programs*.

Some examples of learning in Drama 12: Theatre Arts that help students move toward attainment of the EGLs are given below.

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. By the end of Drama 12: Theatre Arts, students will be expected to

- CM 1.2 improvise and create original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history
- PR 6.3 demonstrate the interdependence of all elements of theatrical production

Citizenship

Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context. By the end of Drama 12: Theatre Arts, students will be expected to

- UC 3.1 demonstrate an understanding of historical and cultural influences on theatrical production
- UC 5.1 interpret and perform theatrical work that promotes and challenges their own ideas and the ideas of others, the community, and society

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively. By the end of Drama 12: Theatre Arts, students will be expected to

- CM 1.1 express, develop, challenge, and communicate ideas through their participation in theatrical production, as actors, writers, directors, technicians, and other production team members
- CM 2.2 demonstrate that theatrical production is a collaborative effort of the entire production team, respecting the ideas and contributions of everyone involved

Personal Development

Graduates will be able to continue to learn and to pursue an active, healthy lifestyle. By the end of Drama 12: Theatre Arts, students will be expected to

- CM 2.3 develop and apply individual skills within the production team
- PR 8.1 analyse the responsibilities of all members of the production team in relation to the author's intentions

Problem Solving

Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts. By the end of Drama 12: Theatre Arts, students will be expected to

- CM 2.1 develop and refine theatrical production for presentation
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production

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. By the end of Drama 12: Theatre Arts, students will be expected to

- UC 5.2 demonstrate an understanding of the importance of physical space and technology in creating environments for theatrical production
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions

It must be noted that the term technology is often misunderstood. It does not refer solely to computer-related materials and processes. *Foundation for the Atlantic Canada Arts Education Curriculum* provides the following explanation of the term technology as it applies to the arts:

Technology in the arts is inclusive of those processes, tools, and products that artistic-minded people use in the design, development, creation, and presentation of their works. It is a means to use skills and imagination in the creation of aesthetic objects, environments, or experiences. It is also a means of knowing and understanding our world and the processes we involve ourselves in as we interact with it. Tools and devices alone do not constitute a technology. It is only when people use these tools and devices to effect a change that we can call them a technology.

Since the arts are always about the processes of presentation and representation, they are able to utilize the most recent technologies, along with those from the entire history of the arts. A technological device or technological process rarely becomes obsolete to the artist. An artist may choose to use any technology

from any period of history if it is suitable. The final presentation of the artwork is strongly influenced by the technologies of production. When an artist engages in an artmaking process or creates an art product, choices and decisions must be made about the appropriate technology of production and how an audience may respond to these efforts.

Organizing Concepts, General Curriculum Outcomes, and Drama 12: Theatre Arts

Foundation for the Atlantic Provinces Arts Education Curriculum provides an outcomes framework for dance, drama, music, and the visual arts. It explains that the outcomes are grouped according to organizing strands that identify the types of understandings and processes that are common to all arts disciplines: creating works of art; understanding and connecting contexts; and perceiving and responding. Within these three organizing strands, eight general curriculum outcomes (GCOs) common to all four arts disciplines identify what students are expected to know, be able to do, and value upon completion of study in arts education. Drama 12: Theatre Arts has been developed using this framework.

General Curriculum Outcomes in Creating, Making, and Presenting

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

Students will be expected to

1. explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts
2. create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes

General Curriculum Outcomes in Understanding and Connecting Contexts of Time, Place, and Community

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

Students will be expected to

3. demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture
4. respect the contributions of the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression
5. examine the relationship among the arts, societies, and environments

General Curriculum Outcomes in Perceiving and Responding

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

Students will be expected to

6. apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work
7. understand the role of technologies in creating and responding to expressive works
8. analyse the relationship between artistic intent and the expressive work

Key-Stage Curriculum Outcomes and Drama 12: Theatre Arts

Foundation for the Atlantic Provinces Arts Education Curriculum also articulates key-stage curriculum outcomes (KSCOs) that reflect a continuum of learning in drama. These outcomes are statements that identify what students are expected to know and be able to do by the end of grades 3, 6, 9, and 12, as a result of their cumulative learning experiences in the discipline.

Although it is expected that most students will be able to attain the key-stage curriculum outcomes, the needs and performance of some students will range across key stages. This statement is particularly relevant for students of drama courses in high school who often have had no specific drama instruction at the junior high level. Teachers take this into consideration as they plan learning experiences and assessment of student achievement of the various outcomes.

The key-stage curriculum outcomes for drama at the grades 9 and 12 levels are located in Appendix A.

Specific Curriculum Outcomes (SCOs) and Drama 12: Theatre Arts

The following statements identify what students are expected to know, be able to do, and value upon completion of Drama 12: Theatre Arts.

CM 1 *Students will be expected to explore , challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.*

Students will be expected to

- CM 1.1 express, develop, challenge, and communicate ideas through their participation in theatrical production, as actors, writers, directors, technicians, and other production team members
- CM 1.2 improvise and create original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history

CM 2 *Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.*

Students will be expected to

- CM 2.1 develop and refine theatrical production for presentation
- CM 2.2 demonstrate that theatrical production is a collaborative effort of the entire production team, respecting the ideas and contributions of everyone involved
- CM 2.3 develop and apply individual skills within the production team

UC 3 *Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.*

Students will be expected to

- UC 3.1 demonstrate an understanding of historical and cultural influences on theatrical production
- UC 3.2 analyse selected career opportunities by identifying the necessary skills and training required
- UC 3.3 analyse, understand, and value the influence of drama in creating and reflecting culture

UC 4 *Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.*

Students will be expected to

- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 4.2 use cultural, historical, and political information to solve problems and make dramatic choices, articulating reasons for their choices
- UC 4.3 respect the integrity of various cultural groups and their contribution to drama in the global community

UC 5 *Students will be expected to examine the relationship among the arts, societies, and environments.*

Students will be expected to

- UC 5.1 interpret and perform theatrical work that promotes and challenges their own ideas and the ideas of others, the community, and society
- UC 5.2 demonstrate an understanding of the importance of physical space and technology in creating environments for theatrical production
- UC 5.3 demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts
- UC 5.4 demonstrate an understanding that theatrical production integrates all art forms

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

Students will be expected to

- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 6.2 review and critique presentations and interpretations of dramatic works, using appropriate terminology
- PR 6.3 demonstrate the interdependence of all elements of theatrical production

PR 7 *Students will be expected to understand the role of technologies in creating and responding to expressive works.*

Students will be expected to

- PR 7.1 analyse and make choices about different media for dramatic effect and articulate reasons for their choices
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions

PR 8 *Students will be expected to analyse the relationship between artistic intent and the expressive work.*

Students will be expected to

- PR 8.1 analyse the responsibilities of all members of the production team in relation to the author's intentions
- PR 8.2 observe and reflect on an actor's performance, and compare the portrayal to the intended role
- PR 8.3 compare the ways in which theatre, dance, visual arts, and music can be used to realize artistic intent

See Appendix A for a chart that outlines the relationship among EGLs, Organizing Strands, GCOs, KSCOs, and SCO for Music 10.

"Valuing is intensely personal and involves making connections with individual and social standards and beliefs. It includes respect for and recognition of the worth of what is valued. It recognizes the reality of more than one perspective, more than one way of being and perceiving the world, and the richness of found answers."

Foundation for the Atlantic Canada Arts Education Curriculum

Production Assignment 1: Write a Play, Stage a Play (Compulsory)

Suggested Time Line: 25–35 hours

Overview

This assignment is meant to be incorporated throughout the duration of the course, as it addresses many outcomes and is assessed in stages as outlined below. Because it culminates with a performance, it may be treated as a final assignment. The writing of a script requires both discipline and time. Limiting the script in terms of length and character helps to make the assignment doable and satisfying. Anonymity makes the assessment unbiased and the discussions lively.

Outcomes

- CM 1.2 improvise and create original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history
- CM 2.3 develop and apply individual skills within the production team
- PR 6.3 demonstrate the interdependence of all elements of theatrical production
- PR 8.1 analyse the responsibilities of all members of the production team in relation to the author's intentions
- PR 8.2 observe and reflect on an actor's performance, and compare the portrayal to the intended role

Suggestions for Learning and Teaching

Stage One

This assignment is introduced very early in the course. Students are given the task of writing a five to ten minute script. Specifically, they are limited to two characters and a “park bench.” The bench is a metaphor coined by Edward Albee to represent any situation where two people might find themselves and enter into a conversation/conflict. (This notion is portrayed in Albee's, *Zoo Story* —a powerful play with 2 characters).

As in any writing assignment, students must derive their script from an inspiration or idea, and this is pivotal to the success of the assignment. Teachers may need to provide motivation and a stimulus for this, but, generally speaking, if students have had experience with collective creation in Drama 11, they should be prepared to begin the task once assigned. More importantly, the teacher should review proper script format for presentation.

Throughout the process, students may wish to discuss their scripts with the teacher or with other students not enrolled in Drama 12:

Theatre Arts. It is very important that they not discuss their scripts with their classmates.

While this assignment is being developed, the teacher must establish clear time lines with specific targets for completion. A firm due date is an important part of the assignment and must be understood and adhered to by all.

Once completed, all scripts are to be anonymously submitted to the class through the teacher. Anonymity is very important, as it allows the students to create and present their script for unbiased feedback from the other students. In addition to the actual script, the students must also submit a reflection that describes the writing process that developed throughout the assignment.

Stage Two

Once scripts are submitted, they are read by the class and discussed in terms of production challenge. These considerations should include technical, artistic, and suitability concerns. Because the scripts have been submitted anonymously, as they are read no one is aware of who wrote the script.

The class as a group should decide how many of the scripts will be produced and then select them based on what is required. At this point, there are several considerations that influence this decision, such as the venue for the production, the intended audience, and time constraints. The discussion of the scripts demonstrates the student's ability to make critical judgements and theatrical decisions.

Directors and actors are assigned to a script and the rehearsal process begins. The script writer should not act in or direct their own work.

Stage Three

During the rehearsal process, the directors should only confer with the writers if any alterations are needed. If there are changes to be made, the writer always has the final say.

It is the responsibility of the director to create a "Director's Book." This is the master script prepared by the director detailing her/his vision for all artistic and technical elements of the drama. The book includes the director's research, design concepts, floor plans, blocking decisions, acting and technical cues, stage directions, and notes the director makes during the rehearsal for communication at post-rehearsal meetings. Primarily, the director's book comprises plans for cue-to-cue blocking, stage business, set design, ground plans, character sketches, and casting. The construction of a Director's Book provides an opportunity for students to continue to build on their experiences in script interpretations, artistic and theatric concept building, and technical decision making.

Rehearsals may be arranged during class and after class. Sometimes there will be actors in more than one play and time management

becomes an issue. This provides an opportunity for the teacher to address this as an authentic scenario in an actual theatre company.

The final week of rehearsals should be for polishing and refining the works. Technical issues need to be addressed—set changes (minimal), publicity, house management, etc. Director's Books and acting journals/notes can be kept. During the final week, discussions and workshopping become a valuable element in the teaching and learning process.

Stage Four

Plays are presented to an audience. This can be a very special night since it represents the final work of Drama 12: Theatre Arts and demonstrates the students acting, writing, and directing. A final debriefing and reflection should follow the productions.

Suggestions for Assessment

Students should develop a rubric to score the scripts and determine those that will be presented. However, they are not assessing the actual script writing, but rather the logistics associated with presenting the scripts, e.g., staging, time needed to produce the play, language, and suitability of theme for an audience.

The assessment for this assignment should be on-going and completed in stages and include all aspects of production such as rehearsal time, blocking notes, Actor's Book etc.

Throughout the activity, teachers should be taking anecdotal notes from observations. This will be an important reference as the plays are workshopped during the final week. In addition, the teacher may wish to set up conferences with actors and directors to ensure that the assignment is flowing smoothly, and that the expectations are being met.

At the conclusion of the assignment, students should complete group assessments that indicate how they feel the process worked. Examples of these can be found in Appendix D.

Extensions

Once this assignment is completed or while it is in process, the students should review good scripts as models for their own work. It is important that students are exposed to good plays, both on-stage and in print, and it is especially important that they experience Canadian plays and play writes.

Notes and Resources

Teachers may see a need to identify a number of topics for students to write about as they develop their original scripts. They may also wish to consult with the English language arts teacher(s) in their school to collaborate on ideas for script writing.

The WITS (Writers in the Schools) project administered through the Writers Federation of Nova Scotia <writers.ns.ca> provides financial

assistance to teachers who wish to bring to their classroom professional writers.

To access proper formats for script writing, do a search on the Internet. Teachers should be advised that all websites should be previewed before providing students access to them.

Practical Theatre (23946) provides practical suggestions for script writing on pages 271–273.

Teachers should review the *Drama 10 and Drama 11* curriculum guide for more information on writing and producing original scripts.

Production Assignment 2: The Sound of Silence

Suggested Time Line: 4–6 hours

Overview

The purpose of this assignment is to have the students understand and demonstrate the importance of time in a rehearsal process, and to develop focus, physicality, and economy of movement. This assignment is difficult, and as such it creates much discussion and analysis around the actor-audience relationship. Most importantly, it focusses on the concept of silence in theatre.

This assignment is recommended as the first one in Drama 12: Theatre Arts because it emphasizes the theatrical focus of the course. Students will develop and apply individual skills within the production team, and they will be engaged in creating, refining, and presenting theatrical work. The process of reflection and workshoping can be taught effectively through this assignment. It may lead to an examination of classical and modern mime, and works by Pinter and Beckett, both of whom use silence extensively in their writing.

Outcomes

- CM 1.1 express, develop, challenge, and communicate ideas through their participation in theatrical production, as actors, writers, directors, technicians, and other production team members
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 5.2 demonstrate an understanding of the importance of physical space and technology in creating environments for theatrical production
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 6.2 review and critique presentations and interpretations of dramatic works, using appropriate terminology

Suggestions for Learning and Teaching

Working in groups of three to five, have students prepare a three to five-minute piece of “silent” theatre that causes the audience to laugh, to cry, and to applaud spontaneously. Because it is silent theatre, no sound whatsoever is permitted, including music or the rustling of clothing. The scene must be performed live, and not on videotape.

Begin the process by instructing the students to think of a general idea or concept for their theatre piece. As they develop their ideas, the groups should be working independently of each other, and they should not let the other groups know their ideas. This is important so that the ideas and staging are new to the other groups when the piece is performed. Because it is recommended that this is the first

assignment, these pieces should be performed for the Drama 12: Theatre Arts class—the intended audience.

Following the presentations, it is critical that the students discuss their work. This reflection is as important as the actual process of creating it because it will provide a strong basis for further exploration and assessment. It would be valuable for the teacher to introduce the concept of workshopping a piece at this stage, as this will be an important element of future production assignments.

Suggestions for Assessment

This assignment is an excellent opportunity for designing and using rubrics, both for self-assessment and peer assessment of a work. As a class, design a rubric before undertaking the assignment so that students are aware of the criteria that must be met.

Peer assessment is valuable to the students in developing respect for each other's work, improving individual acting and movement techniques, and developing rubrics and standards for reviewing the works of others.

Following the discussions that take place after the pieces have been presented, students can write a reflective essay on the process that was followed by the groups, and on the effective use of time in developing their idea.

Extensions

Although this assignment is used at the beginning of the course as a foundation for what will follow, it has the potential to develop into a larger production later on. For example, the teacher may wish to use it as a springboard into a work that portrays stereotyping, or the students may wish to adapt it for a particular purpose or audience.

This project, although recommended as a first assignment, can be replicated as an assessment later in the course.

Notes and Resources

Since this will be the first assignment in Drama 12: Theatre Arts, it provides an excellent opportunity to establish routines and set the tone for the remainder of the course. Teachers may wish to review such things as rehearsal techniques, physical acting, management of time, and blocking. The following resources will help teachers in reinforcing these concepts.

Play Directing in the School: A Drama Director's Survival Guide (23535)

Practical Theatre (23946)

The Stage and the School, 8th edition (23668, 23669)

For assessment ideas, you may wish to review the rubrics, forms, and other assessment ideas in *Drama 10* and *Drama 11*.

For information on developing rubrics with and for the students, *Assessment and Learning: The ICE Approach* (23601) provides practical suggestions.

Production Assignment 3: Silent Movie—Perfecting the Storytelling Process

Suggested Time Line: 4–6 hours

Overview

The purpose of this project is to have the students create and tell a story without any words and to use music to compliment the storytelling process. The project builds on foundation skills of movement, music/rhythm, mime, and facial expressions. It synthesizes elements of stage blocking and scene book writing, and there is the potential to include camera work, particularly if there is collaboration between the Drama 12: Theatre Arts class, and the Film and Video Production 12 class. Students will improvise and tell a story to express music that reveals themes. They will bring their own experiences and culture to interpret and express the musical selection. The students will explore space and demonstrate an understanding of the relationship between space and sound. Blocking notes and journals will be a necessary and a useful means to explore and assess the process.

Outcomes

- CM 2.1 develop and refine theatrical production for presentation
- UC 5.4 demonstrate an understanding that theatrical production integrates all art forms
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 7.1 analyse and make choices about different media for dramatic effect and articulate reasons for their choices
- PR 8.3 compare the ways in which theatre, dance, visual arts, and music can be used to realize artistic intent

Suggestions for Learning and Teaching

As a preliminary activity, give the students a piece of instrumental music or a series of short selections that cover a range of emotions. Discuss these in terms of a topic or milieu (picnic, old west saloon, family reunion, etc.) and have them discuss in groups an idea around which they could construct a story.

Select an assortment of music three to five minutes in length that has a range of emotional tones influenced by tempo and timbre. Play the selection and have the students, in groups, build their story around the emotional logic of those changes. For example, the piece may begin with a calm, slow section, and then may shift to a quick tempo creating a mood of suspense. Students discuss in their groups what this change signifies. For example, if they are creating a story about a picnic, they might decide that this shift represents the entrance of a swarm of bees into an otherwise peaceful picnic scene. They then break the story down into scenes and begin to assemble their presentation.

An alternative way to present this assignment is to provide students with a “menu” of short musical excerpts. They then create a story and

apply appropriate musical selections to each part, creating a “soundtrack” to match the story. Attention should be given here not only to the emotional impact and tempo of the music, but also to the “voices” of the instruments. Students are encouraged to bring to class their own selection of music or to compose an original score.

Once the story has been constructed, students must make decisions as to the specific visual presentation of the “movie.” This includes decisions regarding blocking, lighting, camera placement, angle and depth of specific shots (if being filmed), and set arrangement.

A Director’s Book should be encouraged, and this can reflect the process of making decisions about the visual presentation as it represents the music. This becomes the “written word” of the movie, and informs the finished product.

It is recommended that the audience for this assignment is the Drama 12: Theatre Arts class, a Drama 10 or Drama 11 class, or a class from a neighbouring elementary or junior high school.

Suggestions for Assessment

Students are to complete a scene book (also referred to as a Director’s Book) containing for each “scene” pertinent information with respect to blocking the “stage,” musical selections, placement of camera and lights, and other aspects. Additional information about specific camera angles, close-ups, etc., should be included as well. It is recommended that each scene contains a long range shot of the full scene as well as at least one medium and one close up (facial expression/reaction) shot. Because the scene book reflects the process of making decisions about the visual presentation as it represents music, or the “written word” in this case, it becomes a finished product in its own right, and this becomes a powerful tool for student evaluation.

Students and teachers can create a rubric to assess the overall effect, and provide feedback for future consideration. The rubric can be completed by the audience.

If the audience is an elementary or junior high class, the cast may wish to discuss the story line with them following the performance. The cast can have specific questions prepared in advance and can debrief as a group with the teacher when they return to their classroom.

Extensions

Once completed, the story may be presented as a stage play in “real-time” as the music plays.

Filming the story may be optional depending on facilities and technical expertise of the students. If it is impractical for students in Drama 12: Theatre Arts to film and edit the project, a partnership may be made with a Film and Video Production 12 class, and those students may do the videography. The information contained in the

scene book should adequately communicate the vision of the story's creators so that the videographer and editor are able to reproduce it on film. A film log should also be kept by another student to record the order in which the scenes/shots are filmed.

Notes and Resources

Recommended music selections include Scott Joplin, Django Reinhart, Ennio Morricone, Wagner, Vivaldi, Bill Frizzell.

Music for Creative Dance (22599– 22602) contains instrumental music for creative dance classes, but these four CDs provide excellent inspiration for this drama assignment. The music features contrasts of fast/slow, sharp/smooth, curved, straight/zigzag, etc. They also include continuous music in many different meters and rhythms.

The Director's Eye (23971) provides many suggestions for bringing this project to production.

Production Assignment 4: Ceremonies and Celebrations

Suggested Time Line: 20 hours

Overview

This assignment focusses on the importance of history, culture, and community in theatre. It is centred on an important event or annual observance such as Remembrance Day, International Women's Day, Heritage Day, Treaty Day, or on a local celebration of remembrance such as Davis Day or the anniversary of the Halifax Explosion. The students should define the context and be involved in deciding the focus, realizing the needs of the community. For example, it may not be possible, nor should it be encouraged, to do the same celebration year after year.

In preparing and researching the presentation, students will be demonstrating an understanding of the influence of drama in creating and reflecting culture. They will be using cultural, historical, and political information to problem solve and make dramatic choices. An understanding of the role of drama as a record of human experience and the connection of historical events to their own lives is a natural outcome of this assignment.

Outcomes

- CM 1.2 improvise and create original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history
- UC 3.3 analyse, understand, and value the influence of drama in creating and reflecting culture
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 4.2 use cultural, historical, and political information to solve problems and make dramatic choices, articulating reasons for their choices
- UC 5.1 interpret and perform theatrical work that promotes and challenges their own ideas and the ideas of others, the community, and society
- UC 5.3 demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts

Suggestions for Learning and Teaching

This could be a small-group project or one that involves the entire class as one group. If this assignment is selected as one to be done in the current school year, provide opportunities early in the course to define a focus and do preliminary work so as not to miss any opportunities.

Once a focus area has been established and the context has been set, have students work together to plan and prepare a ceremony of observance in the school. Have them establish and clarify roles,

including the event co-ordinator, emcee, speakers, actors, musicians, technicians, and director. Decisions should also be made as to the involvement of other students not enrolled in Drama 12: Theatre Arts. For example, there may be a role for the school choir or band, film students, computer students, or cadets. This assignment is an opportunity for students to network with other students in the school, with the administration, and with the community.

Once the roles have been established, the class should engage in research to clarify the focus and to ensure that the true significance of the event is realized. This research may include library and Internet study, interviews with community members, or discussions with other teachers in the school, such as the social studies, music, or global studies teacher. During the process, the students should take detailed notes and share their discoveries with the class on a regular basis. Teachers may also wish to make this a mandatory part of the assignment and have students submit their research findings in the form of a written or visual essay. This is a good time to stress the importance of research to ensure authenticity in preparing and portraying for others information that is relevant to an event. Early in the planning process, establish a strict time line that clearly identifies tasks to be completed and those responsible for each one. Include in the time line when and to whom invitations will be sent, technical support needed (sound, lighting, computers, projector), and the stages of planning, implementing, and evaluating the production, including ongoing communication with the school administration. At this stage, it may be appropriate to provide guiding questions to the students such as

- What is the event?
- What are the goals you wish to accomplish?
- Who is your audience?
- Who are the other players in the event?
- Who will be your funders, suppliers, performers, volunteers, etc.?
- What steps will you take to make this happen?
- What are the costs?
- Have you prepared a detailed budget?
- Are all the resources you have identified suitable to achieve your goals?
- How will you promote your venture?
- Have you answered the “what ifs”?
- How will you know if you have achieved success?

Once the time line has been established, students should prepare a detailed budget and check it from time to time to ensure that it is accurate as the planning proceeds. This is also a good time to decide how the event will be evaluated.

As the production approaches, it is critical that the teacher monitors very closely the final details of the planning process. This will be key in assessing the students for this assignment.

Suggestions for Assessment

At the very beginning, the teacher and students engage in discussions on the intended outcomes of the assignment. Together, develop a framework for evaluating the production. This will involve developing criteria to be used in assessing and evaluating learning outcomes achieved through the various activities in the planning and implementation phases, as well as the completion of the production. It should also involve discussions about the value of each activity.

Students will assess and evaluate their own learning using the criteria agreed upon. Self-assessment will encourage students to assume responsibility for their own learning and to develop as lifelong learners. Self-assessment strategies might include the use of a questionnaire or a learning log/journal for the production. Reflective writing will allow the students to focus on what they have learned during the various phases of the event.

As students prepare this production, have them keep a log. As they develop their roles, have them make notes indicating their progress, suggestions for improvement, and other production notes. In addition, students should create an audience feedback form to be completed following the production. As a class, the students must collate the information and, in small groups, make recommendations for future observances. This log then becomes an ideal tool for assessment, as it clearly outlines a process that has been documented.

The teacher should discuss what has been accomplished in relation to the learning outcomes established for the production and negotiate what mark(s) will be awarded for each activity.

Extensions

This is an ideal opportunity for the teacher of Drama 12: Theatre Arts to work with the music, dance, and/or visual arts teachers/classes in the school. This will allow students to discover the interconnectedness of the arts and art forms.

Students can talk to and interview people in the community to get their stories, and the production can be performed for the community at large.

Notes and Resources

Teachers may wish to connect this production assignment to Production Assignment 12: Step Back in Time found on page 55.

The effective use of human resources within the school and community will be important for success in this assignment.

Cultural Industries 11, Module 4—Cultural Industries Project—provides excellent suggestions that can be applied to this production assignment.

Entrepreneurship in the Cultural Industries: A Teaching Resource

includes a detailed guide for planning, implementing, and evaluating a cultural venture. Several planning and implementation forms as well as effective tools for assessment are provided.

Production Assignment 5: Origins of Theatre

Suggested Time Line: 20 Hours

Overview

This assignment is meant to give students an opportunity to explore a genre or period of theatre history, and to create a presentation that informs and entertains an audience. This assignment involves students in historical research, multimedia production, rehearsal, and presentation. In the development stage, this assignment engages the students in an examination of historical and cultural influences in theatrical production. The students will understand the connection between their own lives and human history. It also allows for the development of entrepreneurial skills, design, technical skills, and house management. It can be a major piece of work for the class, or an excellent mid-term assignment.

Outcomes

- UC 3.1 demonstrate an understanding of historical and cultural influences on theatrical production
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 4.3 respect the integrity of various cultural groups and their contribution to drama in the global community
- UC 5.2 demonstrate an understanding of the importance of physical space and technology in creating environments for theatrical production
- PR 8.1 analyse the responsibilities of all members of the production team in relation to the author's intentions
- PR 8.2 observe and reflect on an actor's performance, and compare the portrayal to the intended role

Suggestions for Learning and Teaching

Divide the class into groups of six to eight. Each group must identify a genre or period of history that it thinks will be interesting to research and present to an audience at an open house or theatre night. The following represent some of the many examples that students may find interesting to research and present:

- Commedia dell'arte
- musical theatre
- opera
- mime
- theatre of the absurd
- tragedy
- comedy

For presentation purposes, students should be aware in advance of the space that they will have to work with. It is suggested that a large presentation space, such as the gym, could be divided into five areas. Each group of students is assigned one of these spaces, and their

responsibility is to create an environment within it that reflects the genre they will be presenting.

For this production assignment, each group is required to design their space, rehearse, and present a scene that illuminates the genre. The students are responsible for providing accurate researched information to the audience in an imaginative way, using appropriate technology. It is also their responsibility to provide an experience for the audience that lasts from 20 to 30 minutes in length.

Within each group, individual students are responsible for specific areas of work. Examples of tasks to be assigned to members of each group include:

- One student from each group should be a coordinator and in that role he/she should liaise with the co-ordinator of each of the other groups in order to plan and execute a smooth transition between the group presentations.
- One student in each group should work on a team for publicity and house management.
- One student in each group may be the designer of the space.
- Another may be responsible for the costumes and props.
- Another may be responsible for technical aspects, including sound, lighting, computers, etc.

The actual presentations, which can take place in the afternoon or evening, are designed to run like an expo or a fair with the audience moving from area to area as each group presents. The pieces can be performed simultaneously or in a predetermined order. Audiences can be other classes, parents, teachers, community groups, etc.

Teachers may find the suggestions for planning, implementing, and evaluating in Production Assignment 4: Ceremonies and Celebrations helpful in executing this production assignment.

Suggestions for Assessment

During the presentations, audience feedback forms or rubrics can be distributed to inform the students of their successes as well as those areas that may need improvement next time.

As part of the assessment, time should be spent following the presentations to debrief and discuss audience response, problems that arose and were solved, technical limitations, special effects, how they would present differently next time, etc. This should make evident the production elements and themes, such as negotiating and collaborating, and planning.

At the beginning of this production assignment, teacher and students should plan a process for assessment, identifying those areas that will be assessed throughout the process, and the decisions of how a final mark will be assigned. This is a negotiable process, but students

should always be aware of the expectations and criteria for improvement.

Extensions

The presentation can provide links to social studies, English language arts, Canadian history, science, and other subject areas. Students should brainstorm all possible ways that they can collaborate with students in other classes and, from those discussions, create an action plan for carrying out the production assignment.

As a follow-up to this production assignment, teachers may find opportunities for students to attend a live performance based on one of the genres explored in this project.

Pick one area of history and divide the class into groups. Each group can present one aspect of that time period. For example, during a Shakespeare night, one group presents monologues, another presents Elizabethan dances, other groups present scenes from plays. The idea is to create a “fun night” or a community event, such as a Medieval Fair.

Notes and Resources

The Stage and the School (23668, 23669) devotes several chapters to genres of theatre including

- Chapter 6: Varieties of Theatre
- Chapter 7: History of Drama
- Chapter 9: Producing the Musical Play
- Chapter 14: Theatre and Other Media
- Chapter 15: Theatre and Other Art Forms

In *GCSE Drama for Edexcel* (23600), an explanation of the “Working Notebook” is explained. This idea provides material that can be used to construct written assessment tasks.

If there is a performance space for live theatre in your community, you may wish to collaborate with the theatre staff to determine possible collaborations that could take place for this production assignment.

Practical Theatre (23946) provides many references that could prove helpful during this production assignment.

Production Assignment 6: Stage a Play

Suggested Time Line: 40–50 hours

Overview

This production assignment focusses the students on the various roles within a production team as well as on the process of directing and acting. It is an effective way of teaching characterization, set design, and blocking. The class will be working collaboratively and will think critically to solve production problems. Students will express, develop, challenge, and communicate ideas through their participation in a theatrical production as actors, directors, technicians, and other production team members. They will develop and refine the production and develop and apply individual skills within the production team.

Outcomes

- CM 1.1 express, develop, challenge, and communicate ideas through their participation in theatrical production, as actors, writers, directors, technicians, and other production team members
- CM 2.1 develop and refine theatrical production for presentation
- CM 2.2 demonstrate that theatrical production is a collaborative effort of the entire production team, respecting the ideas and contributions of everyone involved
- CM 2.3 develop and apply individual skills within the production team
- UC 3.2 analyse selected career opportunities by identifying the necessary skills and training required
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 5.3 demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 6.2 review and critique presentations and interpretations of dramatic works, using appropriate terminology
- PR 6.3 demonstrate the interdependence of all elements of theatrical production
- PR 7.1 analyse and make choices about different media for dramatic effect and articulate reasons for their choices
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions
- PR 8.1 analyse the responsibilities of all members of the production team in relation to the author's intentions
- PR 8.2 observe and reflect on an actor's performance, and compare the portrayal to the intended role
- PR 8.3 compare the ways in which theatre, dance, visual arts, and music can be used to realize artistic intent

Suggestions for Learning and Teaching

The teacher can select in advance a script for production by the class or collaborate with the students in deciding what script would be an appropriate one for staging. The script should have a manageable number of characters, and should be divided into scenes. Three Canadian scripts that experienced drama educators have found effective in teaching specific theatre skills are

- *Marion Bridge* by Daniel MacIvor
- *Departures and Arrivals* by Carol Shields
- *Hockey Mom, Hockey Dad* by Mike Melski

However there are many other scripts that are appropriate for high school production, and these should be assessed for appropriate content before introducing them to students. It is strongly suggested that teachers consider Canadian plays in general and those written by Atlantic playwrights in particular.

Although many teachers immediately proceed to casting and producing the entire play, it is suggested for teaching purposes that the process be divided into segments and developed in groups. Students are cast as the characters in each segment. It is possible, for example, that five different students may be playing the same character in five different scenes of the play. A director is chosen for each scene. The class agrees on a set that can be used for all scenes. Characterization is developed by the students playing a character. For example, the five students cast as Teddy in *Hockey Mom, Hockey Dad* decide on Teddy's character as a group. The scenes are rehearsed separately and performed in sequence for an audience.

This production assignment provides opportunities to teach specific skills in theatre arts: acting, directing, characterization, set and costume design, and sound and lighting techniques. Specific references to these are listed in the Notes and Resources.

Technical aspects of the performances should be agreed upon by the group and co-ordinated by a production team. This will allow for consistency in the production, as well as smooth transitions between scenes. It is important that all aspects of production are given full attention, and that roles and responsibilities are clearly articulated and adhered to. As with previous production assignments, the following aspects should be carefully planned and implemented:

- agree on a venue and intended audience
- create a list of necessary props, costumes, background music, etc.
- establish a budget and identify funding sources
- consider publicity, marketing, technical aspects
- establish a way to solicit audience feedback following the production

Suggestions for Assessment

Prompt books, Director's Book, journals, and log books are examples of ongoing assessment tools that provide an important and required element in the assessment process. In effect, they tell the story of the process of play production and provide insights into the achievement of the outcomes for the assignment.

Audience feedback in this assignment is **very** important as it indicates how the students are able to portray the characters and render the script successfully. Through a process that includes journals, prompt books, and conferencing, the students will assess their role in the production team.

Throughout the process, teachers should be making observations and recording anecdotal records of the students as they work in groups.

Extensions

The students may find opportunities to present the play to feeder schools to promote Drama 12: Theatre Arts or to another high school.

The Educational Drama Association of Nova Scotia (EDANS) Festival and local play festivals provide opportunities for students to present this production assignment.

Notes and Resources

A list of plays is provided in Appendix E. Teachers should realize that these have not passed by the First Level Evaluation Committee and, therefore, should be carefully assessed by the teacher to ensure appropriateness for the students. Teachers may also find new scripts on websites of theatre companies and these too should be assessed before giving them to students.

Teachers will find the following approved resources helpful in this production assignment:

- *The Stage and the School* (23668, 23669)
- *The Director's Eye* (23971)
- *Play Directing in the School* (23535)

Production Assignment 7: Strings and Things

Suggested Time Line: 10–12 hours

Overview

This assignment involves the creation of a puppet show, and is meant to introduce students to deadlines, production techniques, and the importance of considering an audience. Creating a puppet performance will involve students in a collaborative venture for a specific audience. By refining the production, the students will demonstrate an understanding that the production team works together to achieve a common goal. The puppet medium allows students to achieve those outcomes that deal specifically with space and technology by providing students with visual and spatial problems to solve. Students will make decisions about different media, and select a range of technologies to best deliver the product to the audience.

Outcomes

- CM 2.1 develop and refine theatrical production for presentation
- UC 3.3 analyse, understand, and value the influence of drama in creating and reflecting culture
- UC 5.2 demonstrate an understanding of the importance of physical space and technology in creating environments for theatrical production
- UC 5.4 demonstrate an understanding that theatrical production integrates all art forms
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 7.1 analyse and make choices about different media for dramatic effect and articulate reasons for their choices
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions

Suggestions for Learning and Teaching

Before undertaking this project, the class must decide on the intended audience for which the puppet play will be presented. This is an important aspect of the assignment, because it will impact on several aspects of the production, including length of play, story line, setting, and characters. Once the intended audience has been identified, the students must determine the text to be adapted. For example, if an elementary school audience from grades one through three is selected, local folk tales, stories by Robert Munsch, or Aesop's Fables might be considered as the text. For older students, the text might be drawn from Greek myths and legends, stories of local history, etc.

Have the students work in groups of six, with each group working on the agreed upon text. For example, if Aesop's Fables are selected, each group works independently on one of the fables. Other aspects that will need to be agreed upon include:

- puppet medium (hand, stick, marionette, sock, etc.)
- costuming for the puppets
- set design
- background music
- special lighting effects

The puppet plays should be five minutes in length, created collaboratively and rehearsed like any other theatrical production. This process should take four to six hours. As a class, these plays should be workshopped, with emphasis on characterization, audience reaction, voice production, and narrative flow.

When the plays are ready, they can then be presented to the selected audience. The audience should be given an opportunity to respond to the work, both orally and artistically. For example, students who attended the production might respond through a work in visual arts. Following the presentation, the class should debrief by discussing aspects of the production such as

- logistics
- engagement and response of the audience
- effectiveness of the puppet medium
- props, costumes, and set design
- overall performance

Suggestions for Assessment

Journals and peer assessment work particularly well for this assignment. This takes place throughout the workshop process in the developmental stages.

The reaction and feedback of the audience form the basis of discussion in the debriefing following the presentation, and this will inform the successful achievement of the outcomes.

Have the students design rubrics to assess both the development of the play, and the audience response. See Appendix D for sample rubrics.

As teacher, observe the performance to determine appropriate choices made for the target audience. Look for evidence that students have considered the elements of drama, performance, and production to suit the particular group.

Extensions

Invite the students to bring stuffed toys to class. Each student selects a toy, and, in groups, they create a puppet show using the toys instead of puppets.

If this production assignment is done early in the term, it can be used as a foundation exercise where students become puppets themselves. In groups, select a theme and create a play.

Local elementary schools provide excellent audiences for puppet plays. You may wish to consult with classroom teachers to see if there is a particular theme they are working on, or a story they are doing in English language arts. This can be the starting point for planning the text and the venue for the puppet plays.

Notes and Resources

The Stage and the School, 8th edition (23668, 23669)

If there is a puppeteer in your community, invite him/her to the class to work with students. Some puppeteers are listed on the roster for Perform!, administered by Theatre Nova Scotia.

Production Assignment 8: Mosaic Monologue

Suggested Time Line: 8–10 hours

Overview

This assignment concentrates on directing skills and the development of character. Students develop original script that reveals character and theme based on personal experience, heritage, imagination, literature, or history. In this process, students review and reflect on the actors's performance of a character and compare it to the intended role. Directors and actors work collaboratively and develop applicable skills and attitudes. Each student takes on the role of director as an actor performs the monologue. Monologues are developed in grade 10 and grade 11, but the difference in using them in Drama 12: Theatre Arts is that students now engage in the directing aspect.

Outcomes

- CM 1.2 improvise and create original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 5.1 interpret and perform theatrical work that promotes and challenges their own ideas and the ideas of others, the community, and society
- PR 8.1 analyse the responsibilities of all members of the production team in relation to the author's intentions
- PR 8.2 observe and reflect on an actor's performance, and compare the portrayal to the intended role

Suggestions for Learning and Teaching

Have each student create a character based on a person or a composite of people. Students should be encouraged to observe individuals over a few days. These people may be known by the student, and should not be fictional.

Have each student write an autobiography of the character and create a monologue based on that autobiography. They also prepare a Director's Book for the monologue.

Pair a writer with an actor (another student). The student writer then directs the actor as he/she rehearses and performs the monologue, collaborating on all aspects of the performance such as position, movement, and gesture.

In this production assignment, the role of director is the primary focus as an actor rehearses and performs the monologue. As the monologue is developed, time must be devoted to reflection to ensure that the character is portrayed accurately as the writer/director intended. Realizing how difficult it is for a writer to direct his/her own work, the reflection should build on the following:

- Is there a problem with the way the monologue is written so as to affect interpretation?
- Is communication between director and actor unclear?
- Is the actor's interpretation flawed?

Have the students perform the monologues individually. As a next step, they can then become the basis for a group improvisation that is set in a specific situation, such as at a cocktail party, or in a line to enter a movie. This would be an excellent presentation for lunch time theatre, giving students opportunities to write, direct, and act.

Suggestions for Assessment

The Director's Book and actor's notes are valuable tools in the measurement of the effectiveness of communication between members of the production team. In the actor's notes, the student actor should be encouraged, among other things, to highlight any inconsistencies in the monologue, and comment on whether these are contradictions or aspects that are difficult to convey.

Discussions between the student writer/director and the student actor can lead to an understanding of the three roles and can develop an understanding of the respect and co-operation needed in a production team. These discussions, when observed by the teacher, provide valuable evidence of achievement of the outcomes.

In their journals, have the students comment on reflection exercises that take place during the development of the monologues and the rehearsals. If there are difficulties with the writing of the monologue, students can provide examples of how it may be improved to allow for more effective communication between the writer/director and the actor.

Extensions

Have the students add an element of music and/or lighting to focus on another detail of the production. If the students do the assignment as a group improvisation, the music and/or lighting should change with the character changes.

Collaborate with the English language arts teacher to determine if there are opportunities for the monologues to be presented in a different context or as part of another assignment.

Plays often contain monologues. This assignment may be incorporated into a script as part of the compulsory production assignment in Drama 12: Theatre Arts.

Notes and Resources

The Director's Eye (23971) is a valuable resource for this assignment, particularly Chapter 7, Part Two (Rehearsal: A Time for Experiencing), and Part Five (Working with Your Collaborators).

There are several books on monologues on the market, but this production assignment must be an original script written by the student.

Production Assignment 9: Same Story, Different Audience

Suggested Time Line: 20 hours

Overview

This assignment explores the role of the audience in production and in doing so, it emphasizes the importance of refining and editing in the writing/rehearsal process. Students will explore, present, and evaluate various solutions to a range of problems relating to a theatrical production. Students will also analyse and make choices about different media for dramatic effect through their theatrical production, and articulate reasons for their choices. At the conclusion of this production, students will critique their presentations and interpretations.

Outcomes

- UC 3.3 analyse, understand, and value the influence of drama in creating and reflecting culture
- UC 4.2 use cultural, historical, and political information to solve problems and make dramatic choices, articulating reasons for their choices
- UC 5.3 demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 7.1 analyse and make choices about different media for dramatic effect and articulate reasons for their choices
- PR 8.3 compare the ways in which theatre, dance, visual arts, and music can be used to realize artistic intent

Suggestions for Learning and Teaching

Have students select or create a story/script to present to two contrasting audiences (teachers and students; parents and teenagers, male and female etc.). The story may be an issue in the community or school, such as bullying or stereotyping. An appropriate starting topic might revolve around a current issue in the school.

Have the students develop the script into a scene for presentation to the two audiences. The scene is presented in the same way to each group. In advance, discussion should take place to allow students to predict the audience response. For example, high school students may assume that adults are conservative in their views or girls are more sympathetic to the victims of bullying. This can lead to a discussion about stereotyping and can inform their writing process.

Throughout the process, decisions will need to be made, and the level of problem solving will be dependent on the abilities of the students. For example, if students have selected music as part of the show for teenagers and parents, they will need to decide the genre of music: heavy metal, classical, folk, etc. Students will be required to make decisions about changing the music to suit the adults, or to determine

if the genre is integral to the effect they want to achieve. They should not make decisions based on assumptions, but rather on the desired effect.

Similarly, if the students are doing a puppet show for elementary students and for teenagers and there are jokes in the script, the Drama 12: Theatre Arts students will need to be aware that some jokes may go “over the heads” of the younger audience.

It is difficult for students to anticipate the reactions of the audience and the effect that specific ideas will have on the interpretation and response. However, this is where discussion will play a key role in the decision-making process, and it is critical to allow students to hypothesize and justify their ideas.

This production assignment opens the possibility for discussing stereotypes as they relate to audience response. For example, is it appropriate to assume that all adults prefer quieter music rather than rock or hip hop?

Following the production, it is important to debrief the activity and determine the accuracy of their assumptions as well as their choices. This will be key to effective assessment and should be placed in the context for subsequent assignments.

Many of the ideas presented in this assignment may be considered extensions of other production assignments throughout this curriculum. Students must predict in advance the response of an intended audience and make informed choices based on their previous experiences and discussions with classmates. As with the other assignments, collaboration is key, and students must show respect for the views of everyone involved in the process.

Suggestions for Assessment

Have the students design a method for measuring audience response. By this point they should have a wide repertoire of feedback tools—questionnaires, response forms, rubrics, etc. Following the presentations, students can assess the audience response and discuss the differences in interpretation. Specific questions to consider include:

- Were choices in technical aspects of production—sound, lighting, set design, costumes—appropriate for this audience?
- Did these aspects enhance or detract from the original intention of the script?
- Were the students accurate in their assumptions about the audience response?
- Are there things you would do differently?

Using the audience response, develop a follow-up presentation to show how the production might be done differently. This entire

process provides many opportunities for assessment, and teachers should use it to determine the progress of the students.

Effective assessment tools to use throughout the process include

- student entries in journals
- discussions and conferences among students and between students and teachers
- observations by the teacher
- a summary report

Extensions

Because this activity may become “issues based,” it could lead directly into forum theatre. Teachers may wish to extend this assignment into a forum theatre piece. In Drama 11, students learn about and develop an understanding of forum theatre.

Notes and Resources

The following resources provide important information on audience response

- *Practical Theatre* (23946)
- *Play Directing in the School* (23535)
- *The Stage and the School*, 8th edition (23668, 23669)
- *Assessment and Learning: The ICE Approach* (23601)

Production Assignment 10: Personal Object Story Making

Suggested Time Line: 5–6 hours

Overview

This assignment is an extension of the personal story activity found in Drama 10. It focusses on the connection between the student's own experience and history, and the recording of that story through theatre. In developing these pieces, students will be improvising and creating original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history. In developing collages or collectives based on the individual stories and scripts, the students will be selecting and using a range of technologies in their theatrical production. Since the stories will represent a variety of experiences and styles, the students will make choices about different media for dramatic effect throughout their theatrical production and will articulate reasons for their choices.

Outcomes

- CM 1.2 improvise and create original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history
- CM 2.1 develop and refine theatrical production for presentation
- UC 3.1 demonstrate an understanding of historical and cultural influences on theatrical production
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 4.3 respect the integrity of various cultural groups and their contribution to drama in the global community
- UC 5.3 demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts
- PR 6.2 review and critique presentations and interpretations of dramatic works, using appropriate terminology
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions

Suggestions for Learning and Teaching

Have students bring to class an object from the past or the present that has personal or cultural significance. Invite the students to “share their stories” as revealed by the objects. As the teacher, you should model the activity by telling a story of a personal object that you have brought to class.

After sufficient discussion, consider ways to develop these stories into performance pieces that are built around the idea of a collage and that use a variety of dramatic forms. Through the process, various students can direct individual pieces thus allowing for more students to experience the role of director. The collages may evolve into a larger-scale production or collective.

Throughout the pre-production and rehearsal process, students continue to implement and reinforce all the skills they have learned in the other production assignments. In effect, students are creating an original script that develops from some ideas—the stories of personal objects—and collaborating on a production that takes into consideration all the roles and responsibilities of a theatre company. Critical to the success of the production is the intended audience, and the logistics associated with bringing the production to them.

Suggestions for Assessment

Assessment for this assignment may include

- journal entries
- Director's Book and log books
- reflections
- audience feedback

Since this assignment has a personal story at its origin, it presents an opportunity to reflect on how the theatre process enhanced or altered the original intent, and how the production team dealt with the problems associated with the staging of a particular story.

Extensions

If students are bringing to class an object from the community, this project could be linked to the Production Assignment 4: Ceremonies and Celebrations.

As another alternative to the personal or cultural object, have the students find an object that is based on a particular theme, such as the war and peace, landworks, aggression. The object can then become a central focus and groups can use it to develop different relationships with it.

Note and Resources

The movie, *The Red Violin*, is an excellent example of an object story. In it, the violin travels through time and encounters a range of experiences, characters, etc.

The Director's Eye (23971), (Part Seven) is an excellent resource for this production assignment.

Production Assignment 11: Learning through Teaching

Suggested Time Line: 7–10 hours

Overview

In this assignment, the students become facilitators for workshops as they focus on the dramatic forms used in theatre, such as mime, choral speech, storytelling, improvisation, musical theatre, and others. Specifically, it addresses the refinement of a production for a very specific audience. Students examine the nature and role of the audience, and they develop and apply individual skills to meet the requirements of this assignment based on the intended audience. In developing the workshops, students learn to respect the integrity of various cultural groups and their contributions to theatre history and theatrical form. Students also develop an understanding of and demonstrate theatrical production as the integration of all art forms. Students select and use appropriate technology for the workshops, and develop effective presentation skills. Preparation should take about six hours, and the presentation of the workshops should take from one to four hours (depending on audience and follow-up).

Outcomes

- CM 1.1 express, develop, challenge, and communicate ideas through their participation in theatrical production, as actors, writers, directors, technicians, and other production team members
- CM 2.3 develop and apply individual skills within the production team
- UC 3.3 analyse, understand, and value the influence of drama in creating and reflecting culture
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 6.2 review and critique presentations and interpretations of dramatic works, using appropriate terminology
- PR 8.1 analyse the responsibilities of all members of the production team in relation to the author's intentions

Suggestions for Learning and Teaching

Have students prepare theatre workshops for elementary or junior high school students. In the planning stage, students should be open to all possibilities and should consider logistics, equipment and materials needed. Clear objectives should be set and detailed plans should be presented to the teacher for approval. Workshops can be presented on any of the dramatic forms including

- mime
- choral speech, storytelling
- improvisation
- musical theatre
- technical elements of theatre
- movement

Once workshops have been planned, the students, with the help of their teacher, should promote these to local elementary or junior high schools. As facilitators, the students themselves will be responsible for promoting and marketing the workshops, discussing the logistics with the receiving schools, consulting with the teacher(s) whose students will participate in the workshops, and arranging for transportation. Throughout this aspect of the planning process, the students should be open to revisions to their plan, based on the feedback from the receiving school. It might also be suggested that the students who will be taking the workshops be involved in this stage of the planning process.

Some examples of workshops are:

1. *Choral speech with elementary students.* Using a text such as *Green Eggs and Ham*, divide the class into groups and have them devise a choral speech piece. Assign specific criteria for speed, tone, volume, pauses, stresses, phrasing, etc. Record the groups on the computer and show the students the sound waves. Follow-up activities can include adding sound effects, etc.
2. *Improvisation with junior high students.* Drama 12: Theatre Arts students identify key improvisation skills and decide as a group how to work with the participants, first by modelling, and then by having them try some basic activities. For longer workshops, or for follow-up sessions, students can go further into the dramatic form of improvisation.
3. *Mime workshops with Drama 10 students.* Drama 12: Theatre Arts students plan the workshop by considering the key components of mime with examples. They work with the participants on these components and then work on a mime piece (see *Drama 10 and Drama 11*, pp. 212–213).

These workshops should not be limited to elementary or junior high school groups. Other potential workshop participants include:

- community groups such as 4-H, Guides, Scouts
- seniors groups
- parent groups
- other classes in the high school

Suggestions for Assessment

In introducing this assignment to the students in Drama 12: Theatre Arts students, the teacher should be very clear in the responsibilities involved on the part of the facilitators and should make the expectations known to the students.

In this production assignment, there is the potential for a number of stakeholders to collaborate on the student assessment, including:

- the Drama 12: Theatre Arts teacher
- fellow students who facilitate the workshop (peer assessment)
- the receiving teacher
- the workshop participants

This production assignment provides an opportunity to develop a rubric that clearly addresses these expectations in advance, and provides targeted goals for the student facilitators.

Feedback from the workshop participants will focus reflection on very specific and identifiable objectives. Often this feedback will advance the understanding of specific skills required for facilitation, such as voice projection and characterization. Careful design of feedback forms and employing good facilitation techniques can enhance the assessment process for the students.

Extensions

This activity can culminate with a performance by the participants, and the intended audience could be their parents.

Have students develop warm-up activities for the workshop. They should do research and develop a plan that is approved by their teacher in advance.

The students in the Drama 12: Theatre Arts class may wish to produce a brochure outlining workshops available to other groups. It could become a fund raiser for a class project such as participation in the Regional Drama Fest or a visit to a professional theatre.

This production assignment may be linked to other assignments in this curriculum, such as Strings and Things, Stage a Play, and Ceremonies and Celebrations.

Notes and Resources

See *Drama 10 and Drama 11* for specific topics to be covered in the workshops.

Students may wish to consult with other teachers who facilitate workshops.

Production Assignment 12: Step Back in Time

Suggested Time Line: 7–12 hours

Overview

This assignment engages the students in an examination of local, national, or international history. The students demonstrate an understanding of historical events through their research and use this research to make decisions regarding their drama presentation. This assignment will lead to an increased awareness and understanding of global and local issues and ideas. In completing the assignment, students will interpret and perform theatrical work that promotes and challenges their own ideas and the ideas of others, as well as those of the community and society. The students will understand how drama clarifies and influences issues and events in local and global contexts.

Outcomes

- CM 2.1 develop and refine theatrical production for presentation
- CM 2.2 demonstrate that theatrical production is a collaborative effort of the entire production team, respecting the ideas and contributions of everyone involved
- UC 3.1 demonstrate an understanding of historical and cultural influences on theatrical production
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 5.1 interpret and perform theatrical work that promotes and challenges their own ideas and the ideas of others, the community, and society
- UC 5.2 demonstrate an understanding of the importance of physical space and technology in creating environments for theatrical production
- UC 5.3 demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts
- PR 6.2 review and critique presentations and interpretations of dramatic works, using appropriate terminology
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions

Suggestions for Learning and Teaching

In groups of three to five, have students research an historical event, such as the Northwest Rebellion, the Halifax explosion, the expulsion of the Acadians, the arrival of the Loyalists, Donald Marshall's trial and conviction, the relocation of Africville, and Westray. They can use this research to develop a piece of theatre that explains the event and demonstrates its significance and value in our lives. There are many forms that can work for this kind of theatre, including forum theatre, collective, and collage.

The following elements must be included in the development and performance of this assignment:

- Research documents, notes, sketches, and other artifacts, and organize them in a binder or similar document portfolio.
- Develop a schedule and production plan within three classes of receiving this assignment.
- Maintain a journal on themes and relevant information with every student writing reflections on a weekly basis.
- Perform the historical piece before an audience other than the students in the Drama 12: Theatre Arts class.
- Plan and use appropriate technology, set(s), costumes, and properties in the presentation of this assignment.
- Design a complete performance program that includes a short bio on each cast member, production notes, scene information if needed, appropriate acknowledgements, and any other information needed by an audience.
- Provide an accurate account of the time required to research, plan, and rehearse the production.

For this assignment, teachers may wish to replicate the idea of creating Canadian Heritage Moments. These “moments” may be based on the widely known television pieces or may be moments from the students’ communities. The final presentations may be videotaped or performed live.

Suggestions for Assessment

Teachers may select from a variety of assessment tools to measure the achievement of the outcomes for this assignment.

- Discussions with the audience
- Written reviews by fellow students and teachers
- Rubrics and feedback forms
- Writing logs and journals
- Conferences

This assignment can be assessed on the following:

- performance portfolio
- weekly journals
- performance, including blocking, movement, voice, character, direction
- production elements, including use of technology, sets, costumes, properties, program

Extensions

Teachers may wish to collaborate with teachers in other subject disciplines for this production assignment. Suggestions include global history, global geography, and Music 11 and 12.

Notes and Resources

Popular Culture (23615, 23616) provides an examination of culture in Canada in the twentieth century. It can be a valuable resource for students to conduct research for this assignment.

The Stage and the School, 8th edition Teachers' Kit (23669) contains several forms and checklists to assist in tracking the work of students in this assignment, as well as the other assignments in this curriculum.

In *Practical Theatre* (23946), Chapter 4, "Collaboration: Devising Group Work," an introduction to collaborative theatre as well as a practical guide to collaborative work are presented.

Students will find the activities designed to explore devised performance on pages 67–89 in *GCSE Drama for Edexcel* (23600) very helpful in developing this production assignment.

Production Assignment 13: Theatre Tours

Suggested Time Line: Open-ended

Overview

This assignment is not a performance piece, but it provides an important aspect of theatre arts to students as it is about production. Attending productions, touring facilities, and becoming aware of community resources are integral parts of the Drama 12: Theatre Arts experience. Throughout all the production assignments, students are engaged in reflecting on theatre productions and other performances, and analysing them. In addition, they learn about available resources and facilities in the community.

Outcomes

- CM 2.3 develop and apply individual skills within the production team
- UC 3.2 analyse selected career opportunities by identifying the necessary skills and training required
- UC 5.4 demonstrate an understanding that theatrical production integrates all art forms
- PR 7.1 analyse and make choices about different media for dramatic effect and articulate reasons for their choices
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions
- PR 8.3 compare the ways in which theatre, dance, visual arts, and music can be used to realize artistic intent

Suggestions for Learning and Teaching

Students enrolled in Drama 12: Theatre Arts should be exposed to live theatre, both professional and amateur. In Nova Scotia, there is a wealth of possibilities for students to be engaged in a production as an audience member. Many companies in Nova Scotia travel to schools or offer matinee performances and theatre tours. These give students the opportunity to review and reflect on professional productions. Theatre departments at some universities are pleased to give students tours, and they sometimes provide workshops and facilities for student production work. The annual Nova Scotia high school drama festival sponsored by EDANS is an excellent opportunity to attend productions and workshops.

Other facilities that teachers may consider for field trips for Drama 12: Theatre Arts students include the Canadian Broadcasting Company (CBC), recording studios, film sets, and television studios. Students who are considering theatre as a career should be encouraged to pursue job shadowing or co-op placements.

It is important that for this assignment students are involved in the planning for theatre tours. Elicit ideas from them as to what is available in their community, and what is accessible outside the community. It is possible, for example, that students who travel to Halifax with sports teams or school bands could include a visit to Neptune Theatre, either for a performance or a tour. It is

recommended that this aspect of the course be mandatory, as it will give students a unique perspective.

Suggestions for Assessment

Have students keep a portfolio of theatre experiences as an audience member, as a job shadow, as a participant on a theatre tour, as a technical assistant, etc. This will become a valuable learning experience and will provide evidence for assessment. It can also be used for future reference by students, particularly if they continue in theatre studies beyond grade 12.

Extensions

Arrange for guest speakers to visit the school to discuss various roles in production.

Invite a reviewer of a movie or play to speak to the class.

Download an application for a Canada Council Grant to show students how theatre companies access operational funding.

Notes and Resources

Teachers may wish to explore activities in *Cultural Industries 11* to supplement this assignment. A list of theatre companies, sound stages, and theatres in Nova Scotia is provided in Appendix F of that curriculum.

3. Learning is enhanced when it takes place in a social and collaborative environment

Therefore, teachers and administrators have a responsibility to

- ensure that talk, group work, and collaborative ventures are central to class activities
- see that learners have frequent opportunities to learn from and with others
- structure opportunities for learners to engage in diverse social interactions with peers and adults
- help students to see themselves as members of a community of learners

4. Students need to continue to view learning as an integrated whole.

Therefore, teachers and administrators have a responsibility to

- plan opportunities to help students make connections across the curriculum and with the world outside and structure activities that require students to reflect on those connections
- invite students to apply strategies from across the curriculum to solve problems in real situations

5. Learners must see themselves as capable and successful.

Therefore, teachers and administrators have a responsibility to

- provide activities, resources, and challenges that are developmentally appropriate to the learner
- communicate high expectations for achievement to all students
- encourage risk taking in learning
- ensure that all students experience genuine success on a regular basis
- value experimentation and treat approximation as signs of growth
- provide frequent opportunities for students to reflect on and describe what they know and can do
- provide learning experiences and resources that reflect the diversity of the local and global community
- provide learning opportunities that develop self-esteem

6. Learners have different ways of knowing and representing knowledge.

Therefore, teachers and administrators have a responsibility to

- recognize each learner's preferred ways of constructing meaning and provide opportunities for exploring alternative ways
- plan a wide variety of open-ended experiences and assessment strategies
- recognize, acknowledge, and build on students' diverse ways of knowing and representing their knowledge
- structure frequent opportunities for students to use various art forms—music, drama, visual arts, dance, movement, crafts—as a means of exploring, formulating, and expressing ideas

7. Reflection is an integral part of learning.

Therefore, teachers and administrators have a responsibility to

- challenge their beliefs and practices based on continuous reflection
- encourage students to reflect on their learning processes and experiences
- help students use their reflections to understand themselves as learners, make connections with other learnings, and proceed with new learning

A Variety of Learning Styles and Needs

Learners have many ways of learning, knowing, understanding, and creating meaning. Research into links between learning styles and preferences and the physiology and function of the brain has provided educators with a number of helpful concepts of and models for learning. Howard Gardner, for example, identifies eight broad frames of mind or intelligences. Gardner believes that each learner has a unique combination of strengths and weaknesses in these eight areas, but that the intelligences can be more fully developed through diverse learning experiences. Other researchers and education psychologists use different models to describe and organize learning preferences.

Students' ability to learn is also influenced by individual preferences and needs within a range of environmental factors, including light, temperature, sound levels, nutrition, proximity to others, opportunities to move around, and time of day.

How students receive and process information and the ways in which they interact with peers and their environment, in specific contexts, are both indicators and shapers of their preferred learning styles. Most learners have a preferred learning style, depending on the situation and the type and form of information the student is dealing with, just as most teachers have a preferred teaching style, depending on the context. By reflecting on their own styles and preferences as learners and as teachers in various contexts, teachers can

- build on their own teaching-style strengths
- develop awareness of and expertise in a number of learning and teaching styles and preferences
- organize learning experiences to accommodate the range of ways in which students learn, especially for students for whom the range of ways is limited

Learning experiences and resources that engage students' multiple ways of understanding allow them to become aware of and reflect on their learning processes and preferences. To enhance their opportunities for success, students need

- a variety of learning experiences to accommodate their diverse learning styles and preferences
- opportunities to reflect on their preferences and the preferences of others to understand how they learn best and that others may learn differently
- opportunities to explore, apply, and experiment with learning styles other than those they prefer, in learning contexts that encourage risk taking
- opportunities to return to preferred learning styles at critical stages in their learning
- opportunities to reflect on other factors that affect their learning, for example, environmental, emotional, sociological, cultural, and physical factors
- a time line appropriate for their individual learning needs within which to complete their work

The Senior High School Learning Environment

Creating Community

To establish the supportive environment that characterizes a community of learners, teachers need to demonstrate a valuing of all learners, illustrating how diversity enhances the learning experiences of all students; for example, by emphasizing courtesy in the classroom through greeting students by name, thanking them for answers, and inviting, rather than demanding participation. Students could also be encouraged to share interests, experiences, and expertise with one another.

Students must know one another in order to take learning risks, make good decisions about their learning, and build peer partnerships for tutoring, sharing, co-operative learning, and other collaborative learning experiences. Through mini-lessons, workshops, and small-group dynamic activities during initial classes, knowledge is shared about individual learning styles, interpersonal skills, and team building. The teacher should act as a facilitator, attending to both active and passive students during group activities, modelling ways of drawing everyone into the activity, as well as ways of respecting and valuing each person's contribution, and identifying learners' strengths and needs for future conferences on an individual basis.

Having established community within the classroom, the teacher and students together can make decisions about learning activities. Whether students are working as a whole class, in small groups, in triads, in pairs, or individually, teachers can

- encourage comments from all students during whole-class discussion, demonstrating confidence in and respect for their ideas
- guide students to direct questions evenly to members of the group
- encourage students to discover and work from the prior knowledge in their own social, racial, or cultural experiences
- encourage questions, probing but never assuming prior knowledge
- select partners or encourage students to select different partners for specific purposes
- help students establish a comfort zone in small groups where they will be willing to contribute to the learning experience
- observe students during group work, identifying strengths and needs, and conference with individuals to help them develop new roles and strategies
- include options for students to work alone for specific and clearly defined purposes

Engaging All Students

A supportive environment is important for all learners and is especially important in encouraging disengaged or underachieving learners. Drama 12: Theatre Arts provides opportunities to engage students who lack confidence in themselves as learners, who have a potential that has not yet been realized, or whose learning has been interrupted (e.g., refugees). These students may need substantial support in gaining essential knowledge and skills and in interacting with others.

Students need to engage fully in learning experiences that

- are perceived as authentic and worthwhile
- build on their prior knowledge
- allow them to construct meaning in their own way, at their own pace
- link learning to understanding and affirming their own experiences
- encourage them to experience ownership and control of their learning
- feature frequent feedback and encouragement
- include opportunities for teachers and others to provide clarification and elaboration
- are not threatening or intimidating
- focus on successes rather than failures
- are organized into clear, structured segments

Acting as facilitators to encourage students to take more responsibility for their own learning, teachers can provide opportunities for students to decide how intensively to focus on particular areas. Within the Drama 12: Theatre Arts curriculum outcomes framework, teachers can work with individual students to identify learning outcomes that reflect the student's interests and career plans.

It is important that teachers design learning experiences that provide a balance between challenge and success and between support and autonomy.

All students benefit from a variety of grouping arrangements that allow optimum opportunities for meaningful teacher-student and student-student interactions. An effective instructional design provides a balance of the following grouping strategies:

- large-group or whole-class learning
- teacher-directed small-group learning
- small-group-directed learning
- co-operative learning groups
- one-to-one teacher-student learning
- independent learning
- partnered learning
- peer or cross-age tutoring
- mentoring

Meeting the Needs of All Students

Learners require inclusive classrooms, where a wide variety of learning experiences ensures that all students have equitable opportunities to reach their potential.

In designing learning experiences, teachers must accommodate the learning needs of individuals and consider the abilities, interests, and values that they bring to the classroom.

In recognizing and valuing the diversity of students, teachers should consider ways to

- create a climate and design learning experiences to affirm the dignity and worth of all learners in the classroom community
- give consideration to the social and economic situations of all learners
- model the use of inclusive language, attitudes, and actions supportive of all learners
- acknowledge racial and cultural uniqueness
- adapt classroom organization, teaching strategies, assessment practices, time, and learning resources to address learners' needs and build on their strengths
- provide opportunities for learners to work in a variety of contexts, including mixed-ability groupings
- identify and utilize strategies and resources that respond to the range of students' learning styles and preferences
- build on students' individual levels of knowledge, skills, and attitudes
- design learning and assessment tasks that draw on learners' strengths
- use students' strengths and abilities to motivate and support their learning
- provide opportunities for students to make choices that will broaden their access to a range of learning experiences
- acknowledge the accomplishment of learning tasks, especially those that learners believed were too challenging for them

In a supportive learning environment, all students receive equitable access to resources, including the teacher's time and attention, technology, learning assistance, a range of roles in group activities, and choices of learning experiences when options are available. All students are disadvantaged when oral, written, and visual language creates, reflects, and reinforces stereotyping.

Teachers promote social, cultural, racial, and gender equity when they provide opportunities for students to critically examine the texts, contexts, and environments associated with Drama 12: Theatre Arts in the classroom, in the community, and in the media.

Teachers should look for opportunities to

- promote critical thinking
- recognize knowledge as socially constructed
- model gender-fair language and respectful listening in all their interactions with students
- articulate high expectations for all students
- provide equal opportunity for input and response from all students
- encourage all students to assume leadership roles
- ensure that all students have a broad range of choice in learning and assessment tasks
- encourage students to avoid making decisions about roles and language choices based on stereotyping
- include the experiences and perceptions of all students in all aspects of their learning
- recognize the contributions of men and women of all social, cultural, linguistic, and racial backgrounds to all disciplines throughout history

Social and cultural diversity in student populations expands and enriches the learning experiences of all students. Students can learn much from the backgrounds, experiences, and perspectives of their classmates. In a community of learners, participants explore the diversity of their own and others' customs, histories, values, beliefs, languages, and ways of seeing and making sense of the world.

When learning experiences are structured to allow for a range of perspectives, students from varied social and cultural backgrounds realize that their ways of seeing and knowing are not the only ones possible. They can come to examine more carefully the complexity of ideas and issues arising from the differences in their perspectives and understand how cultural and social diversity enrich their lives and their culture.

The curriculum outcomes designed for Drama 12: Theatre Arts provide a framework for a range of learning experiences for all students.

Teachers must adapt learning contexts, including environment, strategies for learning, and strategies for assessment, to provide support and challenge for all students, using curriculum outcomes to plan learning experiences appropriate to students' individual learning needs. When these changes are not sufficient for a student to meet designated outcomes, an individual program plan (IPP) is required. For more detailed information, see *Special Education Policy Manual* (1996), Policy 2.6.

A range of learning experiences, teaching and learning strategies, resources, and environments provides expanded opportunities for all learners to experience success as they work toward the achievement of designated outcomes. Many of the learning experiences suggested in

this guide provide access for a wide range of learners, simultaneously emphasizing both group support and individual activity. Similarly, the suggestions for a variety of assessment practices provide multiple ways for students to demonstrate their artistic growth and achievements.

In order to provide a range of learning experiences to challenge all students, teachers may adapt learning contexts to stimulate and extend learning. Teachers should consider ways in which students can extend their knowledge base, thinking processes, learning strategies, self-awareness, and insights. Some learners can benefit from opportunities to negotiate their own challenges, design their own learning experiences, set their own schedules, and work individually and with learning partners.

Some students' learning needs may be met by opportunities for them to focus on learning contexts that emphasize experimentation, inquiry, and critical and personal perspectives; in these contexts, teachers should work with students to identify and obtain access to appropriate resources.

The Drama Learning Environment

The following excerpts from *Foundation for the Atlantic Canada Arts Education Curriculum* (2001) are highly relevant for Drama 12: Theatre Arts.

Informed Teaching

The notion of "apprenticeship" in describing the teaching and delivery of an arts curriculum is an approach to teaching and learning that recognizes the process, as well as the product, of learning. It views the teacher's role as critical—a role of facilitator, guide, and nurturer of the learning process.

Artists in Schools

Members of the arts community can provide a valuable enrichment for arts education. Such projects as visiting artists programs, arts presentations, and participatory workshops, held in the school and in the community, also heighten the awareness of the important role the arts play in community life. It is important that participating artists be valued and recognized as professionals. It is also important to affirm that the artists who work with schools in such programs do not replace qualified teachers, but work with them to enhance student learning.

Physical Learning Environments

In order to realize the outcomes of an arts curriculum and provide an appropriate learning environment, consideration must be given to the design and configuration of the physical space in which learning is expected to occur. Guidelines for facilities that can accommodate the instructional and learning needs of a high school drama program can be found in Appendix C: The Physical Environment.

Equity and Diversity

Dance, drama, music, and visual arts promote a commitment to equity by valuing, appreciating, and accepting the diverse multicultural and multiracial nature of society, as well as by fostering awareness and critical analysis of individual and systemic discrimination. Arts education encourages students to question their own assumptions and to imagine, understand, and appreciate realities other than their own.

The Role of Technologies

Vision for the Integration of Information Technologies

The Nova Scotia Department of Education has articulated five components to the learning outcomes framework for the integration of IT within curriculum programs.

Basic Operations and Concepts: concepts and skills associated with the safe, efficient operation of a range of information technologies

Productivity Tools and Software: the effective selection and use of IT to perform tasks such as

- the exploration of ideas
- data collection
- data manipulation, including the discovery of patterns and relationships
- problem solving
- the representation of learning

Communications Technology: the use of specific interactive technologies that support collaboration and sharing through communication

Research, Problem Solving, and Decision Making: the organization, reasoning, and evaluation by which students rationalize their use of IT

Social, Ethical, and Human Issues: the understanding associated with the use of IT that encourages in students a commitment to pursue personal and social good, particularly to build and improve their learning environments and to foster stronger relationships with their peers and others who support their learning

The Role of Technologies in Drama 12: Theatre Arts

Foundation for the Atlantic Canada Arts Education Curriculum (2001) provides the following key definition of "technologies" as the term must be understood in arts education.

Technology in the arts is inclusive of those processes, tools, and products that artistic-minded people use in the design, development, creation, and presentation of their works. It is a means to use skills and imagination in the creation of aesthetic objects, environments, or experiences. It is also a means of knowing

and understanding our world and the processes we involve ourselves in as we interact with it. Tools and devices alone do not constitute a technology. It is only when people use these tools and devices to effect a change that we can call them a technology.

Since the arts are always about the processes of presentation and representation, they are able to utilize the most recent technologies, along with those from the entire history of the arts. A technological device or technological process rarely becomes obsolete to the artist. An artist may choose to use any technology from any period of history if it is suitable. The final appearance and presentation of the art work is strongly influenced by the technologies of production. When an artist engages in an artmaking process or creates an art product, choices and decisions must be made about the appropriate technology of production and how an audience may respond to these efforts.

Drama 12: Theatre Arts students live in a highly technological world, one that offers a variety of available and emerging tools with which they can learn, express, and communicate. All students should be given substantive opportunities to explore the potential of current technologies for their drama learning. These technologies might include

- use of CD-ROMs, computer software, Internet, and web research
- use of interactive multimedia, virtual reality, and other emerging technologies
- creation of special effects in sound and lighting technologies

Career Opportunities

Drama 12: Theatre Arts builds on and extends previous learning developed in Drama 10 and Drama 11. Because Drama 12: Theatre Arts is a production course built on the idea of a theatre company, students are provided opportunities to explore a variety of drama forms and styles, and to expand and refine their learnings as they experience all roles within the theatre model, including writing, acting, and directing, as well as the roles of sound and lighting technicians, costume and set designers, public relations and front of house workers. Students develop the knowledge, skills, and attitudes that will enable them to be involved in drama as a lifelong interest or to pursue careers in drama and drama-related fields.

Components of Drama 12: Theatre Arts

The production assignments in Drama 12: Theatre Arts are designed around four components:

- exploration
- drama skills
- context
- company

Exploration

Drama 12: Theatre Arts provides students with a framework within which they can explore and evaluate the artistic components of the dramatic process. Drama provides students with opportunities to examine their own thoughts, feelings, beliefs, and actions, and those of others through imagination, interaction, and reflection. Students develop trust in themselves and others. This enables them to take risks, express themselves, and evaluate and analyse their own contributions and those of others.

Drama Skills

Drama 12: Theatre Arts offers students opportunities to develop diverse dramatic skills to gain a deeper understanding of themselves and the world. As they develop these skills, students gain competence and confidence to assume roles, interact with others in character, and create a range of spaces for dramatic work.

Context

Drama 12: Theatre Arts reflects and affects the aesthetic, cultural, historical, and global contexts in which it exists. In drama education, students explore and interpret how drama celebrates, comments on, and questions the values, issues, and events of societies past and present. They acquire knowledge, skills, and attitudes that engage their understanding of how drama and other art forms contribute to their personal development.

Company

The performance of a theatre work requires the collaborative efforts of the entire theatre company. Students learn about the nature of a theatre company and the interconnected roles and responsibilities of people who work within it. They examine the requirements for teamwork, leadership, commitment, and onstage, backstage, and front-of-house etiquette. They learn the synthesis of content and context in the theatre environment. Through participation in the rehearsal and performance process, students learn the skills and attitudes necessary to perform within a theatre company, including valuable personal and interpersonal skills that students can apply in broader social and career contexts.

Drama education enhances career development by fostering personal growth, self-confidence, and a variety of knowledge, skills, and attitudes valuable for careers in many fields. Students of Drama 12: Theatre Arts will have opportunities to develop some of the acting, directing, scriptwriting, and production skills needed to pursue careers related to drama.

Co-operative education programs, apprenticeships, and job shadowing are encouraged for those students who wish to pursue a drama-related career. Teachers should raise awareness for these opportunities and seek them out for students in the local community.

Adapted from Drama 11 and 12, Theatre Performance and Theatre Production, BC Ministry of Education.

Production Assignments

Introduction

Since Drama 12: Theatre Arts is a production course modelled on a working theatre company, this course is organized around a number of production assignments. These assignments are meant to provide students with authentic theatre experiences. Most projects involve the class in a collaborative process culminating in a performance. Audiences for these production assignments can be drawn from many sources: the class next door; the elementary school in the community, the local nursing home, parents, etc.

The production assignments vary in length and in scope. For example, “Production Assignment 1: Write a Play, Stage a Play” (a compulsory assignment), takes place over an extended period of time. Others like “Silent Movie: Perfecting the Storytelling Process” (Production Assignment 3) takes place over a more limited time period. It is suggested that the teacher choose a variety of production assignments so as to provide a wide range of experiences. Alternatively, the teacher may decide to develop additional production assignments using the many resources referenced in Appendix E and contained on the *Authorized Learning Resources* list.

The production assignments are outlined separately, and each includes assessment notes and references for relevant curriculum outcomes, although it should be noted that all projects meet most of the SCOs for Drama 12: Theatre Arts. A complete listing of SCOs can be found in Appendix A. Suggested time lines are meant to serve as a general guide for teachers, and may need to be adjusted to accommodate the variety of class sizes, facilities, schedules, etc.

Teachers should select assignments based on the number of hours required for each, and the schedule within which they will work. Most teachers will find four to six assignments appropriate for this course, provided some longer assignments are selected.

Production Assignment 1: Write a Play, Stage a Play (Compulsory)

Suggested Time Line: 25–35 hours

Overview

This assignment is meant to be incorporated throughout the duration of the course, as it addresses many outcomes and is assessed in stages as outlined below. Because it culminates with a performance, it may be treated as a final assignment. The writing of a script requires both discipline and time. Limiting the script in terms of length and character helps to make the assignment doable and satisfying. Anonymity makes the assessment unbiased and the discussions lively.

Outcomes

- CM 1.2 improvise and create original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history
- CM 2.3 develop and apply individual skills within the production team
- PR 6.3 demonstrate the interdependence of all elements of theatrical production
- PR 8.1 analyse the responsibilities of all members of the production team in relation to the author's intentions
- PR 8.2 observe and reflect on an actor's performance, and compare the portrayal to the intended role

Suggestions for Learning and Teaching

Stage One

This assignment is introduced very early in the course. Students are given the task of writing a five to ten minute script. Specifically, they are limited to two characters and a “park bench.” The bench is a metaphor coined by Edward Albee to represent any situation where two people might find themselves and enter into a conversation/conflict. (This notion is portrayed in Albee's, *Zoo Story* —a powerful play with 2 characters).

As in any writing assignment, students must derive their script from an inspiration or idea, and this is pivotal to the success of the assignment. Teachers may need to provide motivation and a stimulus for this, but, generally speaking, if students have had experience with collective creation in Drama 11, they should be prepared to begin the task once assigned. More importantly, the teacher should review proper script format for presentation.

Throughout the process, students may wish to discuss their scripts with the teacher or with other students not enrolled in Drama 12:

Theatre Arts. It is very important that they not discuss their scripts with their classmates.

While this assignment is being developed, the teacher must establish clear time lines with specific targets for completion. A firm due date is an important part of the assignment and must be understood and adhered to by all.

Once completed, all scripts are to be anonymously submitted to the class through the teacher. Anonymity is very important, as it allows the students to create and present their script for unbiased feedback from the other students. In addition to the actual script, the students must also submit a reflection that describes the writing process that developed throughout the assignment.

Stage Two

Once scripts are submitted, they are read by the class and discussed in terms of production challenge. These considerations should include technical, artistic, and suitability concerns. Because the scripts have been submitted anonymously, as they are read no one is aware of who wrote the script.

The class as a group should decide how many of the scripts will be produced and then select them based on what is required. At this point, there are several considerations that influence this decision, such as the venue for the production, the intended audience, and time constraints. The discussion of the scripts demonstrates the student's ability to make critical judgements and theatrical decisions.

Directors and actors are assigned to a script and the rehearsal process begins. The script writer should not act in or direct their own work.

Stage Three

During the rehearsal process, the directors should only confer with the writers if any alterations are needed. If there are changes to be made, the writer always has the final say.

It is the responsibility of the director to create a "Director's Book." This is the master script prepared by the director detailing her/his vision for all artistic and technical elements of the drama. The book includes the director's research, design concepts, floor plans, blocking decisions, acting and technical cues, stage directions, and notes the director makes during the rehearsal for communication at post-rehearsal meetings. Primarily, the director's book comprises plans for cue-to-cue blocking, stage business, set design, ground plans, character sketches, and casting. The construction of a Director's Book provides an opportunity for students to continue to build on their experiences in script interpretations, artistic and theatric concept building, and technical decision making.

Rehearsals may be arranged during class and after class. Sometimes there will be actors in more than one play and time management

becomes an issue. This provides an opportunity for the teacher to address this as an authentic scenario in an actual theatre company.

The final week of rehearsals should be for polishing and refining the works. Technical issues need to be addressed—set changes (minimal), publicity, house management, etc. Director's Books and acting journals/notes can be kept. During the final week, discussions and workshopping become a valuable element in the teaching and learning process.

Stage Four

Plays are presented to an audience. This can be a very special night since it represents the final work of Drama 12: Theatre Arts and demonstrates the students acting, writing, and directing. A final debriefing and reflection should follow the productions.

Suggestions for Assessment

Students should develop a rubric to score the scripts and determine those that will be presented. However, they are not assessing the actual script writing, but rather the logistics associated with presenting the scripts, e.g., staging, time needed to produce the play, language, and suitability of theme for an audience.

The assessment for this assignment should be on-going and completed in stages and include all aspects of production such as rehearsal time, blocking notes, Actor's Book etc.

Throughout the activity, teachers should be taking anecdotal notes from observations. This will be an important reference as the plays are workshopped during the final week. In addition, the teacher may wish to set up conferences with actors and directors to ensure that the assignment is flowing smoothly, and that the expectations are being met.

At the conclusion of the assignment, students should complete group assessments that indicate how they feel the process worked. Examples of these can be found in Appendix D.

Extensions

Once this assignment is completed or while it is in process, the students should review good scripts as models for their own work. It is important that students are exposed to good plays, both on-stage and in print, and it is especially important that they experience Canadian plays and play writes.

Notes and Resources

Teachers may see a need to identify a number of topics for students to write about as they develop their original scripts. They may also wish to consult with the English language arts teacher(s) in their school to collaborate on ideas for script writing.

The WITS (Writers in the Schools) project administered through the Writers Federation of Nova Scotia <writers.ns.ca> provides financial

assistance to teachers who wish to bring to their classroom professional writers.

To access proper formats for script writing, do a search on the Internet. Teachers should be advised that all websites should be previewed before providing students access to them.

Practical Theatre (23946) provides practical suggestions for script writing on pages 271–273.

Teachers should review the *Drama 10 and Drama 11* curriculum guide for more information on writing and producing original scripts.

Production Assignment 2: The Sound of Silence

Suggested Time Line: 4–6 hours

Overview

The purpose of this assignment is to have the students understand and demonstrate the importance of time in a rehearsal process, and to develop focus, physicality, and economy of movement. This assignment is difficult, and as such it creates much discussion and analysis around the actor-audience relationship. Most importantly, it focusses on the concept of silence in theatre.

This assignment is recommended as the first one in Drama 12: Theatre Arts because it emphasizes the theatrical focus of the course. Students will develop and apply individual skills within the production team, and they will be engaged in creating, refining, and presenting theatrical work. The process of reflection and workshopping can be taught effectively through this assignment. It may lead to an examination of classical and modern mime, and works by Pinter and Beckett, both of whom use silence extensively in their writing.

Outcomes

- CM 1.1 express, develop, challenge, and communicate ideas through their participation in theatrical production, as actors, writers, directors, technicians, and other production team members
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 5.2 demonstrate an understanding of the importance of physical space and technology in creating environments for theatrical production
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 6.2 review and critique presentations and interpretations of dramatic works, using appropriate terminology

Suggestions for Learning and Teaching

Working in groups of three to five, have students prepare a three to five-minute piece of “silent” theatre that causes the audience to laugh, to cry, and to applaud spontaneously. Because it is silent theatre, no sound whatsoever is permitted, including music or the rustling of clothing. The scene must be performed live, and not on videotape.

Begin the process by instructing the students to think of a general idea or concept for their theatre piece. As they develop their ideas, the groups should be working independently of each other, and they should not let the other groups know their ideas. This is important so that the ideas and staging are new to the other groups when the piece is performed. Because it is recommended that this is the first

assignment, these pieces should be performed for the Drama 12: Theatre Arts class—the intended audience.

Following the presentations, it is critical that the students discuss their work. This reflection is as important as the actual process of creating it because it will provide a strong basis for further exploration and assessment. It would be valuable for the teacher to introduce the concept of workshopping a piece at this stage, as this will be an important element of future production assignments.

Suggestions for Assessment

This assignment is an excellent opportunity for designing and using rubrics, both for self-assessment and peer assessment of a work. As a class, design a rubric before undertaking the assignment so that students are aware of the criteria that must be met.

Peer assessment is valuable to the students in developing respect for each other's work, improving individual acting and movement techniques, and developing rubrics and standards for reviewing the works of others.

Following the discussions that take place after the pieces have been presented, students can write a reflective essay on the process that was followed by the groups, and on the effective use of time in developing their idea.

Extensions

Although this assignment is used at the beginning of the course as a foundation for what will follow, it has the potential to develop into a larger production later on. For example, the teacher may wish to use it as a springboard into a work that portrays stereotyping, or the students may wish to adapt it for a particular purpose or audience.

This project, although recommended as a first assignment, can be replicated as an assessment later in the course.

Notes and Resources

Since this will be the first assignment in Drama 12: Theatre Arts, it provides an excellent opportunity to establish routines and set the tone for the remainder of the course. Teachers may wish to review such things as rehearsal techniques, physical acting, management of time, and blocking. The following resources will help teachers in reinforcing these concepts.

Play Directing in the School: A Drama Director's Survival Guide (23535)

Practical Theatre (23946)

The Stage and the School, 8th edition (23668, 23669)

For assessment ideas, you may wish to review the rubrics, forms, and other assessment ideas in *Drama 10* and *Drama 11*.

For information on developing rubrics with and for the students, *Assessment and Learning: The ICE Approach* (23601) provides practical suggestions.

Production Assignment 3: Silent Movie—Perfecting the Storytelling Process

Suggested Time Line: 4–6 hours

Overview

The purpose of this project is to have the students create and tell a story without any words and to use music to compliment the storytelling process. The project builds on foundation skills of movement, music/rhythm, mime, and facial expressions. It synthesizes elements of stage blocking and scene book writing, and there is the potential to include camera work, particularly if there is collaboration between the Drama 12: Theatre Arts class, and the Film and Video Production 12 class. Students will improvise and tell a story to express music that reveals themes. They will bring their own experiences and culture to interpret and express the musical selection. The students will explore space and demonstrate an understanding of the relationship between space and sound. Blocking notes and journals will be a necessary and a useful means to explore and assess the process.

Outcomes

- CM 2.1 develop and refine theatrical production for presentation
- UC 5.4 demonstrate an understanding that theatrical production integrates all art forms
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 7.1 analyse and make choices about different media for dramatic effect and articulate reasons for their choices
- PR 8.3 compare the ways in which theatre, dance, visual arts, and music can be used to realize artistic intent

Suggestions for Learning and Teaching

As a preliminary activity, give the students a piece of instrumental music or a series of short selections that cover a range of emotions. Discuss these in terms of a topic or milieu (picnic, old west saloon, family reunion, etc.) and have them discuss in groups an idea around which they could construct a story.

Select an assortment of music three to five minutes in length that has a range of emotional tones influenced by tempo and timbre. Play the selection and have the students, in groups, build their story around the emotional logic of those changes. For example, the piece may begin with a calm, slow section, and then may shift to a quick tempo creating a mood of suspense. Students discuss in their groups what this change signifies. For example, if they are creating a story about a picnic, they might decide that this shift represents the entrance of a swarm of bees into an otherwise peaceful picnic scene. They then break the story down into scenes and begin to assemble their presentation.

An alternative way to present this assignment is to provide students with a “menu” of short musical excerpts. They then create a story and

apply appropriate musical selections to each part, creating a “soundtrack” to match the story. Attention should be given here not only to the emotional impact and tempo of the music, but also to the “voices” of the instruments. Students are encouraged to bring to class their own selection of music or to compose an original score.

Once the story has been constructed, students must make decisions as to the specific visual presentation of the “movie.” This includes decisions regarding blocking, lighting, camera placement, angle and depth of specific shots (if being filmed), and set arrangement.

A Director’s Book should be encouraged, and this can reflect the process of making decisions about the visual presentation as it represents the music. This becomes the “written word” of the movie, and informs the finished product.

It is recommended that the audience for this assignment is the Drama 12: Theatre Arts class, a Drama 10 or Drama 11 class, or a class from a neighbouring elementary or junior high school.

Suggestions for Assessment

Students are to complete a scene book (also referred to as a Director’s Book) containing for each “scene” pertinent information with respect to blocking the “stage,” musical selections, placement of camera and lights, and other aspects. Additional information about specific camera angles, close-ups, etc., should be included as well. It is recommended that each scene contains a long range shot of the full scene as well as at least one medium and one close up (facial expression/reaction) shot. Because the scene book reflects the process of making decisions about the visual presentation as it represents music, or the “written word” in this case, it becomes a finished product in its own right, and this becomes a powerful tool for student evaluation.

Students and teachers can create a rubric to assess the overall effect, and provide feedback for future consideration. The rubric can be completed by the audience.

If the audience is an elementary or junior high class, the cast may wish to discuss the story line with them following the performance. The cast can have specific questions prepared in advance and can debrief as a group with the teacher when they return to their classroom.

Extensions

Once completed, the story may be presented as a stage play in “real-time” as the music plays.

Filming the story may be optional depending on facilities and technical expertise of the students. If it is impractical for students in Drama 12: Theatre Arts to film and edit the project, a partnership may be made with a Film and Video Production 12 class, and those students may do the videography. The information contained in the

scene book should adequately communicate the vision of the story's creators so that the videographer and editor are able to reproduce it on film. A film log should also be kept by another student to record the order in which the scenes/shots are filmed.

Notes and Resources

Recommended music selections include Scott Joplin, Django Reinhart, Ennio Morricone, Wagner, Vivaldi, Bill Frizzell.

Music for Creative Dance (22599– 22602) contains instrumental music for creative dance classes, but these four CDs provide excellent inspiration for this drama assignment. The music features contrasts of fast/slow, sharp/smooth, curved, straight/zigzag, etc. They also include continuous music in many different meters and rhythms.

The Director's Eye (23971) provides many suggestions for bringing this project to production.

Production Assignment 4: Ceremonies and Celebrations

Suggested Time Line: 20 hours

Overview

This assignment focusses on the importance of history, culture, and community in theatre. It is centred on an important event or annual observance such as Remembrance Day, International Women's Day, Heritage Day, Treaty Day, or on a local celebration of remembrance such as Davis Day or the anniversary of the Halifax Explosion. The students should define the context and be involved in deciding the focus, realizing the needs of the community. For example, it may not be possible, nor should it be encouraged, to do the same celebration year after year.

In preparing and researching the presentation, students will be demonstrating an understanding of the influence of drama in creating and reflecting culture. They will be using cultural, historical, and political information to problem solve and make dramatic choices. An understanding of the role of drama as a record of human experience and the connection of historical events to their own lives is a natural outcome of this assignment.

Outcomes

- CM 1.2 improvise and create original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history
- UC 3.3 analyse, understand, and value the influence of drama in creating and reflecting culture
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 4.2 use cultural, historical, and political information to solve problems and make dramatic choices, articulating reasons for their choices
- UC 5.1 interpret and perform theatrical work that promotes and challenges their own ideas and the ideas of others, the community, and society
- UC 5.3 demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts

Suggestions for Learning and Teaching

This could be a small-group project or one that involves the entire class as one group. If this assignment is selected as one to be done in the current school year, provide opportunities early in the course to define a focus and do preliminary work so as not to miss any opportunities.

Once a focus area has been established and the context has been set, have students work together to plan and prepare a ceremony of observance in the school. Have them establish and clarify roles,

including the event co-ordinator, emcee, speakers, actors, musicians, technicians, and director. Decisions should also be made as to the involvement of other students not enrolled in Drama 12: Theatre Arts. For example, there may be a role for the school choir or band, film students, computer students, or cadets. This assignment is an opportunity for students to network with other students in the school, with the administration, and with the community.

Once the roles have been established, the class should engage in research to clarify the focus and to ensure that the true significance of the event is realized. This research may include library and Internet study, interviews with community members, or discussions with other teachers in the school, such as the social studies, music, or global studies teacher. During the process, the students should take detailed notes and share their discoveries with the class on a regular basis. Teachers may also wish to make this a mandatory part of the assignment and have students submit their research findings in the form of a written or visual essay. This is a good time to stress the importance of research to ensure authenticity in preparing and portraying for others information that is relevant to an event. Early in the planning process, establish a strict time line that clearly identifies tasks to be completed and those responsible for each one. Include in the time line when and to whom invitations will be sent, technical support needed (sound, lighting, computers, projector), and the stages of planning, implementing, and evaluating the production, including ongoing communication with the school administration. At this stage, it may be appropriate to provide guiding questions to the students such as

- What is the event?
- What are the goals you wish to accomplish?
- Who is your audience?
- Who are the other players in the event?
- Who will be your funders, suppliers, performers, volunteers, etc.?
- What steps will you take to make this happen?
- What are the costs?
- Have you prepared a detailed budget?
- Are all the resources you have identified suitable to achieve your goals?
- How will you promote your venture?
- Have you answered the “what ifs”?
- How will you know if you have achieved success?

Once the time line has been established, students should prepare a detailed budget and check it from time to time to ensure that it is accurate as the planning proceeds. This is also a good time to decide how the event will be evaluated.

As the production approaches, it is critical that the teacher monitors very closely the final details of the planning process. This will be key in assessing the students for this assignment.

Suggestions for Assessment

At the very beginning, the teacher and students engage in discussions on the intended outcomes of the assignment. Together, develop a framework for evaluating the production. This will involve developing criteria to be used in assessing and evaluating learning outcomes achieved through the various activities in the planning and implementation phases, as well as the completion of the production. It should also involve discussions about the value of each activity.

Students will assess and evaluate their own learning using the criteria agreed upon. Self-assessment will encourage students to assume responsibility for their own learning and to develop as lifelong learners. Self-assessment strategies might include the use of a questionnaire or a learning log/journal for the production. Reflective writing will allow the students to focus on what they have learned during the various phases of the event.

As students prepare this production, have them keep a log. As they develop their roles, have them make notes indicating their progress, suggestions for improvement, and other production notes. In addition, students should create an audience feedback form to be completed following the production. As a class, the students must collate the information and, in small groups, make recommendations for future observances. This log then becomes an ideal tool for assessment, as it clearly outlines a process that has been documented.

The teacher should discuss what has been accomplished in relation to the learning outcomes established for the production and negotiate what mark(s) will be awarded for each activity.

Extensions

This is an ideal opportunity for the teacher of Drama 12: Theatre Arts to work with the music, dance, and/or visual arts teachers/classes in the school. This will allow students to discover the interconnectedness of the arts and art forms.

Students can talk to and interview people in the community to get their stories, and the production can be performed for the community at large.

Notes and Resources

Teachers may wish to connect this production assignment to Production Assignment 12: Step Back in Time found on page 55.

The effective use of human resources within the school and community will be important for success in this assignment.

Cultural Industries 11, Module 4—Cultural Industries Project—provides excellent suggestions that can be applied to this production assignment.

Entrepreneurship in the Cultural Industries: A Teaching Resource

includes a detailed guide for planning, implementing, and evaluating a cultural venture. Several planning and implementation forms as well as effective tools for assessment are provided.

Production Assignment 5: Origins of Theatre

Suggested Time Line: 20 Hours

Overview

This assignment is meant to give students an opportunity to explore a genre or period of theatre history, and to create a presentation that informs and entertains an audience. This assignment involves students in historical research, multimedia production, rehearsal, and presentation. In the development stage, this assignment engages the students in an examination of historical and cultural influences in theatrical production. The students will understand the connection between their own lives and human history. It also allows for the development of entrepreneurial skills, design, technical skills, and house management. It can be a major piece of work for the class, or an excellent mid-term assignment.

Outcomes

- UC 3.1 demonstrate an understanding of historical and cultural influences on theatrical production
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 4.3 respect the integrity of various cultural groups and their contribution to drama in the global community
- UC 5.2 demonstrate an understanding of the importance of physical space and technology in creating environments for theatrical production
- PR 8.1 analyse the responsibilities of all members of the production team in relation to the author's intentions
- PR 8.2 observe and reflect on an actor's performance, and compare the portrayal to the intended role

Suggestions for Learning and Teaching

Divide the class into groups of six to eight. Each group must identify a genre or period of history that it thinks will be interesting to research and present to an audience at an open house or theatre night. The following represent some of the many examples that students may find interesting to research and present:

- Commedia dell'arte
- musical theatre
- opera
- mime
- theatre of the absurd
- tragedy
- comedy

For presentation purposes, students should be aware in advance of the space that they will have to work with. It is suggested that a large presentation space, such as the gym, could be divided into five areas. Each group of students is assigned one of these spaces, and their

responsibility is to create an environment within it that reflects the genre they will be presenting.

For this production assignment, each group is required to design their space, rehearse, and present a scene that illuminates the genre. The students are responsible for providing accurate researched information to the audience in an imaginative way, using appropriate technology. It is also their responsibility to provide an experience for the audience that lasts from 20 to 30 minutes in length.

Within each group, individual students are responsible for specific areas of work. Examples of tasks to be assigned to members of each group include:

- One student from each group should be a coordinator and in that role he/she should liaise with the co-ordinator of each of the other groups in order to plan and execute a smooth transition between the group presentations.
- One student in each group should work on a team for publicity and house management.
- One student in each group may be the designer of the space.
- Another may be responsible for the costumes and props.
- Another may be responsible for technical aspects, including sound, lighting, computers, etc.

The actual presentations, which can take place in the afternoon or evening, are designed to run like an expo or a fair with the audience moving from area to area as each group presents. The pieces can be performed simultaneously or in a predetermined order. Audiences can be other classes, parents, teachers, community groups, etc.

Teachers may find the suggestions for planning, implementing, and evaluating in Production Assignment 4: Ceremonies and Celebrations helpful in executing this production assignment.

Suggestions for Assessment

During the presentations, audience feedback forms or rubrics can be distributed to inform the students of their successes as well as those areas that may need improvement next time.

As part of the assessment, time should be spent following the presentations to debrief and discuss audience response, problems that arose and were solved, technical limitations, special effects, how they would present differently next time, etc. This should make evident the production elements and themes, such as negotiating and collaborating, and planning.

At the beginning of this production assignment, teacher and students should plan a process for assessment, identifying those areas that will be assessed throughout the process, and the decisions of how a final mark will be assigned. This is a negotiable process, but students

should always be aware of the expectations and criteria for improvement.

Extensions

The presentation can provide links to social studies, English language arts, Canadian history, science, and other subject areas. Students should brainstorm all possible ways that they can collaborate with students in other classes and, from those discussions, create an action plan for carrying out the production assignment.

As a follow-up to this production assignment, teachers may find opportunities for students to attend a live performance based on one of the genres explored in this project.

Pick one area of history and divide the class into groups. Each group can present one aspect of that time period. For example, during a Shakespeare night, one group presents monologues, another presents Elizabethan dances, other groups present scenes from plays. The idea is to create a “fun night” or a community event, such as a Medieval Fair.

Notes and Resources

The Stage and the School (23668, 23669) devotes several chapters to genres of theatre including

- Chapter 6: Varieties of Theatre
- Chapter 7: History of Drama
- Chapter 9: Producing the Musical Play
- Chapter 14: Theatre and Other Media
- Chapter 15: Theatre and Other Art Forms

In *GCSE Drama for Edexcel* (23600), an explanation of the “Working Notebook” is explained. This idea provides material that can be used to construct written assessment tasks.

If there is a performance space for live theatre in your community, you may wish to collaborate with the theatre staff to determine possible collaborations that could take place for this production assignment.

Practical Theatre (23946) provides many references that could prove helpful during this production assignment.

Production Assignment 6: Stage a Play

Suggested Time Line: 40–50 hours

Overview

This production assignment focusses the students on the various roles within a production team as well as on the process of directing and acting. It is an effective way of teaching characterization, set design, and blocking. The class will be working collaboratively and will think critically to solve production problems. Students will express, develop, challenge, and communicate ideas through their participation in a theatrical production as actors, directors, technicians, and other production team members. They will develop and refine the production and develop and apply individual skills within the production team.

Outcomes

- CM 1.1 express, develop, challenge, and communicate ideas through their participation in theatrical production, as actors, writers, directors, technicians, and other production team members
- CM 2.1 develop and refine theatrical production for presentation
- CM 2.2 demonstrate that theatrical production is a collaborative effort of the entire production team, respecting the ideas and contributions of everyone involved
- CM 2.3 develop and apply individual skills within the production team
- UC 3.2 analyse selected career opportunities by identifying the necessary skills and training required
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 5.3 demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 6.2 review and critique presentations and interpretations of dramatic works, using appropriate terminology
- PR 6.3 demonstrate the interdependence of all elements of theatrical production
- PR 7.1 analyse and make choices about different media for dramatic effect and articulate reasons for their choices
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions
- PR 8.1 analyse the responsibilities of all members of the production team in relation to the author's intentions
- PR 8.2 observe and reflect on an actor's performance, and compare the portrayal to the intended role
- PR 8.3 compare the ways in which theatre, dance, visual arts, and music can be used to realize artistic intent

Suggestions for Learning and Teaching

The teacher can select in advance a script for production by the class or collaborate with the students in deciding what script would be an appropriate one for staging. The script should have a manageable number of characters, and should be divided into scenes. Three Canadian scripts that experienced drama educators have found effective in teaching specific theatre skills are

- *Marion Bridge* by Daniel MacIvor
- *Departures and Arrivals* by Carol Shields
- *Hockey Mom, Hockey Dad* by Mike Melski

However there are many other scripts that are appropriate for high school production, and these should be assessed for appropriate content before introducing them to students. It is strongly suggested that teachers consider Canadian plays in general and those written by Atlantic playwrights in particular.

Although many teachers immediately proceed to casting and producing the entire play, it is suggested for teaching purposes that the process be divided into segments and developed in groups. Students are cast as the characters in each segment. It is possible, for example, that five different students may be playing the same character in five different scenes of the play. A director is chosen for each scene. The class agrees on a set that can be used for all scenes. Characterization is developed by the students playing a character. For example, the five students cast as Teddy in *Hockey Mom, Hockey Dad* decide on Teddy's character as a group. The scenes are rehearsed separately and performed in sequence for an audience.

This production assignment provides opportunities to teach specific skills in theatre arts: acting, directing, characterization, set and costume design, and sound and lighting techniques. Specific references to these are listed in the Notes and Resources.

Technical aspects of the performances should be agreed upon by the group and co-ordinated by a production team. This will allow for consistency in the production, as well as smooth transitions between scenes. It is important that all aspects of production are given full attention, and that roles and responsibilities are clearly articulated and adhered to. As with previous production assignments, the following aspects should be carefully planned and implemented:

- agree on a venue and intended audience
- create a list of necessary props, costumes, background music, etc.
- establish a budget and identify funding sources
- consider publicity, marketing, technical aspects
- establish a way to solicit audience feedback following the production

Suggestions for Assessment

Prompt books, Director's Book, journals, and log books are examples of ongoing assessment tools that provide an important and required element in the assessment process. In effect, they tell the story of the process of play production and provide insights into the achievement of the outcomes for the assignment.

Audience feedback in this assignment is **very** important as it indicates how the students are able to portray the characters and render the script successfully. Through a process that includes journals, prompt books, and conferencing, the students will assess their role in the production team.

Throughout the process, teachers should be making observations and recording anecdotal records of the students as they work in groups.

Extensions

The students may find opportunities to present the play to feeder schools to promote Drama 12: Theatre Arts or to another high school.

The Educational Drama Association of Nova Scotia (EDANS) Festival and local play festivals provide opportunities for students to present this production assignment.

Notes and Resources

A list of plays is provided in Appendix E. Teachers should realize that these have not passed by the First Level Evaluation Committee and, therefore, should be carefully assessed by the teacher to ensure appropriateness for the students. Teachers may also find new scripts on websites of theatre companies and these too should be assessed before giving them to students.

Teachers will find the following approved resources helpful in this production assignment:

- *The Stage and the School* (23668, 23669)
- *The Director's Eye* (23971)
- *Play Directing in the School* (23535)

Production Assignment 7: Strings and Things

Suggested Time Line: 10–12 hours

Overview

This assignment involves the creation of a puppet show, and is meant to introduce students to deadlines, production techniques, and the importance of considering an audience. Creating a puppet performance will involve students in a collaborative venture for a specific audience. By refining the production, the students will demonstrate an understanding that the production team works together to achieve a common goal. The puppet medium allows students to achieve those outcomes that deal specifically with space and technology by providing students with visual and spatial problems to solve. Students will make decisions about different media, and select a range of technologies to best deliver the product to the audience.

Outcomes

- CM 2.1 develop and refine theatrical production for presentation
- UC 3.3 analyse, understand, and value the influence of drama in creating and reflecting culture
- UC 5.2 demonstrate an understanding of the importance of physical space and technology in creating environments for theatrical production
- UC 5.4 demonstrate an understanding that theatrical production integrates all art forms
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 7.1 analyse and make choices about different media for dramatic effect and articulate reasons for their choices
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions

Suggestions for Learning and Teaching

Before undertaking this project, the class must decide on the intended audience for which the puppet play will be presented. This is an important aspect of the assignment, because it will impact on several aspects of the production, including length of play, story line, setting, and characters. Once the intended audience has been identified, the students must determine the text to be adapted. For example, if an elementary school audience from grades one through three is selected, local folk tales, stories by Robert Munsch, or Aesop's Fables might be considered as the text. For older students, the text might be drawn from Greek myths and legends, stories of local history, etc.

Have the students work in groups of six, with each group working on the agreed upon text. For example, if Aesop's Fables are selected, each group works independently on one of the fables. Other aspects that will need to be agreed upon include:

- puppet medium (hand, stick, marionette, sock, etc.)
- costuming for the puppets
- set design
- background music
- special lighting effects

The puppet plays should be five minutes in length, created collaboratively and rehearsed like any other theatrical production. This process should take four to six hours. As a class, these plays should be workshopped, with emphasis on characterization, audience reaction, voice production, and narrative flow.

When the plays are ready, they can then be presented to the selected audience. The audience should be given an opportunity to respond to the work, both orally and artistically. For example, students who attended the production might respond through a work in visual arts. Following the presentation, the class should debrief by discussing aspects of the production such as

- logistics
- engagement and response of the audience
- effectiveness of the puppet medium
- props, costumes, and set design
- overall performance

Suggestions for Assessment

Journals and peer assessment work particularly well for this assignment. This takes place throughout the workshop process in the developmental stages.

The reaction and feedback of the audience form the basis of discussion in the debriefing following the presentation, and this will inform the successful achievement of the outcomes.

Have the students design rubrics to assess both the development of the play, and the audience response. See Appendix D for sample rubrics.

As teacher, observe the performance to determine appropriate choices made for the target audience. Look for evidence that students have considered the elements of drama, performance, and production to suit the particular group.

Extensions

Invite the students to bring stuffed toys to class. Each student selects a toy, and, in groups, they create a puppet show using the toys instead of puppets.

If this production assignment is done early in the term, it can be used as a foundation exercise where students become puppets themselves. In groups, select a theme and create a play.

Local elementary schools provide excellent audiences for puppet plays. You may wish to consult with classroom teachers to see if there is a particular theme they are working on, or a story they are doing in English language arts. This can be the starting point for planning the text and the venue for the puppet plays.

Notes and Resources

The Stage and the School, 8th edition (23668, 23669)

If there is a puppeteer in your community, invite him/her to the class to work with students. Some puppeteers are listed on the roster for Perform!, administered by Theatre Nova Scotia.

Production Assignment 8: Mosaic Monologue

Suggested Time Line: 8–10 hours

Overview

This assignment concentrates on directing skills and the development of character. Students develop original script that reveals character and theme based on personal experience, heritage, imagination, literature, or history. In this process, students review and reflect on the actors's performance of a character and compare it to the intended role. Directors and actors work collaboratively and develop applicable skills and attitudes. Each student takes on the role of director as an actor performs the monologue. Monologues are developed in grade 10 and grade 11, but the difference in using them in Drama 12: Theatre Arts is that students now engage in the directing aspect.

Outcomes

- CM 1.2 improvise and create original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 5.1 interpret and perform theatrical work that promotes and challenges their own ideas and the ideas of others, the community, and society
- PR 8.1 analyse the responsibilities of all members of the production team in relation to the author's intentions
- PR 8.2 observe and reflect on an actor's performance, and compare the portrayal to the intended role

Suggestions for Learning and Teaching

Have each student create a character based on a person or a composite of people. Students should be encouraged to observe individuals over a few days. These people may be known by the student, and should not be fictional.

Have each student write an autobiography of the character and create a monologue based on that autobiography. They also prepare a Director's Book for the monologue.

Pair a writer with an actor (another student). The student writer then directs the actor as he/she rehearses and performs the monologue, collaborating on all aspects of the performance such as position, movement, and gesture.

In this production assignment, the role of director is the primary focus as an actor rehearses and performs the monologue. As the monologue is developed, time must be devoted to reflection to ensure that the character is portrayed accurately as the writer/director intended. Realizing how difficult it is for a writer to direct his/her own work, the reflection should build on the following:

- Is there a problem with the way the monologue is written so as to affect interpretation?
- Is communication between director and actor unclear?
- Is the actor's interpretation flawed?

Have the students perform the monologues individually. As a next step, they can then become the basis for a group improvisation that is set in a specific situation, such as at a cocktail party, or in a line to enter a movie. This would be an excellent presentation for lunch time theatre, giving students opportunities to write, direct, and act.

Suggestions for Assessment

The Director's Book and actor's notes are valuable tools in the measurement of the effectiveness of communication between members of the production team. In the actor's notes, the student actor should be encouraged, among other things, to highlight any inconsistencies in the monologue, and comment on whether these are contradictions or aspects that are difficult to convey.

Discussions between the student writer/director and the student actor can lead to an understanding of the three roles and can develop an understanding of the respect and co-operation needed in a production team. These discussions, when observed by the teacher, provide valuable evidence of achievement of the outcomes.

In their journals, have the students comment on reflection exercises that take place during the development of the monologues and the rehearsals. If there are difficulties with the writing of the monologue, students can provide examples of how it may be improved to allow for more effective communication between the writer/director and the actor.

Extensions

Have the students add an element of music and/or lighting to focus on another detail of the production. If the students do the assignment as a group improvisation, the music and/or lighting should change with the character changes.

Collaborate with the English language arts teacher to determine if there are opportunities for the monologues to be presented in a different context or as part of another assignment.

Plays often contain monologues. This assignment may be incorporated into a script as part of the compulsory production assignment in Drama 12: Theatre Arts.

Notes and Resources

The Director's Eye (23971) is a valuable resource for this assignment, particularly Chapter 7, Part Two (Rehearsal: A Time for Experiencing), and Part Five (Working with Your Collaborators).

There are several books on monologues on the market, but this production assignment must be an original script written by the student.

Production Assignment 9: Same Story, Different Audience

Suggested Time Line: 20 hours

Overview

This assignment explores the role of the audience in production and in doing so, it emphasizes the importance of refining and editing in the writing/rehearsal process. Students will explore, present, and evaluate various solutions to a range of problems relating to a theatrical production. Students will also analyse and make choices about different media for dramatic effect through their theatrical production, and articulate reasons for their choices. At the conclusion of this production, students will critique their presentations and interpretations.

Outcomes

- UC 3.3 analyse, understand, and value the influence of drama in creating and reflecting culture
- UC 4.2 use cultural, historical, and political information to solve problems and make dramatic choices, articulating reasons for their choices
- UC 5.3 demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 7.1 analyse and make choices about different media for dramatic effect and articulate reasons for their choices
- PR 8.3 compare the ways in which theatre, dance, visual arts, and music can be used to realize artistic intent

Suggestions for Learning and Teaching

Have students select or create a story/script to present to two contrasting audiences (teachers and students; parents and teenagers, male and female etc.). The story may be an issue in the community or school, such as bullying or stereotyping. An appropriate starting topic might revolve around a current issue in the school.

Have the students develop the script into a scene for presentation to the two audiences. The scene is presented in the same way to each group. In advance, discussion should take place to allow students to predict the audience response. For example, high school students may assume that adults are conservative in their views or girls are more sympathetic to the victims of bullying. This can lead to a discussion about stereotyping and can inform their writing process.

Throughout the process, decisions will need to be made, and the level of problem solving will be dependent on the abilities of the students. For example, if students have selected music as part of the show for teenagers and parents, they will need to decide the genre of music: heavy metal, classical, folk, etc. Students will be required to make decisions about changing the music to suit the adults, or to determine

if the genre is integral to the effect they want to achieve. They should not make decisions based on assumptions, but rather on the desired effect.

Similarly, if the students are doing a puppet show for elementary students and for teenagers and there are jokes in the script, the Drama 12: Theatre Arts students will need to be aware that some jokes may go “over the heads” of the younger audience.

It is difficult for students to anticipate the reactions of the audience and the effect that specific ideas will have on the interpretation and response. However, this is where discussion will play a key role in the decision-making process, and it is critical to allow students to hypothesize and justify their ideas.

This production assignment opens the possibility for discussing stereotypes as they relate to audience response. For example, is it appropriate to assume that all adults prefer quieter music rather than rock or hip hop?

Following the production, it is important to debrief the activity and determine the accuracy of their assumptions as well as their choices. This will be key to effective assessment and should be placed in the context for subsequent assignments.

Many of the ideas presented in this assignment may be considered extensions of other production assignments throughout this curriculum. Students must predict in advance the response of an intended audience and make informed choices based on their previous experiences and discussions with classmates. As with the other assignments, collaboration is key, and students must show respect for the views of everyone involved in the process.

Suggestions for Assessment

Have the students design a method for measuring audience response. By this point they should have a wide repertoire of feedback tools—questionnaires, response forms, rubrics, etc. Following the presentations, students can assess the audience response and discuss the differences in interpretation. Specific questions to consider include:

- Were choices in technical aspects of production—sound, lighting, set design, costumes—appropriate for this audience?
- Did these aspects enhance or detract from the original intention of the script?
- Were the students accurate in their assumptions about the audience response?
- Are there things you would do differently?

Using the audience response, develop a follow-up presentation to show how the production might be done differently. This entire

process provides many opportunities for assessment, and teachers should use it to determine the progress of the students.

Effective assessment tools to use throughout the process include

- student entries in journals
- discussions and conferences among students and between students and teachers
- observations by the teacher
- a summary report

Extensions

Because this activity may become “issues based,” it could lead directly into forum theatre. Teachers may wish to extend this assignment into a forum theatre piece. In Drama 11, students learn about and develop an understanding of forum theatre.

Notes and Resources

The following resources provide important information on audience response

- *Practical Theatre* (23946)
- *Play Directing in the School* (23535)
- *The Stage and the School*, 8th edition (23668, 23669)
- *Assessment and Learning: The ICE Approach* (23601)

Production Assignment 10: Personal Object Story Making

Suggested Time Line: 5–6 hours

Overview

This assignment is an extension of the personal story activity found in Drama 10. It focusses on the connection between the student's own experience and history, and the recording of that story through theatre. In developing these pieces, students will be improvising and creating original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history. In developing collages or collectives based on the individual stories and scripts, the students will be selecting and using a range of technologies in their theatrical production. Since the stories will represent a variety of experiences and styles, the students will make choices about different media for dramatic effect throughout their theatrical production and will articulate reasons for their choices.

Outcomes

- CM 1.2 improvise and create original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history
- CM 2.1 develop and refine theatrical production for presentation
- UC 3.1 demonstrate an understanding of historical and cultural influences on theatrical production
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 4.3 respect the integrity of various cultural groups and their contribution to drama in the global community
- UC 5.3 demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts
- PR 6.2 review and critique presentations and interpretations of dramatic works, using appropriate terminology
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions

Suggestions for Learning and Teaching

Have students bring to class an object from the past or the present that has personal or cultural significance. Invite the students to “share their stories” as revealed by the objects. As the teacher, you should model the activity by telling a story of a personal object that you have brought to class.

After sufficient discussion, consider ways to develop these stories into performance pieces that are built around the idea of a collage and that use a variety of dramatic forms. Through the process, various students can direct individual pieces thus allowing for more students to experience the role of director. The collages may evolve into a larger-scale production or collective.

Throughout the pre-production and rehearsal process, students continue to implement and reinforce all the skills they have learned in the other production assignments. In effect, students are creating an original script that develops from some ideas—the stories of personal objects—and collaborating on a production that takes into consideration all the roles and responsibilities of a theatre company. Critical to the success of the production is the intended audience, and the logistics associated with bringing the production to them.

Suggestions for Assessment

Assessment for this assignment may include

- journal entries
- Director's Book and log books
- reflections
- audience feedback

Since this assignment has a personal story at its origin, it presents an opportunity to reflect on how the theatre process enhanced or altered the original intent, and how the production team dealt with the problems associated with the staging of a particular story.

Extensions

If students are bringing to class an object from the community, this project could be linked to the Production Assignment 4: Ceremonies and Celebrations.

As another alternative to the personal or cultural object, have the students find an object that is based on a particular theme, such as the war and peace, landworks, aggression. The object can then become a central focus and groups can use it to develop different relationships with it.

Note and Resources

The movie, *The Red Violin*, is an excellent example of an object story. In it, the violin travels through time and encounters a range of experiences, characters, etc.

The Director's Eye (23971), (Part Seven) is an excellent resource for this production assignment.

Production Assignment 11: Learning through Teaching

Suggested Time Line: 7–10 hours

Overview

In this assignment, the students become facilitators for workshops as they focus on the dramatic forms used in theatre, such as mime, choral speech, storytelling, improvisation, musical theatre, and others. Specifically, it addresses the refinement of a production for a very specific audience. Students examine the nature and role of the audience, and they develop and apply individual skills to meet the requirements of this assignment based on the intended audience. In developing the workshops, students learn to respect the integrity of various cultural groups and their contributions to theatre history and theatrical form. Students also develop an understanding of and demonstrate theatrical production as the integration of all art forms. Students select and use appropriate technology for the workshops, and develop effective presentation skills. Preparation should take about six hours, and the presentation of the workshops should take from one to four hours (depending on audience and follow-up).

Outcomes

- CM 1.1 express, develop, challenge, and communicate ideas through their participation in theatrical production, as actors, writers, directors, technicians, and other production team members
- CM 2.3 develop and apply individual skills within the production team
- UC 3.3 analyse, understand, and value the influence of drama in creating and reflecting culture
- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 6.2 review and critique presentations and interpretations of dramatic works, using appropriate terminology
- PR 8.1 analyse the responsibilities of all members of the production team in relation to the author's intentions

Suggestions for Learning and Teaching

Have students prepare theatre workshops for elementary or junior high school students. In the planning stage, students should be open to all possibilities and should consider logistics, equipment and materials needed. Clear objectives should be set and detailed plans should be presented to the teacher for approval. Workshops can be presented on any of the dramatic forms including

- mime
- choral speech, storytelling
- improvisation
- musical theatre
- technical elements of theatre
- movement

Once workshops have been planned, the students, with the help of their teacher, should promote these to local elementary or junior high schools. As facilitators, the students themselves will be responsible for promoting and marketing the workshops, discussing the logistics with the receiving schools, consulting with the teacher(s) whose students will participate in the workshops, and arranging for transportation. Throughout this aspect of the planning process, the students should be open to revisions to their plan, based on the feedback from the receiving school. It might also be suggested that the students who will be taking the workshops be involved in this stage of the planning process.

Some examples of workshops are:

1. *Choral speech with elementary students.* Using a text such as *Green Eggs and Ham*, divide the class into groups and have them devise a choral speech piece. Assign specific criteria for speed, tone, volume, pauses, stresses, phrasing, etc. Record the groups on the computer and show the students the sound waves. Follow-up activities can include adding sound effects, etc.
2. *Improvisation with junior high students.* Drama 12: Theatre Arts students identify key improvisation skills and decide as a group how to work with the participants, first by modelling, and then by having them try some basic activities. For longer workshops, or for follow-up sessions, students can go further into the dramatic form of improvisation.
3. *Mime workshops with Drama 10 students.* Drama 12: Theatre Arts students plan the workshop by considering the key components of mime with examples. They work with the participants on these components and then work on a mime piece (see *Drama 10 and Drama 11*, pp. 212–213).

These workshops should not be limited to elementary or junior high school groups. Other potential workshop participants include:

- community groups such as 4-H, Guides, Scouts
- seniors groups
- parent groups
- other classes in the high school

Suggestions for Assessment

In introducing this assignment to the students in Drama 12: Theatre Arts students, the teacher should be very clear in the responsibilities involved on the part of the facilitators and should make the expectations known to the students.

In this production assignment, there is the potential for a number of stakeholders to collaborate on the student assessment, including:

- the Drama 12: Theatre Arts teacher
- fellow students who facilitate the workshop (peer assessment)
- the receiving teacher
- the workshop participants

This production assignment provides an opportunity to develop a rubric that clearly addresses these expectations in advance, and provides targeted goals for the student facilitators.

Feedback from the workshop participants will focus reflection on very specific and identifiable objectives. Often this feedback will advance the understanding of specific skills required for facilitation, such as voice projection and characterization. Careful design of feedback forms and employing good facilitation techniques can enhance the assessment process for the students.

Extensions

This activity can culminate with a performance by the participants, and the intended audience could be their parents.

Have students develop warm-up activities for the workshop. They should do research and develop a plan that is approved by their teacher in advance.

The students in the Drama 12: Theatre Arts class may wish to produce a brochure outlining workshops available to other groups. It could become a fund raiser for a class project such as participation in the Regional Drama Fest or a visit to a professional theatre.

This production assignment may be linked to other assignments in this curriculum, such as Strings and Things, Stage a Play, and Ceremonies and Celebrations.

Notes and Resources

See *Drama 10 and Drama 11* for specific topics to be covered in the workshops.

Students may wish to consult with other teachers who facilitate workshops.

Production Assignment 12: Step Back in Time

Suggested Time Line: 7–12 hours

Overview

This assignment engages the students in an examination of local, national, or international history. The students demonstrate an understanding of historical events through their research and use this research to make decisions regarding their drama presentation. This assignment will lead to an increased awareness and understanding of global and local issues and ideas. In completing the assignment, students will interpret and perform theatrical work that promotes and challenges their own ideas and the ideas of others, as well as those of the community and society. The students will understand how drama clarifies and influences issues and events in local and global contexts.

Outcomes

- CM 2.1 develop and refine theatrical production for presentation
- CM 2.2 demonstrate that theatrical production is a collaborative effort of the entire production team, respecting the ideas and contributions of everyone involved
- UC 3.1 demonstrate an understanding of historical and cultural influences on theatrical production
- UC 4.1 demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives
- UC 5.1 interpret and perform theatrical work that promotes and challenges their own ideas and the ideas of others, the community, and society
- UC 5.2 demonstrate an understanding of the importance of physical space and technology in creating environments for theatrical production
- UC 5.3 demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts
- PR 6.2 review and critique presentations and interpretations of dramatic works, using appropriate terminology
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions

Suggestions for Learning and Teaching

In groups of three to five, have students research an historical event, such as the Northwest Rebellion, the Halifax explosion, the expulsion of the Acadians, the arrival of the Loyalists, Donald Marshall's trial and conviction, the relocation of Africville, and Westray. They can use this research to develop a piece of theatre that explains the event and demonstrates its significance and value in our lives. There are many forms that can work for this kind of theatre, including forum theatre, collective, and collage.

The following elements must be included in the development and performance of this assignment:

- Research documents, notes, sketches, and other artifacts, and organize them in a binder or similar document portfolio.
- Develop a schedule and production plan within three classes of receiving this assignment.
- Maintain a journal on themes and relevant information with every student writing reflections on a weekly basis.
- Perform the historical piece before an audience other than the students in the Drama 12: Theatre Arts class.
- Plan and use appropriate technology, set(s), costumes, and properties in the presentation of this assignment.
- Design a complete performance program that includes a short bio on each cast member, production notes, scene information if needed, appropriate acknowledgements, and any other information needed by an audience.
- Provide an accurate account of the time required to research, plan, and rehearse the production.

For this assignment, teachers may wish to replicate the idea of creating Canadian Heritage Moments. These “moments” may be based on the widely known television pieces or may be moments from the students’ communities. The final presentations may be videotaped or performed live.

Suggestions for Assessment

Teachers may select from a variety of assessment tools to measure the achievement of the outcomes for this assignment.

- Discussions with the audience
- Written reviews by fellow students and teachers
- Rubrics and feedback forms
- Writing logs and journals
- Conferences

This assignment can be assessed on the following:

- performance portfolio
- weekly journals
- performance, including blocking, movement, voice, character, direction
- production elements, including use of technology, sets, costumes, properties, program

Extensions

Teachers may wish to collaborate with teachers in other subject disciplines for this production assignment. Suggestions include global history, global geography, and Music 11 and 12.

Notes and Resources

Popular Culture (23615, 23616) provides an examination of culture in Canada in the twentieth century. It can be a valuable resource for students to conduct research for this assignment.

The Stage and the School, 8th edition Teachers' Kit (23669) contains several forms and checklists to assist in tracking the work of students in this assignment, as well as the other assignments in this curriculum.

In *Practical Theatre* (23946), Chapter 4, "Collaboration: Devising Group Work," an introduction to collaborative theatre as well as a practical guide to collaborative work are presented.

Students will find the activities designed to explore devised performance on pages 67–89 in *GCSE Drama for Edexcel* (23600) very helpful in developing this production assignment.

Production Assignment 13: Theatre Tours

Suggested Time Line: Open-ended

Overview

This assignment is not a performance piece, but it provides an important aspect of theatre arts to students as it is about production. Attending productions, touring facilities, and becoming aware of community resources are integral parts of the Drama 12: Theatre Arts experience. Throughout all the production assignments, students are engaged in reflecting on theatre productions and other performances, and analysing them. In addition, they learn about available resources and facilities in the community.

Outcomes

- CM 2.3 develop and apply individual skills within the production team
- UC 3.2 analyse selected career opportunities by identifying the necessary skills and training required
- UC 5.4 demonstrate an understanding that theatrical production integrates all art forms
- PR 7.1 analyse and make choices about different media for dramatic effect and articulate reasons for their choices
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions
- PR 8.3 compare the ways in which theatre, dance, visual arts, and music can be used to realize artistic intent

Suggestions for Learning and Teaching

Students enrolled in Drama 12: Theatre Arts should be exposed to live theatre, both professional and amateur. In Nova Scotia, there is a wealth of possibilities for students to be engaged in a production as an audience member. Many companies in Nova Scotia travel to schools or offer matinee performances and theatre tours. These give students the opportunity to review and reflect on professional productions. Theatre departments at some universities are pleased to give students tours, and they sometimes provide workshops and facilities for student production work. The annual Nova Scotia high school drama festival sponsored by EDANS is an excellent opportunity to attend productions and workshops.

Other facilities that teachers may consider for field trips for Drama 12: Theatre Arts students include the Canadian Broadcasting Company (CBC), recording studios, film sets, and television studios. Students who are considering theatre as a career should be encouraged to pursue job shadowing or co-op placements.

It is important that for this assignment students are involved in the planning for theatre tours. Elicit ideas from them as to what is available in their community, and what is accessible outside the community. It is possible, for example, that students who travel to Halifax with sports teams or school bands could include a visit to Neptune Theatre, either for a performance or a tour. It is

recommended that this aspect of the course be mandatory, as it will give students a unique perspective.

Suggestions for Assessment

Have students keep a portfolio of theatre experiences as an audience member, as a job shadow, as a participant on a theatre tour, as a technical assistant, etc. This will become a valuable learning experience and will provide evidence for assessment. It can also be used for future reference by students, particularly if they continue in theatre studies beyond grade 12.

Extensions

Arrange for guest speakers to visit the school to discuss various roles in production.

Invite a reviewer of a movie or play to speak to the class.

Download an application for a Canada Council Grant to show students how theatre companies access operational funding.

Notes and Resources

Teachers may wish to explore activities in *Cultural Industries 11* to supplement this assignment. A list of theatre companies, sound stages, and theatres in Nova Scotia is provided in Appendix F of that curriculum.

Contexts for Learning and Teaching

Principles of Learning

The Public School Program is based on principles of learning that teachers and administrators should use as the basis of the experiences they plan for their students. These principles include the following:

1. Learning is a process of actively constructing knowledge.

Therefore, teachers and administrators have a responsibility to

- create environments and plan experiences that foster inquiry, questioning, predicting, exploring, collecting, educational play, and communicating
- engage learners in experiences that encourage their personal construction of knowledge, for example, hands-on, minds-on, science and math; drama; creative movement; artistic representation; writing and talking to learn
- provide learners with experiences that actively involve them and are personally meaningful

2. Students construct knowledge and make it meaningful in terms of their prior knowledge and experiences.

Therefore, teachers and administrators have a responsibility to

- find out what students already know and can do
- create learning environments and plan experiences that build on learners' prior knowledge
- ensure that learners are able to see themselves reflected in the learning materials used in the school
- recognize, value, and use the great diversity of experiences and information students bring to school
- provide learning opportunities that respect and support students' racial, cultural, and social identities
- ensure that students are invited or challenged to build on prior knowledge, integrating new understandings with existing understandings

3. Learning is enhanced when it takes place in a social and collaborative environment

Therefore, teachers and administrators have a responsibility to

- ensure that talk, group work, and collaborative ventures are central to class activities
- see that learners have frequent opportunities to learn from and with others
- structure opportunities for learners to engage in diverse social interactions with peers and adults
- help students to see themselves as members of a community of learners

4. Students need to continue to view learning as an integrated whole.

Therefore, teachers and administrators have a responsibility to

- plan opportunities to help students make connections across the curriculum and with the world outside and structure activities that require students to reflect on those connections
- invite students to apply strategies from across the curriculum to solve problems in real situations

5. Learners must see themselves as capable and successful.

Therefore, teachers and administrators have a responsibility to

- provide activities, resources, and challenges that are developmentally appropriate to the learner
- communicate high expectations for achievement to all students
- encourage risk taking in learning
- ensure that all students experience genuine success on a regular basis
- value experimentation and treat approximation as signs of growth
- provide frequent opportunities for students to reflect on and describe what they know and can do
- provide learning experiences and resources that reflect the diversity of the local and global community
- provide learning opportunities that develop self-esteem

6. Learners have different ways of knowing and representing knowledge.

Therefore, teachers and administrators have a responsibility to

- recognize each learner's preferred ways of constructing meaning and provide opportunities for exploring alternative ways
- plan a wide variety of open-ended experiences and assessment strategies
- recognize, acknowledge, and build on students' diverse ways of knowing and representing their knowledge
- structure frequent opportunities for students to use various art forms—music, drama, visual arts, dance, movement, crafts—as a means of exploring, formulating, and expressing ideas

7. Reflection is an integral part of learning.

Therefore, teachers and administrators have a responsibility to

- challenge their beliefs and practices based on continuous reflection
- encourage students to reflect on their learning processes and experiences
- help students use their reflections to understand themselves as learners, make connections with other learnings, and proceed with new learning

A Variety of Learning Styles and Needs

Learners have many ways of learning, knowing, understanding, and creating meaning. Research into links between learning styles and preferences and the physiology and function of the brain has provided educators with a number of helpful concepts of and models for learning. Howard Gardner, for example, identifies eight broad frames of mind or intelligences. Gardner believes that each learner has a unique combination of strengths and weaknesses in these eight areas, but that the intelligences can be more fully developed through diverse learning experiences. Other researchers and education psychologists use different models to describe and organize learning preferences.

Students' ability to learn is also influenced by individual preferences and needs within a range of environmental factors, including light, temperature, sound levels, nutrition, proximity to others, opportunities to move around, and time of day.

How students receive and process information and the ways in which they interact with peers and their environment, in specific contexts, are both indicators and shapers of their preferred learning styles. Most learners have a preferred learning style, depending on the situation and the type and form of information the student is dealing with, just as most teachers have a preferred teaching style, depending on the context. By reflecting on their own styles and preferences as learners and as teachers in various contexts, teachers can

- build on their own teaching-style strengths
- develop awareness of and expertise in a number of learning and teaching styles and preferences
- organize learning experiences to accommodate the range of ways in which students learn, especially for students for whom the range of ways is limited

Learning experiences and resources that engage students' multiple ways of understanding allow them to become aware of and reflect on their learning processes and preferences. To enhance their opportunities for success, students need

- a variety of learning experiences to accommodate their diverse learning styles and preferences
- opportunities to reflect on their preferences and the preferences of others to understand how they learn best and that others may learn differently
- opportunities to explore, apply, and experiment with learning styles other than those they prefer, in learning contexts that encourage risk taking
- opportunities to return to preferred learning styles at critical stages in their learning
- opportunities to reflect on other factors that affect their learning, for example, environmental, emotional, sociological, cultural, and physical factors
- a time line appropriate for their individual learning needs within which to complete their work

The Senior High School Learning Environment

Creating Community

To establish the supportive environment that characterizes a community of learners, teachers need to demonstrate a valuing of all learners, illustrating how diversity enhances the learning experiences of all students; for example, by emphasizing courtesy in the classroom through greeting students by name, thanking them for answers, and inviting, rather than demanding participation. Students could also be encouraged to share interests, experiences, and expertise with one another.

Students must know one another in order to take learning risks, make good decisions about their learning, and build peer partnerships for tutoring, sharing, co-operative learning, and other collaborative learning experiences. Through mini-lessons, workshops, and small-group dynamic activities during initial classes, knowledge is shared about individual learning styles, interpersonal skills, and team building. The teacher should act as a facilitator, attending to both active and passive students during group activities, modelling ways of drawing everyone into the activity, as well as ways of respecting and valuing each person's contribution, and identifying learners' strengths and needs for future conferences on an individual basis.

Having established community within the classroom, the teacher and students together can make decisions about learning activities. Whether students are working as a whole class, in small groups, in triads, in pairs, or individually, teachers can

- encourage comments from all students during whole-class discussion, demonstrating confidence in and respect for their ideas
- guide students to direct questions evenly to members of the group
- encourage students to discover and work from the prior knowledge in their own social, racial, or cultural experiences
- encourage questions, probing but never assuming prior knowledge
- select partners or encourage students to select different partners for specific purposes
- help students establish a comfort zone in small groups where they will be willing to contribute to the learning experience
- observe students during group work, identifying strengths and needs, and conference with individuals to help them develop new roles and strategies
- include options for students to work alone for specific and clearly defined purposes

Engaging All Students

A supportive environment is important for all learners and is especially important in encouraging disengaged or underachieving learners. Drama 12: Theatre Arts provides opportunities to engage students who lack confidence in themselves as learners, who have a potential that has not yet been realized, or whose learning has been interrupted (e.g., refugees). These students may need substantial support in gaining essential knowledge and skills and in interacting with others.

Students need to engage fully in learning experiences that

- are perceived as authentic and worthwhile
- build on their prior knowledge
- allow them to construct meaning in their own way, at their own pace
- link learning to understanding and affirming their own experiences
- encourage them to experience ownership and control of their learning
- feature frequent feedback and encouragement
- include opportunities for teachers and others to provide clarification and elaboration
- are not threatening or intimidating
- focus on successes rather than failures
- are organized into clear, structured segments

Acting as facilitators to encourage students to take more responsibility for their own learning, teachers can provide opportunities for students to decide how intensively to focus on particular areas. Within the Drama 12: Theatre Arts curriculum outcomes framework, teachers can work with individual students to identify learning outcomes that reflect the student's interests and career plans.

It is important that teachers design learning experiences that provide a balance between challenge and success and between support and autonomy.

All students benefit from a variety of grouping arrangements that allow optimum opportunities for meaningful teacher-student and student-student interactions. An effective instructional design provides a balance of the following grouping strategies:

- large-group or whole-class learning
- teacher-directed small-group learning
- small-group-directed learning
- co-operative learning groups
- one-to-one teacher-student learning
- independent learning
- partnered learning
- peer or cross-age tutoring
- mentoring

Meeting the Needs of All Students

Learners require inclusive classrooms, where a wide variety of learning experiences ensures that all students have equitable opportunities to reach their potential.

In designing learning experiences, teachers must accommodate the learning needs of individuals and consider the abilities, interests, and values that they bring to the classroom.

In recognizing and valuing the diversity of students, teachers should consider ways to

- create a climate and design learning experiences to affirm the dignity and worth of all learners in the classroom community
- give consideration to the social and economic situations of all learners
- model the use of inclusive language, attitudes, and actions supportive of all learners
- acknowledge racial and cultural uniqueness
- adapt classroom organization, teaching strategies, assessment practices, time, and learning resources to address learners' needs and build on their strengths
- provide opportunities for learners to work in a variety of contexts, including mixed-ability groupings
- identify and utilize strategies and resources that respond to the range of students' learning styles and preferences
- build on students' individual levels of knowledge, skills, and attitudes
- design learning and assessment tasks that draw on learners' strengths
- use students' strengths and abilities to motivate and support their learning
- provide opportunities for students to make choices that will broaden their access to a range of learning experiences
- acknowledge the accomplishment of learning tasks, especially those that learners believed were too challenging for them

In a supportive learning environment, all students receive equitable access to resources, including the teacher's time and attention, technology, learning assistance, a range of roles in group activities, and choices of learning experiences when options are available. All students are disadvantaged when oral, written, and visual language creates, reflects, and reinforces stereotyping.

Teachers promote social, cultural, racial, and gender equity when they provide opportunities for students to critically examine the texts, contexts, and environments associated with Drama 12: Theatre Arts in the classroom, in the community, and in the media.

Teachers should look for opportunities to

- promote critical thinking
- recognize knowledge as socially constructed
- model gender-fair language and respectful listening in all their interactions with students
- articulate high expectations for all students
- provide equal opportunity for input and response from all students
- encourage all students to assume leadership roles
- ensure that all students have a broad range of choice in learning and assessment tasks
- encourage students to avoid making decisions about roles and language choices based on stereotyping
- include the experiences and perceptions of all students in all aspects of their learning
- recognize the contributions of men and women of all social, cultural, linguistic, and racial backgrounds to all disciplines throughout history

Social and cultural diversity in student populations expands and enriches the learning experiences of all students. Students can learn much from the backgrounds, experiences, and perspectives of their classmates. In a community of learners, participants explore the diversity of their own and others' customs, histories, values, beliefs, languages, and ways of seeing and making sense of the world.

When learning experiences are structured to allow for a range of perspectives, students from varied social and cultural backgrounds realize that their ways of seeing and knowing are not the only ones possible. They can come to examine more carefully the complexity of ideas and issues arising from the differences in their perspectives and understand how cultural and social diversity enrich their lives and their culture.

The curriculum outcomes designed for Drama 12: Theatre Arts provide a framework for a range of learning experiences for all students.

Teachers must adapt learning contexts, including environment, strategies for learning, and strategies for assessment, to provide support and challenge for all students, using curriculum outcomes to plan learning experiences appropriate to students' individual learning needs. When these changes are not sufficient for a student to meet designated outcomes, an individual program plan (IPP) is required. For more detailed information, see *Special Education Policy Manual* (1996), Policy 2.6.

A range of learning experiences, teaching and learning strategies, resources, and environments provides expanded opportunities for all learners to experience success as they work toward the achievement of designated outcomes. Many of the learning experiences suggested in

this guide provide access for a wide range of learners, simultaneously emphasizing both group support and individual activity. Similarly, the suggestions for a variety of assessment practices provide multiple ways for students to demonstrate their artistic growth and achievements.

In order to provide a range of learning experiences to challenge all students, teachers may adapt learning contexts to stimulate and extend learning. Teachers should consider ways in which students can extend their knowledge base, thinking processes, learning strategies, self-awareness, and insights. Some learners can benefit from opportunities to negotiate their own challenges, design their own learning experiences, set their own schedules, and work individually and with learning partners.

Some students' learning needs may be met by opportunities for them to focus on learning contexts that emphasize experimentation, inquiry, and critical and personal perspectives; in these contexts, teachers should work with students to identify and obtain access to appropriate resources.

The Drama Learning Environment

The following excerpts from *Foundation for the Atlantic Canada Arts Education Curriculum* (2001) are highly relevant for Drama 12: Theatre Arts.

Informed Teaching

The notion of "apprenticeship" in describing the teaching and delivery of an arts curriculum is an approach to teaching and learning that recognizes the process, as well as the product, of learning. It views the teacher's role as critical—a role of facilitator, guide, and nurturer of the learning process.

Artists in Schools

Members of the arts community can provide a valuable enrichment for arts education. Such projects as visiting artists programs, arts presentations, and participatory workshops, held in the school and in the community, also heighten the awareness of the important role the arts play in community life. It is important that participating artists be valued and recognized as professionals. It is also important to affirm that the artists who work with schools in such programs do not replace qualified teachers, but work with them to enhance student learning.

Physical Learning Environments

In order to realize the outcomes of an arts curriculum and provide an appropriate learning environment, consideration must be given to the design and configuration of the physical space in which learning is expected to occur. Guidelines for facilities that can accommodate the instructional and learning needs of a high school drama program can be found in Appendix C: The Physical Environment.

Equity and Diversity

Dance, drama, music, and visual arts promote a commitment to equity by valuing, appreciating, and accepting the diverse multicultural and multiracial nature of society, as well as by fostering awareness and critical analysis of individual and systemic discrimination. Arts education encourages students to question their own assumptions and to imagine, understand, and appreciate realities other than their own.

The Role of Technologies

Vision for the Integration of Information Technologies

The Nova Scotia Department of Education has articulated five components to the learning outcomes framework for the integration of IT within curriculum programs.

Basic Operations and Concepts: concepts and skills associated with the safe, efficient operation of a range of information technologies

Productivity Tools and Software: the effective selection and use of IT to perform tasks such as

- the exploration of ideas
- data collection
- data manipulation, including the discovery of patterns and relationships
- problem solving
- the representation of learning

Communications Technology: the use of specific interactive technologies that support collaboration and sharing through communication

Research, Problem Solving, and Decision Making: the organization, reasoning, and evaluation by which students rationalize their use of IT

Social, Ethical, and Human Issues: the understanding associated with the use of IT that encourages in students a commitment to pursue personal and social good, particularly to build and improve their learning environments and to foster stronger relationships with their peers and others who support their learning

The Role of Technologies in Drama 12: Theatre Arts

Foundation for the Atlantic Canada Arts Education Curriculum (2001) provides the following key definition of "technologies" as the term must be understood in arts education.

Technology in the arts is inclusive of those processes, tools, and products that artistic-minded people use in the design, development, creation, and presentation of their works. It is a means to use skills and imagination in the creation of aesthetic objects, environments, or experiences. It is also a means of knowing

and understanding our world and the processes we involve ourselves in as we interact with it. Tools and devices alone do not constitute a technology. It is only when people use these tools and devices to effect a change that we can call them a technology.

Since the arts are always about the processes of presentation and representation, they are able to utilize the most recent technologies, along with those from the entire history of the arts. A technological device or technological process rarely becomes obsolete to the artist. An artist may choose to use any technology from any period of history if it is suitable. The final appearance and presentation of the art work is strongly influenced by the technologies of production. When an artist engages in an artmaking process or creates an art product, choices and decisions must be made about the appropriate technology of production and how an audience may respond to these efforts.

Drama 12: Theatre Arts students live in a highly technological world, one that offers a variety of available and emerging tools with which they can learn, express, and communicate. All students should be given substantive opportunities to explore the potential of current technologies for their drama learning. These technologies might include

- use of CD-ROMs, computer software, Internet, and web research
- use of interactive multimedia, virtual reality, and other emerging technologies
- creation of special effects in sound and lighting technologies

Career Opportunities

Drama 12: Theatre Arts builds on and extends previous learning developed in Drama 10 and Drama 11. Because Drama 12: Theatre Arts is a production course built on the idea of a theatre company, students are provided opportunities to explore a variety of drama forms and styles, and to expand and refine their learnings as they experience all roles within the theatre model, including writing, acting, and directing, as well as the roles of sound and lighting technicians, costume and set designers, public relations and front of house workers. Students develop the knowledge, skills, and attitudes that will enable them to be involved in drama as a lifelong interest or to pursue careers in drama and drama-related fields.

Components of Drama 12: Theatre Arts

The production assignments in Drama 12: Theatre Arts are designed around four components:

- exploration
- drama skills
- context
- company

Exploration

Drama 12: Theatre Arts provides students with a framework within which they can explore and evaluate the artistic components of the dramatic process. Drama provides students with opportunities to examine their own thoughts, feelings, beliefs, and actions, and those of others through imagination, interaction, and reflection. Students develop trust in themselves and others. This enables them to take risks, express themselves, and evaluate and analyse their own contributions and those of others.

Drama Skills

Drama 12: Theatre Arts offers students opportunities to develop diverse dramatic skills to gain a deeper understanding of themselves and the world. As they develop these skills, students gain competence and confidence to assume roles, interact with others in character, and create a range of spaces for dramatic work.

Context

Drama 12: Theatre Arts reflects and affects the aesthetic, cultural, historical, and global contexts in which it exists. In drama education, students explore and interpret how drama celebrates, comments on, and questions the values, issues, and events of societies past and present. They acquire knowledge, skills, and attitudes that engage their understanding of how drama and other art forms contribute to their personal development.

Company

The performance of a theatre work requires the collaborative efforts of the entire theatre company. Students learn about the nature of a theatre company and the interconnected roles and responsibilities of people who work within it. They examine the requirements for teamwork, leadership, commitment, and onstage, backstage, and front-of-house etiquette. They learn the synthesis of content and context in the theatre environment. Through participation in the rehearsal and performance process, students learn the skills and attitudes necessary to perform within a theatre company, including valuable personal and interpersonal skills that students can apply in broader social and career contexts.

Drama education enhances career development by fostering personal growth, self-confidence, and a variety of knowledge, skills, and attitudes valuable for careers in many fields. Students of Drama 12: Theatre Arts will have opportunities to develop some of the acting, directing, scriptwriting, and production skills needed to pursue careers related to drama.

Co-operative education programs, apprenticeships, and job shadowing are encouraged for those students who wish to pursue a drama-related career. Teachers should raise awareness for these opportunities and seek them out for students in the local community.

Adapted from Drama 11 and 12, Theatre Performance and Theatre Production, BC Ministry of Education.

Assessing and Evaluating Student Learning

Introduction

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

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

Basic Principles and Guidelines

Public School Programs articulates five basic assessment principles.

- Assessment strategies should be appropriate for and compatible with the purpose and context of the assessment.
- Students should be provided with sufficient opportunity to demonstrate the knowledge, skills, attitudes, or behaviours being assessed.
- Procedures for judging or scoring student performance should be appropriate for the assessment strategy used and be consistently applied and monitored.
- Procedures for summarizing and interpreting assessment results should yield accurate and informative representations of a student's performance in relation to the curriculum outcomes for the reporting period.
- Assessment reports should be clear, accurate, and of practical value to the audience for whom they are intended.

Foundation for the Atlantic Canada Arts Education Curriculum (2001) provides important guidelines and context for assessing and evaluating student learning in arts education.

Effective Assessment and Evaluation Practices

Effective assessment improves the quality of learning and teaching. It can help students to become more reflective and to have control of their own learning, and it can help teachers to monitor and focus their instructional programs.

Assessment and evaluation of student learning should accommodate the complexity of learning and reflect the complexity of the curriculum. Evaluation should be based on the full range of learning outcomes towards which students have been working during the reporting period, should be proportionate to the learning experiences related to each outcome, and should focus on patterns of achievement as well as specific achievement.

In reflecting on the effectiveness of their assessment program, teachers should consider the extent to which their practices are fair in terms of the student's background or circumstances. They should ensure that these practices

- are integrated with learning
- provide opportunities for authentic learning
- focus on what students can do rather than on what they cannot do
- provide students with relevant, supportive feedback that helps them to shape their learning
- describe student's progress toward learning outcomes
- help them to make decisions about revising, supporting, or extending learning experiences
- support learning through risk taking
- provide specific information about the processes and strategies students are using
- provide students with diverse and multiple opportunities to demonstrate their achievement
- provide evidence of achievement in which students can take pride
- acknowledge attitudes and values as significant learning outcomes
- encourage students to reflect on their learning and to articulate personal learning plans
- help them to make decisions about teaching strategies, learning experiences and environments, student grouping, and resources
- accommodate multiple responses and a range of tasks and resources
- include students in developing, interpreting, and reporting on assessment

Assessment in Drama

Not all drama activities will result in a final product such as a finished script or a performance, and as students move through the process, they naturally and continually raise ideas, revise understandings, refine skills, and experience new feelings and attitudes. When work is produced as a result of the learning process, it is an extension of the important journey students have taken. Assessment should reflect all of the process used to achieve the outcomes. Students should constantly be challenged to examine their work, discuss and share ideas with others, and bring their learning to new levels of understanding. To this end, assessment strategies should

- enable all students to discover and build upon their own interests and strengths in drama
- engage students in assessing, reflecting upon, and improving their learning in drama
- provide multiple indicators of student performance
- affirm students' differing learning styles, backgrounds, and abilities
- ensure that experimentation, risk taking, and creativity are valued
- enable teachers to assess both specific and overall tasks
- provide teachers with information on the effectiveness of the learning environment
- allow for collaborative setting of goals for future learning in drama

- communicate information concerning the learning with all partners, including students and their parents/caregivers

Involving All Partners

It is important that students are aware of the outcomes they are to achieve and that they participate actively in assessment, developing their own criteria, and learning to judge a range of qualities in their work. Students who are empowered to assess their own progress are more likely to perceive their learning as its own reward. Rather than simply asking, What does the teacher want?, students also need to ask questions such as, What have I learned? What can I do now that I couldn't do before? What do I need to learn next? Through this heightened sense of ownership, students develop essential critical thinking skills, confidence, and independence of thought. For students, teachers, and parents, the evaluation process requires clear criteria and guidelines, and balanced, fair judgments.

Diverse Learning Needs

Assessment practices must be fair, equitable, and without bias, creating opportunities for students with a range of prior learning experiences to demonstrate their learning. Teachers should use assessment practices that affirm and accommodate students' cultural and linguistic diversities. They should also consider patterns of social interaction, diverse learning styles, and the multiple ways oral, written, and visual language are used in different cultures for a range of purposes. Student performance takes place not only in a learning context, but also in a social and cultural context. Teachers should be flexible in evaluating the learning success of students and seek diverse ways for students to demonstrate their personal best.

In inclusive classrooms, students with special needs have opportunities to demonstrate their learning in their own way and at their own pace. They may not move through the process in the same way as their peers; indeed, the criteria and methods of achieving success may be significantly different from those of their classmates.

Appropriate assessment must be influenced by a clear understanding of the student's abilities and learning potential. When students have an individualized program plan (IPP), teachers must be informed of learning goals that have been outlined in that plan.

Assessment Strategies

Effective assessment of learning requires diverse strategies that gather information in a systematic way. In planning arts experiences, teachers should use a broad, balanced range of strategies that will give students multiple opportunities to demonstrate what they know, value, and can do. The following represent a variety of ways in which students and teachers can assess learning.

Student Portfolios

A portfolio is a selection of students' works (both works-in-progress and finished products), journal entries, self- and peer evaluations, tests, projects, audio/videotapes of rehearsals or performances, etc. It can be very effective for combining a variety of assessment strategies and for providing a comprehensive view of the development of the student's production, perception, and reflection skills.

Student-teacher interaction is the core of the portfolio process. Through constant dialogue regarding shared drama experiences, students' ability to reflect on, critique, and shape their work is developed. The portfolio process also provides a developmental profile that helps the student understand which curricular outcomes have been met and which have yet to be achieved.

Through the portfolio the students are able to present themselves to an audience (peers, teachers, or others) to communicate the following:

- Here is my work.
- This is how I approached it.
- This is why I value it.
- This is how I evaluated it.
- This is how you evaluated it.
- This is where I changed/refined it.
- This is what I should work on next.

Teachers are encouraged to view portfolios in a one-on-one or small-group setting to validate the student's work. This portfolio review will also help the teacher individualize instruction to further meet student needs.

The portfolio may include

- samples of work such as director's book, actor's log, and production notes
- samples of reflective writing or rough drafts of the production process
- responses to own or others' work
- personal questions or comments about experiences
- explanations of steps and processes used and difficulties encountered
- media products, including audio and video tapes, photographs, programs, and lists of resources

Learning Logs/Journals

Logs and journals allow students to write reflectively about their drama experiences and to record ideas that may be used for future work. They can be used by students and teachers to assess learning that has taken place and to set goals for future work.

Peer Feedback through Group Discussion

Ongoing, meaningful, conversations about concepts, ideas, and works in progress are essential in order that students have opportunities to find and develop their voices, to practise respectful listening, and to celebrate one another's work.

Performance Assessment

Performance assessment allows learners to develop and apply criteria to assess performance of the task. One of the ways in which teachers can help clarify assessment criteria for students is through the use of rubrics. Rubrics add structure to the assessment process by describing the criteria used to assess student performance. They can be developed by teachers or students individually or together. They may provide a fixed measurement scale or simply a means for reflective response to general criteria. (See samples in Appendix D.)

Student-Teacher Conversations

These conversations yield valuable information about learning habits, feelings, and attitudes. They provide immediate opportunities for looking at work to date and recommending new directions. They allow for on-the-spot planning and goal setting.

Questionnaires and Surveys

A questionnaire or survey might, for example, follow an activity or project to determine how well the team functioned and how well the individual participated and contributed. These may be developed independently or collaboratively by teachers and students.

Anecdotal Records

Anecdotal records may include comments, questions, and observations noted in a prompt book, journal, notebook, index cards, or sticky notes. They provide direct information on how and what students are learning throughout the process. They can be collected while students are

- engaged in open-ended tasks
- working in small- or large-group activities
- participating in a celebration of their work
- engaged in conversations about their learning with the teacher or with one another
- responding to the work of others

Checklists

Checklists used in conjunction with other assessments give the teacher and learner a useful strategy for focussing on specific tasks.

Observation

Watching students engaged in drama activities gives valuable information on every aspect of students' learning. Observation occurs naturally throughout the learning process and provides information about

- students' day-to-day performance
- work habits and attitudes towards drama
- frustrations, joys, and levels of persistence
- feelings and attitudes towards drama
- ability to work independently and collaboratively in production assignments

- preferred learning styles
- development of students' ideas and understandings

Anecdotal records of observations can be supplemented with audio and videotapes.

Questioning

The kinds of questions teachers ask send powerful messages to students about what is valued in the learning process. High-level, open-ended questions challenge students to think critically. Open-ended questions allow students to organize and interpret information, make generalizations, clarify and express their own thinking, understand concepts, and demonstrate originality and creative ability.

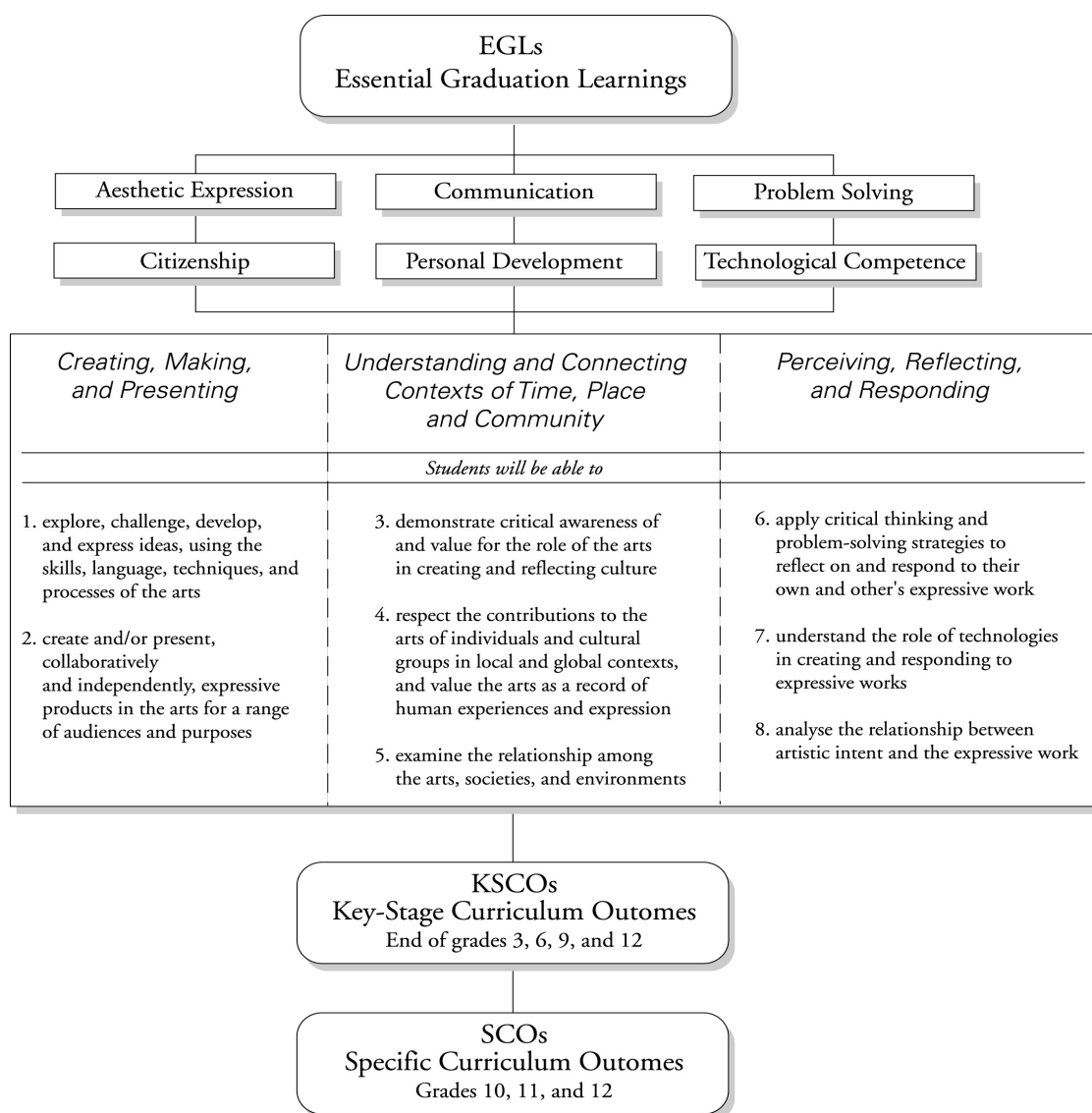
Teachers should use all assessment opportunities to reflect upon the effectiveness of their instructional design and should incorporate student feedback into their planning of subsequent learning experiences.

Appendices

Appendix A: Outcomes in Context

Overview

The specific curriculum outcomes for Drama 12: Theatre Arts were developed within a framework that includes essential graduation learnings and general curriculum outcomes for arts education and key-stage curriculum outcomes for drama at grades 3, 6, 9, and 12. Within this framework, drama learnings are grouped in three strands or unifying concepts—Creating, Making, and Presenting; Understanding and Connecting Contexts of Time, Place, and Community; and Perceiving and Responding. The following chart may be helpful for teachers in understanding the relationships among these components of the learning outcomes framework for Drama 12: Theatre Arts.



Key-Stage Curriculum Outcomes

The following are the key-stage curriculum outcomes identified for drama at the end of grades 9 and 12, as articulated in Foundation for the Atlantic Canada Arts Education Curriculum. These are grouped in the three learning strands:

Creating, Making, and Presenting
Understanding and Connecting Contexts of Time, Place, and Community
Perceiving and Responding.

Reference to these key-stage outcomes may be useful for teachers when planning their Drama 12: Theatre Arts program or when making learning accommodations for individual students.

Once again, it is critical to remember that the learning processes identified in these three organizing strands are developed naturally and most effectively as interdependent concepts.

Creating, Making, and Presenting

CM 1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.	
<p><i>By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to</i></p> <ul style="list-style-type: none"> • express ideas, moods, and feelings creatively through engagement with drama • apply drama concepts, skills, and techniques to develop characters and roles • demonstrate effective communication skills, such as listening and speaking, both in and out of role 	<p><i>By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to</i></p> <ul style="list-style-type: none"> • express, develop, challenge, and communicate ideas through their dramatic work • analyse and portray a variety of characters from a range of genres, demonstrating their physical, intellectual, emotional, and social dimensions • improvise and create drama that reveals character motivation and theme, advances plot, and provides exposition. * • improvise, create, and refine scripts based on personal experience, heritage, imagination, literature, and history <p>*In drama, an exposition is a discourse or an example designed to convey information or explain what is difficult to understand.</p>
CM 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.	
<p><i>By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to</i></p> <ul style="list-style-type: none"> • demonstrate an understanding of drama as a collaborative art form • demonstrate an understanding of the process of selecting and organizing dramatic forms and sources to create a dramatic work that communicates a specific intention • use principles of design, direction, and production in dramatic works 	<p><i>By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to</i></p> <ul style="list-style-type: none"> • develop dramatic works from the ideas and contributions of others • apply principles of design, direction, and production to a dramatic work • interpret, direct, and refine dramatic works for informal and formal presentations • develop and sustain a variety of roles and present them formally and/or informally

Understanding and Connecting Contexts of Time, Place, and Community

UC 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	
<p><i>By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to</i></p> <ul style="list-style-type: none"> • compare the variety of purposes of dramatic works in the expression of culture • interpret how drama celebrates, comments on, and questions the values, issues, and events of societies past and present • understand that drama can imitate and reflect life in particular times, places, and cultures • explore opportunities to participate in drama in school, community, and careers 	<p><i>By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to</i></p> <ul style="list-style-type: none"> • demonstrate an understanding of historical and cultural development in theatrical styles and genres • analyse selected career opportunities, identifying the necessary training, skills, and plans of action • analyse, understand, and value the influence of drama in creating and reflecting cultures
UC 4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.	
<p><i>By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to</i></p> <ul style="list-style-type: none"> • use drama to record and influence ideas, feelings, and events • explain the social and cultural context of dramatic works • experience, understand, and develop sensitivity to the diversity of cultures through drama 	<p><i>By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to</i></p> <ul style="list-style-type: none"> • demonstrate an understanding of the role of drama as a record of human experience that connects to their own lives • select, interpret, and perform excerpts from dramatic works from a variety of cultures • justify dramatic choices, using cultural and historical information • respect the integrity of various cultural groups and their contribution to drama in the global community
UC 5. Students will be expected to examine the relationship among the arts, societies, and environments.	
<p><i>By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to</i></p> <ul style="list-style-type: none"> • describe the role that drama plays in various societies, local and global, past and present • explore examples of how drama can reflect the ideas of individuals, communities, and societies • examine how drama explores current events and personal and social issues 	<p><i>By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to</i></p> <ul style="list-style-type: none"> • interpret and perform drama that promotes or challenges the idea of individuals, communities, and societies • evaluate and synthesize cultural, historical, and political information to support artistic choices • apply understanding of the relationship between drama and the physical space, and of the roles that technologies play in creating environments • demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts

Perceiving and Responding

PR 6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.	
<p><i>By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to</i></p> <ul style="list-style-type: none"> • examine a range of possible solutions to problems encountered in their drama work, and reflect on their decisions • explain how knowledge, skills, and attitudes acquired through the study of drama influence responses to other art forms • use selected criteria and appropriate terminology to analyse and critique their own and other's work • analyse feedback to refine their own and others' dramatic works 	<p><i>By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to</i></p> <ul style="list-style-type: none"> • explore, present, and evaluate various solutions to a range of problems relating to their drama work • review and critique presentations and interpretations of dramatic works, using appropriate terminology • analyse and discuss the interdependence of all theatrical elements
PR 7. Students will be expected to understand the role of technologies in creating and responding to expressive works.	
<p><i>By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to</i></p> <ul style="list-style-type: none"> • explore the possibilities and limitations of different media for dramatic effect through their own presentations • use a variety of dramatic tools and technologies in their own performances to shape audience response 	<p><i>By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to</i></p> <ul style="list-style-type: none"> • analyse and make choices about different media for dramatic effect through their own presentations • critique the use of technical elements and technologies in drama presentations • select and use a range of technologies in their dramatic work
PR 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.	
<p><i>By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to</i></p> <ul style="list-style-type: none"> • explain why particular dramatic works have been created and endure • consider actors' interpretations in light of the roles that were intended • examine how other arts can be used to enhance dramatic intent • compare and contrast more than one performance of a dramatic work, using selected criteria and appropriate terminology 	<p><i>By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to</i></p> <ul style="list-style-type: none"> • analyse the responsibilities of all members of the dramatic ensemble to the intent of the author(s) • evaluate the physical, emotional, social, and intellectual portrayal of a character in light of the intended role • compare the ways in which theatre, musical theatre, dance, visual art, and music can be used to realize artistic intent

Specific Curriculum Outcomes

At the grade 12 level, students are expected to know, value, and be able to demonstrate the outcomes identified in this curriculum. The following chart categorizes these outcomes under the three strands for all arts education curriculum.

Drama 12: Theatre Arts

General Curriculum Outcomes

Students will be expected to

Creating, Making, and Presenting

1. explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts
2. create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes

Understanding and Connecting Contexts of Time, Place, and Community

3. demonstrate critical awareness of and value the role of the arts in creating and reflecting culture
4. respect the contributions of individuals and cultural groups to the arts in local and global contexts and value the arts as a record of human experience and expression
5. examine the relationship among the arts, societies, and environments

Perceiving and Responding

6. apply critical thinking and problem solving strategies to reflect on and respond to their own and others' expressive work
7. understand the role of technologies in creating and responding to expressive works
8. analyze the relationship between artistic intent and the expressive work

Specific Curriculum Outcomes

Students will be expected to

- | | |
|--------|--|
| CM 1.1 | express, develop, challenge, and communicate ideas through their participation in theatrical production, as actors, writers, directors, technicians, and other production team members |
| CM 1.2 | improvise and create original script that reveals character and theme based on personal experience, heritage, imagination, literature, and history |
| CM 2.1 | develop and refine theatrical production for presentation |
| CM 2.2 | demonstrate that theatrical production is a collaborative effort of the entire production team, respecting the ideas and contributions of everyone involved |
| CM 2.3 | develop and apply individual skills within the production team |
| UC 3.1 | demonstrate an understanding of historical and cultural influences on theatrical production |
| UC 3.2 | analyze selected career opportunities by identifying the necessary skills and training required |
| UC 3.3 | analyze, understand, and value the influence of drama in creating and reflecting culture |
| UC 4.1 | demonstrate an understanding of the role of drama as a record of human experience as it connects to their own lives |
| UC 4.2 | use cultural, historical, and political information to solve problems and make dramatic choices, articulating reasons for their choices |

- UC 4.3 respect the integrity of various cultural groups and their contribution to drama in the global community
- UC 5.1 interpret and perform theatrical work that promotes and challenges their own ideas and the ideas of others, the community, and society
- UC 5.2 demonstrate an understanding of the importance of physical space and technology in creating environments for theatrical production
- UC 5.3 demonstrate an understanding of how drama clarifies and influences issues and events in local and global contexts
- UC 5.4 demonstrate an understanding that theatrical production integrates all art forms

- PR 6.1 explore, present, and evaluate solutions to a range of problems relating to theatrical production
- PR 6.2 review and critique presentations and interpretations of dramatic works, using appropriate terminology
- PR 6.3 demonstrate the interdependence of all elements of theatrical production
- PR 7.1 analyze and make choices about different media for dramatic effect and articulate reasons for their choices
- PR 7.2 select, use, and critique a range of technical elements and technologies in their theatrical productions
- PR 8.1 analyze the responsibilities of all members of the production team in relation to the author's intentions
- PR 8.2 observe and reflect on an actor's performance, and compare the portrayal to the intended role
- PR 8.3 compare the ways in which theatre, dance, visual arts, and music can be used to realize artistic intent

Appendix B: Organizing for Instruction

The Art of Planning

Drama 12: Theatre Arts reflects the belief that students should be actively involved in drama through opportunities to create, make, present, learn about, and respond to drama throughout their school years. Instructional approaches should reflect the variety of media and contexts through which people experience drama, and they should emerge from and reflect the diverse dramatic works of people throughout the world.

Each teacher will find the best method of planning production assignments and lessons to accommodate both personal teaching style and students' varied learning needs, using curriculum outcomes as a constant reference. Teachers are encouraged to incorporate best practices already in their repertoire within their instructional design and to consider how to use those strategies within new contexts.

Using designated outcomes as a reference point, teachers can design their own production assignments that encompass creating, making, presenting, listening, reflecting, and responding, incorporating the many aspects of the drama learning process. As flexibility is an important part of the planning, lessons can radiate in many directions and possibilities are limitless. They also ensure a place for individual strengths, learning styles, and preferences.

When planning strategies for learning, teaching, and assessment, teachers have opportunities to engage people and resources in the wider school community. Sharing ideas and materials with other teachers and with community members increases opportunities for rich, varied experiences for students and initiates important conversations about the excitement that can be generated through theatre.

It may be helpful to use some of the following suggestions for planning:

- Become familiar with general curriculum outcomes, key-stage curriculum outcomes and specific curriculum outcomes; use the chart in this Appendix that links the production assignments with outcomes to guide planning.
- Consider activities that have been successful for you and your students as you decide on learning, teaching, and assessment strategies.
- Keep assessment in mind from the outset of the planning process to make sure that assessment is appropriate for the outcomes.
- Where possible, integrate assessment into the instructional process and give students opportunities to assess their own learning.

- Identify and celebrate your own strengths and look for ways to improve areas in which you are less confident.
- Look carefully at the space in which you and the students work together. Identify possibilities for streamlining, organizing, simplifying, and establishing routines both for yourself and for your students and act on those possibilities.

Teacher Checklist for a Sequence of Lessons

- Have you identified appropriate curriculum outcomes?
- Have you mapped out a sequence of activities and planned the length of time to be spanned?
- Have you selected a theme or central focus that can draw together several specific curriculum outcomes?
- Have you included opportunities for the students to explore and express themselves through their own dramatic creations?
- Have you included activities that develop the Essential Graduation Learnings?
- Have you included opportunities for independent, small-group, and large-group work?
- Have you considered all three understandings and processes (Creating, Making, and Presenting; Understanding and Connecting Contexts of Time, Place, and Community; Perceiving and Responding)?
- Is the production assignment culturally inclusive?
- Have you connected the sequence of activities to things relevant to the students and their communities?
- Have you included a variety of learning resources?
- Have you made plans to evaluate whether students have achieved the specific curriculum outcomes and how they are progressing toward achieving the general curriculum outcomes? Remember to plan for ongoing assessment and evaluation, rather than evaluating only at the end of the unit.
- Have you adapted teaching strategies and the learning environment to accommodate all students' learning needs?

Production Assignments and the Outcomes

Building on the idea of simulating an actual theatre company, this curriculum includes 13 production assignments that give students experiences in all aspects of play production. The first assignment—Write a Play, Stage a Play—is compulsory, and all students in the course will gain insight into the processes of taking an original script and bringing it to the stage. The other production assignments support the first one and provide a range of opportunities and experiences for the students as they grow in their understanding of the production process. Teachers and students collaborate and select those assignments that are appropriate based on the demographics of the class, prior learning experiences, relevance to the school community, availability of resources, and student interest. When selecting those production assignments that will be done in a given year, teachers must ensure that all specific curriculum outcomes are met. The following chart outlines the outcomes addressed in each assignment.

Production Assignments and the Outcomes

	CM 1.1	CM 1.2	CM 2.1	CM 2.2	CM 2.3	UC 3.1	UC 3.2	UC 3.3	UC 4.1	UC 4.2	UC 4.3
Production Assignment 1: Write a Play, Stage a Play		X			X						
Production Assignment 2: The Sound of Silence	X								X		
Production Assignment 3: Silent Movie—Perfecting the Storytelling			X								
Production Assignment 4: Ceremonies and Celebrations		X						X	X	X	
Production Assignment 5: Origins of Theatre						X			X		X
Production Assignment 6: Stage a Play	X		X	X	X		X		X		
Production Assignment 7: Strings and Things			X					X			
Production Assignment 8: Mosaic Monologue		X							X		
Production Assignment 9: Same Story, Different Audience								X		X	
Production Assignment 10: Personal Object Story Making		X	X			X			X		X
Production Assignment 11: Learning through Teaching	X				X			X			
Production Assignment 12: Step Back in Time			X	X		X			X		
Production Assignment 13: Theatre Tours					X		X				

Production Assignments and the Outcomes (continued)

	UC 5.1	UC 5.2	UC 5.3	UC 5.4	PR 6.1	PR 6.2	PR 6.3	PR 7.1	PR 7.2	PR 8.1	PR 8.2	PR 8.3
Production Assignment 1: Write a Play, Stage a Play							X			X	X	
Production Assignment 2: The Sound of Silence		X			X	X						
Production Assignment 3: Silent Movie—Perfecting the Storytelling				X	X			X				X
Production Assignment 4: Ceremonies and Celebrations	X		X									
Production Assignment 5: Origins of Theatre		X								X	X	
Production Assignment 6: Stage a Play			X		X	X	X	X	X	X	X	X
Production Assignment 7: Strings and Things		X		X	X			X	X			
Production Assignment 8: Mosaic Monologue	X									X	X	
Production Assignment 9: Same Story, Different Audience			X			X		X				X
Production Assignment 10: Personal Object Story Making			X			X			X			
Production Assignment 11: Learning through Teaching					X	X				X		
Production Assignment 12: Step Back in Time	X	X	X			X			X			
Production Assignment 13: Theatre Tours				X	X			X	X			X

Appendix C: The Physical Environment

The Drama Space

Drama activities require space for exploration and movement and often involve multiple groupings of students. Students need to be able to move about safely, and the teacher must be able to move from group to group.

While drama may be taught in a regular classroom, provided a large open space can be created, administrators should consider the implications of the location of the drama space in the school, and the safety features of that space. Drama activities may be noisy, and this can lead to interruptions to other classes within close proximity. Moreover, a regular classroom often does not have the square feet to effectively develop the production assignments outlined in this curriculum.

Sometimes drama activities can be adapted to accommodate a particular space. In some schools, for instance, an audiovisual room or an auditorium/theatre space can be an ideal space for teaching drama. In any case, all students in Drama 12: Theatre Arts should experience the environment of an authentic theatre space at some point during the course.

Safety and the Physical Layout

All facilities used for drama should be assessed for safety:

- There should be sufficient uncluttered space in the room for the safe performance of any assigned drama activity.
- Students should be protected in movement exercises from any sharp projections in the room.
- Equipment in the room should be arranged so that it presents no hazard to student movement.
- The room should be provided with sufficient storage so that equipment and supplies not in use do not clutter the room.
- No materials should be stored near any heating unit.
- Good housekeeping should be maintained at all times.
- The floor should not be slippery.
- If carpeting is used, it should be attached uniformly to the floor.
- All student work areas should be within the teacher's line of vision.
- If furniture in the room must be rearranged in order to provide maximum of clear space, routines should be established so that the students can accomplish rearrangements swiftly and safely by ensuring that furnishings are clear and stacked securely.

Ensure that there is adequate room lighting for the safe performance of any activity.

Lighting

If stage lighting is used in the drama room, the following general precautions should be used:

- Ensure that lighting instruments are securely clamped to battens or standards and that safety chains are in place.
- Ensure that the lighting instruments are in good working condition.
- Ensure that there is adequate ventilation around and above lighting instruments and that instruments are not in close proximity to any drapery, wall, or storage area.
- Ensure that all electrical equipment is checked for safety.

Recommendations for a Safe Drama Program

It is important that the teacher

- plan carefully in order to ensure that activities are appropriate to the available space and class size
- check, regularly, all equipment in use
- incorporate appropriate warm-ups
- encourage students to follow routines and procedures and to demonstrate behaviours appropriate to the given activity
- instruct students in the proper use of equipment and materials
- when uncertain about how equipment works, how to handle some materials, and what regulations apply, ask for expert advice
- encourage students to wear clothing that is appropriate for drama activities
- model behaviour that demonstrates respect for individual differences and concern for physical and emotional safety
- debrief students following emotional scene work
- ensure school and parental permission is obtained for extraordinary drama activities; e.g., special effects, sensitive material
- be aware of flammability, toxicity, and other safety concerns regarding materials used in projects and presentations
- make sure all equipment is Canadian Standards Association (CSA) approved and the supplier has provided adequate instructions in the use and care of the equipment
- use qualified personnel to repair stage equipment
- know the school cherry-pickers (telescopic ladders)

Appendix D: Sample Assessment Forms

Assessment Forms

The Drama 10 and Drama 11 curriculum guides provides excellent examples of assessment forms that can be used and modified for Drama 12: Theatre Arts. In addition, assessment forms found in Film and Video Production 12 as well as Cultural Industries 11 will also prove to be a valuable resource for teachers to use in the assessment process. Additional sample assessment forms are provided in this appendix as examples for teachers.

Some resources found on the *Authorized Learning Resources* list include a variety of assessment samples, including peer assessment, self-assessment, teacher assessment, checklists, and journal prompts. Teachers may wish to refer to the following resources:

The Stage and the School, 8th edition Teachers Guide (23669)
Assessment and Learning: The ICE Approach (23601)
GCSE Drama for Edexcel (23600)

Creating a Performance from Improvisation

	Excellent	Good	Satisfactory	Unsatisfactory
Risk Taking	<ul style="list-style-type: none"> • unique and original ideas • willing to ensure success for dramatic exploration 	<ul style="list-style-type: none"> • ideas true to the essence of the scene • will take risks with another performer's lead 	<ul style="list-style-type: none"> • work is safe but justifiable 	<ul style="list-style-type: none"> • unwilling to try anything but the obvious
Support of Peers	<ul style="list-style-type: none"> • encourages a variety of students to act • offers positive feedback 	<ul style="list-style-type: none"> • works with most students • reliable and supportive partner in improv 	<ul style="list-style-type: none"> • works with a limited group of peers • concerned mostly with personal acting 	<ul style="list-style-type: none"> • disruptive or negative attitude • seeks to elevate self at other's expense
Improvisation Techniques	<ul style="list-style-type: none"> • demonstrates proficient use of the elements of improvisation • accepts and advances the ideas of others • creates scenes that manipulate the elements of improv 	<ul style="list-style-type: none"> • accepts and advances the ideas of others • creates scenes that incorporate the elements of improv 	<ul style="list-style-type: none"> • accepts offers • inconsistent use of the elements of improvisation 	<ul style="list-style-type: none"> • has difficulty accepting or advancing others • little evidence of the elements of improvisation
Body and Voice	<ul style="list-style-type: none"> • strong and effective voice and movement 	<ul style="list-style-type: none"> • voice and movement enhance the scene 	<ul style="list-style-type: none"> • limited effectiveness with body and voice 	<ul style="list-style-type: none"> • ineffective use of either body or voice within the scene
Engagement in Activities	<ul style="list-style-type: none"> • participates with enthusiasm and provides leadership 	<ul style="list-style-type: none"> • always works on projects at hand and helps advance the ideas 	<ul style="list-style-type: none"> • an adequate team player • can be relied on to participate 	<ul style="list-style-type: none"> • either physically or emotionally estranged from the work at hand
Performance Styles	<ul style="list-style-type: none"> • demonstrates an ability to adjust style of performance to the given circumstances of the event 	<ul style="list-style-type: none"> • has a facility in a variety of performance styles 	<ul style="list-style-type: none"> • has a limited range of performance styles and has difficulty adjusting to changes 	<ul style="list-style-type: none"> • little evidence of any style other than self

(From *Drama 11 and 12: Theatre Performance, Theatre Production*, BC Ministry of Education)

Script Development Process

Recognize and Develop Script Elements	Excellent	Student is able to identify effective elements with little prompting and can analyse and improve own work with minimal direction
	Good	With help from peers and teacher, student is able to recognize the success of each element individually and make necessary changes to improve the entire scene
	Satisfactory	Student displays understanding of elements but needs direction to identify how each element can be effectively applied. Is able to incorporate most suggestions.
	Not within expectations	Even with assistance, student has difficulty identifying scene elements or incorporating suggestions for improvement.
Create, Develop, and Maintain Character	Excellent	Student is able to create characters with strong and plausible objectives and motivations.
	Good	With prompting, student is able to incorporate many characterization strategies to create, develop, and maintain a plausible character.
	Satisfactory	With guidance, student is able to incorporate characterization strategies to create a character other than self and maintain that character throughout the script.
	Not within expectations	Student is unable to create or maintain a character other than self throughout the script.
Commit and Contribute to Group	Excellent	Student displays initiative to facilitate group process, for the purpose of scene/play development, performance, and publication. Commitment is demonstrated throughout the improvisation and rehearsal process to the completion of the final script.
	Good	Student displays a willingness to accept responsibility for role in the group, and works co-operatively to achieve group goals.
	Satisfactory	Student needs prompting to contribute to group in a positive way. With guidance, commitment to the group becomes recognized and accepted.
	Not within expectations	Student is unable to accept responsibility for role in the group and contributes little to reaching group goals.
Understand Script Conventions and Terminology	Excellent	Student needs little direction to adopt stage terminology and utilize script conventions in rehearsal and script-writing processes.
	Good	Student familiarizes self with stage terminology and script conventions and is able to demonstrate use.
	Satisfactory	Student uses stage terminology and script conventions with prompting and demonstrates limited understanding.
	Not within expectations	Student is unable to use stage terminology or recognize script conventions independently.
Critique Scripts	Excellent	Student contributes to class and self-critique of scenes in a meaningful way, demonstrating sensitivity and understanding of what makes a successful production
	Good	Student develops a sound understanding of the elements of a production to be critiqued and is able to apply most of them to own work and that of others.
	Satisfactory	Student displays some understanding of critique process and content, and is only able to articulate and apply some of the suggestions made by peers and teacher.
	Not within expectations	Student is unable to grasp the elements of a production that needs to be refined, and shows little understanding of the critiquing process.

(From *Drama 11 and 12: Theatre Performance, Theatre Production*, BC Ministry of Education)

Directing

Outstanding	Satisfactory	Weak
comprehensive record of the process with insightful observations	a chronological and complete record of the process	fragmentary record of the process
script broken down into beats and each beat labelled motivational and verbs of each character	beats and motivational verbs complete but not accurate	beats and motivational verbs incomplete
justifiable and clear character analysis; insightful assessment of actors and appropriateness for roles	good attempt at character analysis; reasonable matching of actor to role	inaccurate or incomplete character analysis
understands the casting requirements of the script, and casts actors who compliment and contract each other accordingly	functional casting	casting with little concern for character qualities
clear rehearsal plan that takes into account facility usage, actor, availability, performance date, and complexity of parts	a firm rehearsal plan with an attempt to develop a logical pattern of rehearsals	unable to create or sustain a rehearsal plan
takes a leading role in group discussions and offers insightful suggestions	participates in group discussions but usually follows the lead of others	little participation or originality in group discussions
finds creative solutions to production issues	with help is able to find solutions to production problems	production problems become barriers to the success of the final production
works well with a cast leading but not imposing	is able to work with the cast and resolve problems	alienated from the cast
production concept is fully realized	scene fits smoothly in the overall production	there is little connection between the scene and the production concept
incorporated the learning process into directing	recognized areas for improvement	rejected or ignored suggestions for an improved process

(From *Drama 11 and 12: Theatre Performance, Theatre Production*, BC Ministry of Education)

Rehearsal Booklet and Process <ul style="list-style-type: none"> • stay focussed on assigned tasks and keep up with time line provided • produce an appropriate, effective, and original visual representation of the production • clearly define and list character objectives and motivations • write a thoughtful, comprehensive, and insightful character journal • mark all movement elements (gestures, facial expressions, etc.) in pencil directly on the script • in discussion with teacher, justify and explain motivation behind blocking • write a thoughtful, comprehensive, honest, and insightful actor journal • complete full technical and dress rehearsal(s) with all technical elements added and lines fully memorized 3 - Good, 2 - Satisfactory, 1 - Inconsistent/Unsatisfactory	Rating		
Rehearsal and Performance <ul style="list-style-type: none"> • maintains focus and concentration; sustains role • projects a clear and appropriate interpretation of character • projects a clear, audible, effective voice appropriate to character • uses production elements effectively • performs on due date 5 - Excellent, 4 - Proficient, 3 - Competent, 2 - Adequate, 1 - Unsatisfactory	Self	Peer	Teacher

(Adapted from *Drama 11 and 12: Theatre Performance, Theatre Production*, BC Ministry of Education)

Lighting Theory and Practice

	Outstanding	Satisfactory	Beginning
Critique	<ul style="list-style-type: none"> active and creative involvement in creative discussions 	<ul style="list-style-type: none"> participates in critique discussions 	<ul style="list-style-type: none"> minimum involvement in critique discussions
Production Challenges	<ul style="list-style-type: none"> creates a lighting plot that incorporates various lighting positions, instruments, patching combinations, and gels realizes the potential of the lighting plot with instruments and peripherals 	<ul style="list-style-type: none"> creates a lighting plot front, top, and side lighting uses some gels hangs and focusses lights to create a desired effect 	<ul style="list-style-type: none"> creates a lighting plot that demonstrates little understanding of the principles of lighting utilizes existing instruments and simply manipulates the existing environment
Design Elements	<ul style="list-style-type: none"> in three clear paragraphs, describes the difference between front, side, and top lighting expresses a sense of how these angles can be used to achieve a theatrical image blends colour effectively to create mood 	<ul style="list-style-type: none"> describes the differences between front, side, and top lighting suggests circumstances when these angles might be used uses some gels in the project 	<ul style="list-style-type: none"> notes the difference between angles no use of colour in the project
Lighting Techniques	<ul style="list-style-type: none"> manipulates lighting techniques to achieve a desired effect 	<ul style="list-style-type: none"> demonstrates a basic knowledge of lighting theory through the use of lighting instruments 	<ul style="list-style-type: none"> hangs lights to simply illuminate
Physical Manipulation	<ul style="list-style-type: none"> demonstrates dexterity in panning, tilting, and focussing uses shutters, barndoors, and gobos 	<ul style="list-style-type: none"> demonstrates knowledge in panning, tilting, and focussing uses shutters 	<ul style="list-style-type: none"> has difficulty panning, tilting, focussing, and using shutters
Safety	<ul style="list-style-type: none"> achieves a mark above 90% in the safety test models excellent practices (e.g., ladder usage, electrical caution, equipment storage) 	<ul style="list-style-type: none"> achieves a mark between 70% and 90% in safety test can identify good practices (e.g., ladder usage, electrical caution, equipment) 	<ul style="list-style-type: none"> achieves a mark below 70% in the safety test use unsafe practices in the activities

(From *Drama 11 and 12: Theatre Performance, Theatre Production*, BC Ministry of Education)

The following assessment form could be adapted for a variety of purposes, including set design, sound, lighting, props, and costumes.

Assessment Rubric	
Excellent	<ul style="list-style-type: none"> • excellent research • excellent finding of the meaning and metaphor • good discussion with others, pre-planning, and preparation • appropriate and artistic final product
Good	<ul style="list-style-type: none"> • good research and discussion • good pre-planning and preparation • finds some meaning • appropriate and reasonably artistic final product
Fair	<ul style="list-style-type: none"> • adequate pre-planning and preparation • finds something in the play • demonstrates some research • acceptable final product
Poor	<ul style="list-style-type: none"> • pre-planning and preparation are not evident • final product inappropriate for purpose and does not meet prescribed parameters

Student Self-Assessment

	Excellent	Good	Fair	Poor
I thought through the process with an outcome in mind from the start.				
I was always open to new ideas and collaborated with others to make changes to my idea.				
I used time efficiently and fully during class.				
I feel that I have done the best work that I can do.				
My central image was:				
It evolved in the following ways:				
Next time I would change my creative process in the following ways:				

(Adapted from *Drama 11 and 12, Theatre Arts Performance, Theatre Arts Production*, BC Ministry of Education)

Group Project

	Yes	No	Partly	Comments
<ul style="list-style-type: none"> • shows successful problem solving • provides original and creative elements • demonstrates smooth and efficient teamwork • demonstrates effective organization and the executing of cues • demonstrates effective care of equipment • demonstrates effective research skills with production challenges 				

Journal Rating Criteria

5	<ul style="list-style-type: none"> • Student exceeds requirements of the task, showing particular depth of insight, thoroughness in planning work, and creative solutions to problems. • All required materials are included. • Student uses terminology accurately and with sophistication.
4	<ul style="list-style-type: none"> • All requirements are met. • Entries are complete, relevant, and accurate. Includes appropriate suggestions and plans for improving own work and solving problems. • Students use terminology accurately.
3	<ul style="list-style-type: none"> • Most requirements are met. May be somewhat inconsistent with some entries more detailed or insightful than others. • May occasionally omit required material or complete an entry in a cursory way. Material that is included is relevant, accurate, and generally described using appropriate terminology.
2	<ul style="list-style-type: none"> • Requirements are met for some entries. Others may be omitted entirely or offer little relevant information. • Information is expressed in broad generalizations with few details.
1	<ul style="list-style-type: none"> • Incomplete—does not fulfill requirements.

(Adapted from *Drama 11 and 12: Theatre Performance, Theatre Production*, BC Ministry of Education)

Appendix E: Resources

Introduction

Many excellent materials exist in support of Drama 12: Theatre Arts. Physical and human resources extend beyond the classroom and into the community, and it is important that teachers and students have access to a wide variety of them. The range of resources must

- affirm the diversity of learners' interests, needs, abilities, and experiences
- support the achievement of drama curriculum outcomes
- include appropriate equipment and technology

The following resources list is by no means exclusive, but it provides useful titles and source possibilities for developing a collection for use by teachers and students of drama.

Authorized Learning Resources

A Teacher's Resource Handbook: Getting Assessment Right—Drama (25056)
Assessment and Learning: The ICE Approach (23601)
Essential Guide to Stage Management, Lighting and Sound (23945)
GCSE Drama for Edexcel (23600)
Goldi Locks and the Three Bears (17656)
Hey Diddle Diddle (17624)
Let's Put on a Show!: A Beginner's Theatre Handbook for Young Actors (18142)
Play Directing in the School: A Drama Director's Survival Guide (23535)
Popular Culture (23615)
Popular Culture, Teacher Resource Binder (23616)
Practical Theatre (23946)
The Director's Eye (23971)
The Flip Side: 64 Point-of-View Monologues for Teens (24400)
The New Dramathemes (13492)
The Stage and the School, 8th edition (23668)
The Stage and the School, Teacher Kit, 8th edition (23669)
The Thing I Saw Last Night (17655)

Public Resources

Theatre Nova Scotia is an excellent resource for teachers and students in Drama 12: Theatre Arts. On their website (theatrens.ca) teachers can click on "Theatre Map" for a listing of theatre companies, sound stages, and theatres in Nova Scotia. In addition, this site provides a variety of print resources available through their lending library. In addition, it lists workshops that are scheduled throughout the year.

While on the Theatre Nova Scotia website, teachers should check out Perform! This is an artist in schools program that brings professional artists into classrooms. Its primary purpose is to enhance learning by

involving artists in the delivery of programs through dance, drama, and music.

EDANS, a special association of the Nova Scotia Teachers Union, is another valuable resource for drama teachers. This organization sponsors the Nova Scotia High School Drama Festival each year, providing opportunities for students to perform for each other and for students and teachers to participate in theatre workshops. Information on the drama festival can be found on the EDANS website at local.nstu.ca/web/edans.

Technical Equipment

While not all high schools will be able to experience a professional theatre, it is important for teachers to create the theatre environment in the classroom. To achieve this goal, the following equipment is recommended:

- sound system with two speakers, mixer, stands, one mike, cables, Peavey Escort System
- two-channel portable main station, Clear Com Model CS-222
- one-channel standard belt pack, Clear Com Model RS-501
- Single light-weight headset, Clear Com CC-60
- four portable microphones for the sound system, including body pack and receiver Peavey PCX-U302-H
- tape recorder, similar to Panasonic RR-US36
- CD player, similar to Panasonic RXD-20
- Digital Lavalier microphones, Audio-Technica Pro 7a
- 16-channel mixer, SoundCraft Folio FX-8
- unidirectional shotgun boom microphone, Audio-Technica Model AT835B
- 12'–15' extension pole, Konig Meyer 23760
- 25' microphone cable, Digiflex N25XX
- 50' microphone cable, Digiflex N50XX
- Sony ECM 44B Lavalier Microphone
- Light control system with one desk, two dimmers, cables
- Omni four-light kit TO-96
- Light stand, Omni 01-33
- Lobo, Networx, FI-40
- Lobo arm, Networx FI-40
- Bulbs for lighting equipment, FTK 120 V 500 W lamp for Lowell Omni light
- Bulbs for lighting equipment, EMD 120 V 750 W lamp for Lowell Tota light

Canadian Scripts

It is important for Drama 12: Theatre Arts students to be familiar with Canadian plays and playwrights. High school drama teachers have identified the following plays, many written by Atlantic playwrights, for this purpose. It is important to note that these titles have not been vetted through the first-level evaluation process at the Department of Education, and so they do not appear on the *Authorized Learning Resources* list. Therefore, it is important that teachers review the scripts carefully and ensure that they meet all the criteria for appropriate support for the drama program.

Michael Melski

- *Hockey Mom, Hockey Dad*
- *Caribou*
- *Blood on Steel*

Josh MacDonald

- *Halo*
- *Whereverville*

Daniel McIvor

- *Marion Bridge*
- *House*
- *Here Lies Henry*
- *You Are Here*
- *Monster*
- *Cul de Sac*
- *Wild Abandon*
- *See Bob Run*

Wendy Lill

- *Corker*
- *Glance Bay Miners Museum*

Anne Marie MacDonald

- *Goodnight Desdemona, Good Morning Juliette*

Carol Shields

- *Departures and Arrivals*

George F. Walker

- *East End Plays*

Joan MacLeod

- *The Shape of a Girl*

Kristin Thompson

- *I Claudia*

Timothy Findly

- *Elizabeth Rex*

Michael Tremblay

- *Les Belles Soeurs*
- *Albertine in Five Times*

George Elliot Clarke

- *Quebecite*
- *Whyllah Falls*

Dennis Foon

- *Liars*
- *Skin*

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